The Local Wisdom Values of Gondang Music in the Batak Toba Traditional Marriage Ceremony of Pematang Siantar

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ABSTRACT
Gondang music, as a heritage, is preserved and passed down from generation to generation. It has a unique ethical value that it becomes the local wisdom of the Batak Toba people. The purpose of this study is to identify the social values of Batak Toba traditional marriages, and the rules of the Gondang music played at traditional wedding ceremonies. This article analyzes the symbols in the Batak traditional wedding ceremony. Symbols such as language, myths, music, and dances that contain social values namely rules, norms and ethics of traditional wedding ceremonies. The results show 1) Customary marriage upholds the value of respect to several parties involved in traditional ceremonies, 2) Customary marriage emphasizes prayer and hope for the future of the bride and her extended family, 3) The role of Gondang music is as a bridge of prayer and praise to God, 4) Gondang music is a tool used by the family to express joy and happiness over the traditional marriage by means of tor-tor, 5) Tor-tor dance that is accompanied by Gondang music is a way of making a bond between two new families bound by clans.

Keywords: Gondang, Tor-Tor, Batak Toba, traditional marriage

1. INTRODUCTION
Traditional marriage ceremony is one of the requirements for a couple to marry in Batak Toba. It is the identity of Batak Toba people. Only those who have gone through traditional marriage ceremonies are recognized as a member of the Batak tribe [7]. Traditional marriage ceremony allows individuals to give advice in the family clan events and to marry their children in the same way [7]. Gondang music is used as a procession accompaniment such as mangulosi and other stages of traditional marriages [8]. There is a social identity that the community get from traditional marriages which gives them a special right to participate in other traditional ceremonies [7]. The symbols in the traditional marriage procession can be interpreted and then presented in the form of rules, norms, and ethics.

2. THE PROCESSION OF TRADITIONAL MARRIAGE CEREMONIES
In the procession of traditional marriage ceremonies, Raja Parhata (customary elder) has the authority to lead the traditional ceremonies. The stages of the marriage have been passed down for generations by the previous Raja Parhata [9].

2.1. Pre-Marriage Ceremony
2.1.1. Manjalo bohini sinamot
The process of asking permission (blessing) from tulang (the eldest male brother of the groom's mother) is in the form of having meal together. The groom's family brings the namarmiak-kmiak (pork with the best quality), and the tulang presents a goldfish as a symbol of prayer at the time of presentation. After the meal, the tulang presents bohini sinamot (dowry money) as a sign of blessing to continue to the next stage. In this event, the dowry is partially given as a sign of agreement. Then, the parties discuss the capacity of the groom in regards to providing sinamot to the bride.

2.1.2. Mahori-hori dinding
Amang boru (the husband of the groom’s father’s sister) from the prospective bridgroom is dispatched to the prospective house of the bride's parents to convey the wishes of the groom's family regarding the wedding plan. This is the process of negotiating the sinamot with the bride's parents until reaching an agreement.
2.1.3. Marhata sinamot

At this stage, there is a discussion regarding sinamot by traditional custom means such as conveying the intent and purpose by using umpasa-umpasa (traditional rhymes, using Batak Toba local language). The communication between two parties is represented by Raja Parhata. After that, the groom's family will present the dowry in advance (bohini sinamot).

2.1.4. Marpuudun saut

In this stage, the exact time of the next procession is discussed. Then, it is ended by concluding all of the agreements discussed in the previous process. The agreement in question is the number of ulos (the local traditional fabric), the required funding, and others.

2.1.5. Martuppol

Martuppol is the engagement of the bride and groom in a church. In this procession, the bride and groom will make a sacred promise before the priest in order to continue to the next stage which is the blessing of the church.

2.2. The Blessing of the Marriage

2.2.1. Marsibuha-buhai

In this stage, a meal is provided in the morning by the family of the groom's father's female sibling (boruni hasuhuton paranak). This procession ends with a prayer that is delivered by one of the male siblings from the bride's mother (tulang).

2.2.2. Blessing of the Church

This procession is led by a priest who then prays and ties the sacred promise.

2.3. The Process of Marriage Ceremony

2.3.1. Mangalu-aluhon Gondang

It involves the act of worshipping God, greet the guests who reside at the location of the traditional wedding party (Sipukkah huta), and respect the deceased (tu habonaran ni huta on). Raja Parhata always makes a request using traditional language and umpasa to the music players for a gondang as a traditional ensemble music to be performed.

2.3.2. Gondang mula-mula

It is a God-worshipping procession in the form of a tor-tor (the local dance) dance performed by the groom's family (hasuhuton paranak and boruni hasuhuton paranak). The tor-tor dance is performed by following the rhythm of the gondang music with a worshipping hand posture.

2.3.3. Gondang liat

The tor-tor dancers move in round three times (hasuhuton paranak and boruni hasuhuton paranak). It is an act that worshipping God and is meant to uphold the values and determination to God when living a new life.

