

Study Of Music Performance The Orches Group Pancaran Senja Melayu Village Batu Besar Nongsa Batam

Rivaldi Ihsan^{1)*}

¹⁾Departemen of Music Art, Faculty of Psychology and Humanities, Teknologi Sumbawa University, Indonesia.

*Corresponding Author

Email : rivaldi.ihsan@uts.ac.id

How to cite: Ihsan, R. (2022). Study Of Music Performance The Orches Group Pancaran Senja Melayu Village Batu Besar Nongsa Batam. *Gondang: Jurnal Seni dan Budaya*, 6 (2): 314-327.

Article History : Received: Oct 26, 2022. Accepted: Nov 28, 2022. Published: 30 Dec, 2022

ABSTRACT

The study of musical performances in this study focuses on the musical performance itself. Where music performance events are present through two important roles, namely musicians and audiences who are the center when the music performance takes place. The success of a musical performance is through a procession of intense rehearsals, ongoing performances, and evaluations after musical performances. This study is a qualitative analytic description of the Pancaran Senja Malay Orchestra music group at Kampung Melayu Batu Besar Nongsa Batam. The research methods are field observations, interviews, literature studies, and participant observers. The results of the research are; that the success of the Pancaran Senja Malay Orchestra music performance until now has gone through the stages of the rehearsal process, show flight hours, and performance evaluation for the progress of the Pancaran Senja Malay Orchestra. This procession was born through discussion and agreement among fellow musicians, so that the continuity and survival of the Pancaran Senja Malay Orchestra music group was established.

KEYWORDS

Music Performance Study, Pancaran Senja Malay Orchestra, Melayu Village.

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

Every ethnicity in the archipelago has the uniqueness and diversity of each of their respective musical performances. Uniqueness and diversity can be present through the experience and local knowledge of each of these ethnic groups. Not infrequently, through this uniqueness and diversity, artists/musicians always want to present new musical performances that can give satisfaction and enjoyment to the audience/audiences who witness live music performances.

This musical performance can take place anywhere and anytime according to the concept and needs of each musical group. It can be built using a professional sound system facility or it can be in the field with a makeshift sound system by traditional musicians. Apart from the two things above, music still has functions and uses according to the tastes of the audience, where tastes are shaped by the socio-cultural background of the family environment and the local community.

The satisfaction and enjoyment of this audience can be seen through one of the musical groups Orkes Melayu Pancaran Senja (OMPS) from Batam city. Where at every moment the musical performances always get the enthusiasm of the audience/audience while on the Malay beach Batu Besar Nongsa Batam. Music performances are also routinely held on Sundays at 09.00 am located on the Malay beach Batu Besar Nongsa Batam. Usually the people of Batam often visit for refreshment looking for entertainment, musical performances

to fill the day off from their daily routine, not infrequently they are the visitors at first enjoying the beach and then participating in joining to watch live music from OMPS music performances.

Rahman, a Malay beach manager, deliberately provides comfort to the visitors. Right on the beach there is a stage measuring 12x12 meters, considering that the beach belonged to his late parents who inherited it. So he also took the initiative to introduce the identity of ethnic Malay music performances to visitors so that they know that ethnic Malay music can entertain friends and family who are relaxing. The performance of Malay ethnic music is really entertaining when the visitors are enjoying the beauty, said one of the visitors as well as the audience of Malay music lovers. According to Rizki, a visitor and connoisseur of OMPS music performances, he said, "Nowadays, it is rare for traditional Malay music groups to exist. Moreover, the average musician and audience are adults over the age of 40 years and over," he said. Music Performance Studies or the study of musical performances was not born from musicology, in the beginning Performance Studies was a combination of three disciplines, namely; linguistics, anthropology, and theater. Then in the 20th century it allowed performance studies to look into the field of art related to performance (Madrid in Erie, 2017: 41).

The current development of the study of musical performances is not only seen from practical activities from within (text/notation), but also from outside (in context). Music is a field that is close to the activity of "performance" itself, although its basic nature is "auditive". Madrid also sees the intellectual connection through musical performances in the context of various cultures, which is interesting to observe as different from one another, for example Africa and Europe, will have their own characteristics (Madrid in Erie, 2017: 42). The study of musical performances is not a new phenomenon because in everyday life artists, musicians, and cultural observers often carry out musical performances, both in terms of preparation for training, performances, and even traditional art management is already owned by traditional music groups or communities. art in Indonesia, but the implementation of the implementation is still in a family manner.