2.3.4. Olob-olob

It involves giving a prayer and blessing from hula-hula (hasuhuton paranak) to pamoruon (boruni hasuhuton paranak). Boruni hasuhuton paranak manortor with a worship posture while approaching the hasuhuton paranak manortor with both hands open downward.

2.3.5. Gondang hasahatan dan sitio-tio

It is the closing of tor-tor of the hasuhuton paranak event and the boruni hasuhuton paranak which is presented to God in order to accompany the custom event. At the closing ceremony song, horas is uttered three times while lifting the ulos on top of the shoulder.

2.3.6. Manomu-nomu hula-hula

This stage welcomes the hula-hula by way of a manortor (the local dance). The first things to be welcomed are the hula-hula from hasuhuton parboru (the bride's family). Hula-hula from hasuhuton parboru is parents, the bride's tulang (brother of the bride's mother), Bapa Tua (eldest brother of the bride's father), Bapa Uda (the youngest brother of the bride's father), and namboru (sister of the bride's father). The next hula-hula is hula-hula from hasuhuton paranak. Hula-hula from hasuhuton paranak is groom's tulang (tulang sijalo tintin marangkup), tulang from the groom's father (bona tulang), tulang from the groom's grandfather (tulang bonani ari), tulang from the groom's mother (tulang rorobot). The music played in this procession is gondang somba (the kind of gondang for the using of praising God) that is presented to hula-hula and to give a blessing to its pamoruon.
2.3.7. Pasahat tudu-tudu sipanganon

Pasahat tudu-tudu sipanganon refers to a group lunch. Hasuhuton paranak presents namarmiak-miak to the hasuhuton parboru. Hasuhuton parboru presents Batak Toba's specialty dish, arsik goldfish, to the bride, parents, Bapa Tua, Bapa Uda, namboru, and the groom's eldest brother.

2.3.8. Marhata adat

In this procession, the two sides of Raja Parhata talk about custom using traditional custom language to present the umpasa sinamot which has not been fully given before. Thus, at this stage the umpasa sinamot is presented in full amounts which is called manggohi nahurang gok.

2.3.9. Pasahat tintin marangkup

In this stage, the pasahat tintin marangkup presents a plate of rice that contain money (part of sinamot) to the groom's tulang or the male sibling of the groom's mother. At this stage, the presentation is carried out by hasuhuton parboru. This procession means that the bride has become a boru (daughter) of the groom's tulang.

2.3.10. Mangulosi

This stage involves presenting ulos by way of a manortor using Batak Toba pop song with a theme of joy. The first one to present is hasuhuton Parboru or the bride's parent mangulosi passamot (the groom's parents). Next is hasuhuton parboru or the bride's parent mangulosi hela (bride) by tying the cloth (ulos) hasuhuton parboru or the bride's parent mangulosi pamarai (old father) the groom. After that, hasuhuton parboru or the bride's parent mangulosi haha ni hela (the groom's eldest brother), hasuhuton parboru or the bride's parents mangulosi siutti ampang (namboru groom). Then, the hasuhuton parboru or the bride's parents mangulosi boru i jabu (the bride's sister), and finally the hula-hula from the hasuhuton paranak mangulosi bride. The event was closed with the sijalo tintin merangkup mangulosi of the bride while leading to the bagani tongani (wedding aisle) accompanied by a gondang liat and ended with a gondang sitio-tio.

2.3.11. Manikkir tangga

In this procession, hasuhuton Paranak presents Namarmiak-miak to the parents of the bride while Hasuhuton Parboru or the bride's parents presents a goldfish to Hasuhuton Paranak called "Paulakune".

2.3.12. Penutupan Acara Adat

The wedding is closed with Raja Parhata presenting the plate of money and rice to Raja ni huta, an expert of local custom of the area where the party is held. Raja ni Huta accepts and closes the party by playing Gondang sitio-tio as Hasahatan and ends it by uttering Olob-olob three times and horas once.

3. THE SYMBOLS IN THE MARRIAGE CEREMONY

The procession of traditional marriage ceremony is meaningful. These meanings are represented in the symbols that appear throughout the event. Based on the symbolic anthropology of Greetz [1], there are four symbols, each of which contains rules, norms and ethics, including:

3.1. Language

All activities in each stage of the traditional ceremony are carried out using traditional language. According to KBBI online (2019), custom refers to a custom that has been practiced since time immemorial. This provides a space for traditional languages to be used as a standard language in traditional marriage ceremonies. Traditional language is used in the marriage ceremony to open all the stages of the ceremonies and request the gondang music player to play music according to the needs of the event. It also represents the prayers and hopes expressed by the family through umpasa. Umpasa is a typical Batak poem whose meanings are different depending on the needs of their use. Umpasa is a type of traditional bound rhymes that are interconnected between one and the next double so as to form a complete discourse [6].