Meanwhile, for general terms in the world of music, traditional musicians in Indonesia have their own terms, for example the OMPS group usually uses the sentence "let's practice music on Thursday nights at 08.00 WIB at Anjang's house, because on Sundays we have an event to perform" (Anwar, OMPS vocalist). The word perform means to show musical performances that will be performed in the near future on Sundays. Appears that the OMPS group must prepare everything so that the musical performances that are displayed/shown can satisfy the audience/audience. Awareness of rehearsals, musical performances, and evaluations are cognition awareness to be better in every OMPS musical performance.

In this study of musical performances, not only do we want to see and hear from the side of musical performances, but the musical form in the form of tones and notations presented by OMPS needs to be considered and analyzed as well as the behavior of the audience that can be considered carefully and observantly. Behavioral analysis can be in the form of body movements dancing, facial expressions, musicians, and audiences. Where all of that is structured into a unified part of a musical performance that needs to be investigated more deeply.

Analyzing OMPS musical performances, the author borrows the basic theory of performance by Schechner, namely; first preparation, second performance, and third

aftermath or activities after the performance is over (Schechner, 2004: xviii). The purpose of borrowing Schechner's theory is to analyze how the procession before, in progress, and the end of the OMPS performance while on the Malay beach of Batu Besar Nongsa, Batam.

Through the basic theory of performance, it is hoped that a common thread can be drawn in this research. The study of OMPS music performances cannot stand alone (musicians), OMPS musical performances can stand and run well through listener support and facilities and infrastructure such as practice locations plus quality musical instruments and loudspeakers, plus music performance management which manages the practice schedule to the schedule of musical performances and so on.

Furthermore, in the form of music analysis, OMPS's performance this time borrowed the music theory of Western form science, Karl-Edmund Prier SJ. There are several sections in this book that discuss motif sentences and song forms. The borrowing of music theory is to find out how the form of OMPS music analysis is and the extent of the relationship between musicals, musicians, and audiences during musical performances. Through the explanation above, research questions arise that will discuss more deeply about the study of OMPS music performances. The formulation of the problem is; how to study the musical performance of OMPS Batu Besar Nongsa Batam.

METHOD

The Pancaran Malay Orchestra Music Performance Study is an analytical description research. Where the application of the ethnographic method is the focus of this research. Ethnography is a description of the culture of living tribes (KBBI, 2008: 400). The Pancaran Senja Malay Orchestra research includes an analytic description of aspects of the musical rehearsal procession, the process during the OMPS music performance, the musical *Rentak*, and a description of the behavior of the audience and musicians during the musical performance. In line with that expressed by the ethnographer Spradley in making cultural conclusions, it consists of three sources. First, from what people say, second, from the way people act, and third, from the various artifacts that people use (Spradley, 1997: 10). Through the three-source approach of Spradley's culture, knowledge of the musical performances of the Pancaran Senja Malay Orchestra began to be revealed both from the musicians and the audience while on the Malay beach of Batu Besar Nongsa, Batam.

The first is from things that are said by musicians such as music playing and audience actions during the Pancaran Senja Malay Orchestra music performance. Second, from the way people act during a musical performance, they play a rhythm, for example, *Rentak Joget* is a type of music genre that is rancak or happy to respond to musicians and the audience so as to present *eeewahh* in a dance sequence. Third, of the various artifacts used by people, one of them is the Pancaran Senja Malay Orchestra with musical instruments, such as accordions, violins, vocals, drums *bebano*, and tambourines.

The research of the Pancaran Senja Malay Orchestra was carried out with the involvement of the body as a writer in the musical performance of the Pancaran Senja Malay Orchestra. Such as observing the behavior of the people of Kampung Melayu Batu Besar Nongsa in watching the music performance of the Pancaran Senja Malay Orchestra while on the Malay Beach. Therefore, the research of the Pancaran Senja Melayu Orchestra of Kampung Melayu uses primary data, secondary data, and supporting data from the field.

The primary data source is musicians who are the main actors in the Pancaran Senja

Malay Orchestra performance at Pantai Melayu, while the secondary data is the audience of the Pancaran Senja Malay Orchestra music performance when the music performance is in progress. Supporting data are community leaders of Kampung Melayu, and cultural experts who understand Malay customs to provide information about the people of Kampung Melayu Batu Besar Nongsa.

Qualitative research methods collect data from the field with the techniques of observation, involvement, interviews, audio-visual recording, and data analysis. The research location of the Pancaran Senja Malay Orchestra is in Kampung Melayu Batu Besar Nongsa Batam. The Pancaran Senja Malay Orchestra music performance is held on Sunday mornings from 10.00 WIB to 17.00 WIB. In addition, the Pancaran Senja Malay Orchestra research was also carried out at other events. Such as the celebration of Anti-Drugs Day 2016, the celebration of August 17, 2016 and the wedding events of the people of Batam City. The Pancaran Senja Malay Orchestra music performance is also held outside in addition to Kampung Melayu. This incident is incidental as data to support the research location of Kampung Melayu Pantai Melayu.

Observation and Engagement

The author made observations in the field to the location of the research object in Kampung Melayu Nongsa Batu Besar Batam, where the Malay Orchestra used to practice music at Rahman's house. During the observation of the Pancaran Senja Malay Orchestra, the author observed the behavior and listened to casual chats on the sidelines of a break from playing the music of the Pancaran Senja Orchestra. From time to time, the writer plays in the position of the burden drum or tambourine, and plays the drum set.

When playing, the writer felt the difference in the sense of musical rhythm, especially the rhythmic dance was lively, and dynamic, at that time the author was asked to increase the tempo of the beat by an accordion player by coded palms pointing upwards. The goal is that the author can feel the joy in the part of the dance rhythm during the Pancaran Senja Malay Orchestra music game.

The author as the main instrument in the study uses the five senses of sensibility in feeling, observing the reality of musical interactions while with the Pancaran Senja Orchestra. Likewise, what social behaviors were presented by the Pancaran Senja Malay Orchestra and the Kampung Melayu community.

Interview

Question and answer interview with the resource person. The selection of sources for interviews was carried out through the first three criteria, primary sources were classified according to experience, age, musical knowledge and knowledge of the customs of the people of Kampung Melayu Batu Besar Nongsa Batam. The speakers in question are Rahman, a senior musician as a violinist, stringed instrument, accordion, and arguably a multitalented person who is also the founder of the Pancaran Senja Malay Orchestra. Anwar is a vocalist and presenter as well as a figure who understands and understands Malay customs. Muhammad Zen, Head of Culture, Batam City Tourism and Culture Office, who understands the customs of the Coastal Malays. Zulkarnain an accordion player, Nurul Adli a bass guitar player, Zairi a violinist, Rosna a vocalist for the Pancaran Senja Malay Orchestra. These two supporting sources are supportive of data from the primary he-he is the community of Kampung Melayu Nongsa. The author conducted the interview process when the Pancaran Senja Malay Orchestra was taking a break from rehearsals or musical performances. At that time, the atmosphere of relaxed conversation was two-way

communication while enjoying tea, coffee, or fried food. The goal is that the informants feel relaxed and not mentally stressed so they are comfortable when asked, while the questions are general to specific and contrasting according to the research topic.

Audio visual recording

Audio visual recording techniques in qualitative research are needed in field work. The aim is to record musical and social events that have not been reached by the eye while in the field, can be seen again and again through audio-visual documentation. Documentation using a Nikon digital camera with the D3300 series. In addition, the recording of performance events and social events while in the field is the main subject, this recording, using a pen and book. Given the memory of the observations involved, not all of them can be remembered by the author, so field notes are also part of the documentation.

Furthermore, the observation activities involved, interviews, audio-visual recording were carried out. Data classification and research report writing were carried out. The collected field data are interpreted, understood and studied. If in accordance with the theme, topic and research problem formulation. Then the interview data was processed according to the enhanced spelling in Indonesian as an interview excerpt in the research writing report.

Data analysis

Analysis of data in the Pancaran Senja Malay Orchestra group used a descriptive analysis technique. The description of the analysis includes the musical performance of the Pancaran Senja Malay Orchestra, the analysis of the concept of *eeewahh* in the dance sequence of the Pancaran Senja Malay Orchestra, and the relationship between the meanings of the aesthetic concept of *eeewahh* in the social life of the people of Kampung Melayu Batu Besar. The description also uses the identification of musical concepts through notation transcription, borrowing Western block notation. To support this description, interview data from interviewees from the field were transcribed, classified, and analyzed according to the title, topic, theme, problem formulation in the Pancaran Senja Malay Orchestra research.

RESULT AND DISCUSSION

The study of musical performances is not a new phenomenon in Indonesia, if it is traced in general, ethnic music groups have their own concept to name each musical performance with the term local ethnicity. For example, in the Batak ethnic group to declare a musical performance with the name *margondang*. *Margondang* is a term for party celebrations or the implementation of *Horja Godang* which means performing arts/music activities, namely *gondang* and *tor-tor* dance. With the diversity of musical performances in each ethnic group, the creativity of the group itself comes to create governance, practice schedules, and performance schedules, which are promoted through individual words to villages led by a leader in an art group. For example, in the Batak opera group *Tilhang Gultom* who had performed in the village of the writer's parents, namely; *Sahdi Gultom* and *Erlina Hanum Siregar* from *Pasar Simangambat Village, Saipar Dolok Hole District, South Tapanuli, North Sumatra*.