Umpasa is used as a formal language in a series of traditional processions. This is in accordance with the rules of Indonesian language namely using standard language in formal events [5]. Umpasa is a language with hidden meanings. It is delivered in certain circumstances such as when asking a Gondang music player to play a type of gondang. Another example is when asking tor-tor with the first gondang music and gondang mula-mula and gondang sombah “Mauliatema pande name, nungga diben hamu nasapangidoan nami naengma padenggal tangan hami marhite uning-uningan ni” (permission). Sianjur mulamula sianjur mula toppa, baenma gondang Mula-mula, laos padomu ma tu gondang somba (umpasa)”. The meaning of this speech is to thank the music player for the completion of the previous processions. Umpasa in the traditional language above means "Allah created, Allah who gave, call the early gondang and gondang worship for us to be able to manortor praise the name of God". The rule in delivering this umpasa is that it must be initiated by thanking the gondang players as a form of appreciation. After that, the core request can be conveyed as a form of
courtesy. This is a form of language norms that is referred as language ethics. Using good norms means it is in accordance with morals [2].

3.2. Music

Batak Toba traditional wedding is accompanied by gondang music. This music accompanies the processions, the tor-tor, the prayer, and the expressing of praise and joy. It has a joyous tune that is characterized by a tempo of approximately 140 Bpm. At the beginning of the gondang music performance, the type of song played is instrumental in which the main melody has a very tight tone style. Gondang music tends to use F is Do basic notes in its instrumental. Basically, the main melody is performed by playing hasapi instruments, but nowadays it is played using sulim. The gondang music only starts at the instruction of Raja Parhata, and begin to play when Raja Parhata finishes stating his request. The duration of the music depends on the procession. When Raja Parhata says horas, it is the sign that the music can stop. When the gondang players approve Raja Parhata's request, the tagading player will play the music. This shows the etiquette of the gondang players that is carrying out what was instructed to show courtesy [2] at the request of Raja Parhata as the leader of the traditional ceremony. The interaction between Raja Parhata and gondang music player is defined as a part of the norm of politeness. This is in line with the definition of norms of modesty as a set of behavior that are in accordance with the values of courtesy in the environment [2].

Gondang Hasahatan dan Si tio-tio

Figure 1 Gondang Hasahatan and Si tio-tio sheet music

3.3. The Dance

The dance at the Batak Toba traditional wedding is called tor-tor. The tor-tor is performed as an act of worshipping, praying, and greeting. One of the dance movements or called manortor is moving in round three times by following the tempo of the gondang music. This is performed by a row of manortor with hands in a "worship" posture. The second movement is walking towards a party with hands in a "worship" posture. Meanwhile, the approached party stand upright with open arms pointing down then touch the shoulders of the approaching party that go through the line. Another movement is surrounding the person to be ulos-ed three times, puts the ulos on the shoulder of the ulos-ed person, puts a piece of rice on his/her head, and throws the rice up while saying horas. Tor-tor dance is a group dance namely a dance performed by several individuals in one solid choreography. This dance emphasizes harmony [4].

Figure 2 Manortor

When doing manortor to God, all parties put their hands in worship posture (attaching the palm vertically in front of the chest). The time of doing manortor and the position of manortor greatly affects the objectives of the performed dance. The norm contained in this procession is politeness. It is represented by all prayer, hopes and respect for certain parties that are carried out as customary obligation. The ethics in this procession is one of the customary ethics that is considered as a life principle for the Batak Toba people.

3.4. The Myth

Traditional custom marriage is a legacy that has mystical values embedded in it. One of the myths in the Batak Toba traditional wedding ceremony is the ritual of presenting a plate of money in rice and a plate of betel leaves served to the gondang players before the start of the event to give respect or ask for a customary permission. It is also practiced as a form of prayer to ward off evil spirits that might be sent by outsider to disrupt the customary marriage or even endanger the family of the bride. This ritual requires rice and betel leaves whose meanings are a major food source and strong hope.

This myth and ritual are customary norms that are derived from the traditional custom which refers to a habit in a community that can be added, subtracted, or even eliminated [3]. Ethically, this is a form of "belief" towards supernatural power such as the belief to God or other beings. Meanwhile, this act cannot be considered as good or bad in terms of moral because moral is those considered as bad and good [2] while the prayer and hope addressed to God or other beings to ward evil spirits can be considered as erroneous in the perspective of some religion.
4. CONCLUSION

The procession of traditional marriage consists of a series of customs whose meaningful symbols are believed to represent the customs of the Batak To ba people. These symbols are believed by Greetz [1] as entities that contain wisdom values in the form of beliefs, habits, and rituals. The symbols in the procession of the Batak To ba traditional marriage are language, music, dance, and myth. These four symbols have rules, norms and ethics which are part of the meaning of the processions. Based on the rules, norms and ethics of the four symbols that have been interpreted, the study reveals that: 1) Customary marriage upholds the value of respect for the parties involved in traditional ceremonies, 2) Customary marriage prioritizes prayer and hope for the future of the bride and groom along with their extended family, 3) The role of Gondang music is as a bridge of prayer and praise to God, 4) Gondang music is a tool used by the family to express joy and happiness over the traditional marriage by means of tor-tor, 5) Tor-tor, accompanied by gondang music, is a way to make a bond between two new families bound by clans.

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