They said that in 1970 they were still able to watch live performances of Batak opera which always went around the village, usually the group could stay in a village for up to a month. As for the accommodation, the Batak opera group will rent a local resident's house for one month, while for eating and drinking, the Batak opera group usually cooks together for survival. This incident is in line with what *Anwar*, an OMPS vocalist, said; In the past,

in the 1980s, dangkong dance groups used to go to the islands to perform performances by boat. Then the musicians usually stay or rent people's houses for a few days, for the sake of the continuation of the next performance. Usually there is a manager who manages everything both in terms of the training process, accommodation, performances, and media promotion through the people's words.

In practice, the concept of studying musical performances has existed since time immemorial by folk art groups in Indonesia. However, the development of this study is always ogled by researchers and art academics as an object of study in the art of music. Where musicians, audiences or spectators, and so on are a unit that creates an atmosphere of two-way communication interaction when a musical performance takes place. At every moment of performing arts music always has the structure of the parts that build it, so that it becomes a unified whole performing arts. The structure of the parts is formed through individual and collective awareness of the empirical experience to practice music. As was done by the OMPS group who always practice in the Malay village of Batu Besar Nongsa, Batam. Rahman, a leader, has the awareness to manage the OMPS group's schedule to be consistent during rehearsals aimed at presenting the best musical performances in front of the audience. In this paper, I want to discuss the structure of the OMPS group's musical performance which is divided into three parts. The first part is preparation, the second part is performance, and the third part is aftermath or activities after the show is over (Schechner in Asril, 2016: 155). The preparation includes the readiness of musicians to prepare for routine music practice in Kampung Melayu Batu Besar Nongsa. Likewise, the audience prepares to watch OMPS music performances on Pantai Melayu. The show is a moment where OMPS musicians are performing, while the audience is watching and being part of the participants while on the Batu Besar Malay beach. Aftermath also includes rest activities for OMPS musicians after the performance, such as music game evaluation chats and so on. The following is a description of the structure of OMPS music performances.

OMPS Music Performance Study

1. Preparation

OMPS preparations include routine exercises on Tuesday evenings and Friday evenings, after the Isha prayers at Rahman's terrace. Before music practice, musicians usually gather to discuss together, they can talk about family, social life, or about their respective work routines. The discussion was casual, asking and answering each other between musicians and musicians. The effect of this discussion is to strengthen emotional relationships that are closer, open, and mutually understanding. This creates an atmosphere of family relationship among OMPS musicians. In the practice of OMPS musicians, it is carried out according to the expertise of each musician. However, sometimes musicians can also take turns playing the Malay musical instrument. The OMPS musicians consist of Zulkarnain as an accordion player, Rahman as a viul player (violin or violin) Rosna as a singer, Anwar as a drum or tambourine player, Adlin as a bass guitar player, and Naim as an acoustic electric guitar player.

When the OMPS musicians have gathered, the musicians have their own awareness to prepare musical instruments and their loudspeakers which have been provided on the terrace of Rahman's house. After all the musical instruments, drums, accordions, violins, acoustic guitars, and bass guitars were arranged according to the needs of OMPS musicians. So, Rahman in the viul position will code for other musicians to play introduction music with

Malay musical nuances first as an opening. Usually OMPS practice Malay songs or rhymes which are often performed during musical performances at the Malay Beach. Like; Siti Payung, Beautiful Nanny, Don't Expect, Damak, Sri Mersing, Kampai Island, Pisang Peak, Serampang Laut, Parrot Bird, Tanjung Katung, and Bujang Telajak.

Furthermore, the flow of OMPS practice after one song or rhyme is sung. So, it is continued with the next song according to the agreement of the musicians and a singer of what song or rhyme he memorized. The function of this exercise is to know when to enter and when to stop singing. In addition, looking for the basic tone of the singer, and enjoying the musical taste of OMPS musicians, so that the musical presentation sounds beautiful and delicious when heard by the audience. The OMPS music group also realizes that the more often they practice, the more compact, neat, and enjoyable music plays for musicians and audiences to listen to.

2. Performance

The Pancaran Senja Malay Orchestra music performance is routinely held on Sundays from 10.00 am to 17.00 pm at Batu Besar Nongsa Malay Beach. Usually the preparations made before the performance, together with fellow musicians, bring a sound system, as well as musical instruments from Rahman's house to the stage for a musical performance at Pantai Melayu. After that, a sound check was carried out, setting up musical instruments according to their respective formations. While checking the sound, Anwar, an emcee as well as a singer, gave the opening words of welcome to the visitors of Pantai Melayu. When the opening was over by Anwar, the introduction of a Malay-flavored musical was ready to be played by OMPS as a sign of being ready to make music. This game is usually an improvisation by Anwar, a coder to other OMPS musicians when to play the Rentak Style, Mak inang, Zapin, and Joget, and when the Rentak Game ends. In terms of musical performances, OMPS is open, loose, relaxed, enjoying every musical performance. This can be seen from the response of the audience to appreciate and participate in OMPS music performances.

In the early part of the musical performance, OMPS usually plays the songs of the mak inang or moderate tempo and occasionally plays the rhythmic style. The atmosphere of the show is still seen in a calm state, but the musicians' body parts such as the head, body and legs have started to move a little. While the audience was still sitting relaxed on the seats in front of the performance stage, while singing a little for themselves, one person followed the mak inang songs that were being played by the Pancaran Senja Malay Orchestra. Likewise, the audience's body has experienced musical by creating small movements such as the head, body, hands, feet when sitting listening to the OMPS host's stretch music.

In the second part, the atmosphere is getting busier, the tempo of the game has started to accelerate because OMPS has started to play a dance rhythm continuously, so that the audience is participative, enthusiastic, and enthusiastic. And don't forget the laughter from the musicians or from the audience to provide their own entertainment, while wanting to dance together in front of the OMPS performance stage. At first the audience sat relaxed watching the OMPS performance, but immediately started walking slowly to the front of the stage. Sometimes the audience without being invited by the singer just danced in pairs happily. Sometimes the singer also calls on the audience to dance together on the stage of this show. Of course, the rhythm of the dance with a fast tempo provides vitality and enthusiasm that can eliminate social boundaries between musicians and audiences so that

they melt into one and experience sublimation.

Rentak is the stamping of the feet together (KBBI: 1198). According to Takari, the sense of rhythm is the interweaving of notes with such a duration and forming a rhythm pattern (Takari and Dewi, 2008: 138). Rentak is the name of a Malay musical game played in a Malay musical performance of the Pancaran Senja Malay Orchestra. Rentak indicates a time and space of play for the rhythm of Malay music determined by the percussion instruments of the gendangbendao or the tambourine drum of the Pancaran Senja Malay Orchestra. Rentak became the agreement of the Pancaran Senja Malay Orchestra in playing Malay music sequences.

Joget is the rhythm of Malay songs and Malay dances that are dynamic, vibrant, and joyful. The definition of dance rhythm is a genre or type of Malay music with six eighths of one hundred and twenty meters, so as to create an atmosphere of joy for musicians and the audience also dances in pairs or signs following the tempo of the dance rhythm. In line with Anwar's statement. "Rentak dance is the rhythm of Malay music with vibrant or cheerful nuances that inspires the hearts of the musicians and the audience, giving the spirit of enthusiasm, thereby creating spontaneity for the audience to dance in pairs or in pairs. During the game of Rentak Joget, it is played by the Pancaran Senja Malay Orchestra" (Anwar interview). 10 December 2016, in Kampung Melayu).

The OMPS music performance on the Malay coast has several rhythms that are played as an introduction to the opening before the dance tracks are played. The first rhythm that is often played after setting up the instrument is the host rhythm, the style rhythm, and the zapin rhythm. Host beats with adate or medium tempo between sixty to eighty metronomes. In addition to the host rhythm, occasionally a slow tempo rhythm or adagio with a fifty-five to sixty metronome speed tempo, as well as a sixty-speed metronome zapin.

Rentak Inang is a moderate tempo rhythm, this rhythm usually presents a relaxed atmosphere, both for the musicians and the audience. The relaxed atmosphere of the musicians and the audience is shown by smiling facial expressions enjoying the music. In this situation, it is sometimes seen that the expression of the audience is humming along with the host to the music with their feet stomping a little on the sand, while their hands are lightly tapping their thighs to the rhythm.

The style Langgam is a slow tempo rhythm filled with lamentations of sadness with memories of the life problems of the Coastal Malay community. Songs or rhymes that are sung are adapted to the problems of everyday life, so that they touch the feelings of the musicians and the audience can shed tears when listening with full appreciation. A musician and the audience will roll their eyes if they absorb a song or rhyme with a style that tells the story of someone's despair left by their mother and father from childhood (Rahman, interview 4 May 2018, in Kampung Melayu).

Rentak zapin is a medium that is full of Islamic religious messages or stories of the early Malays. Rentak zapin are rhythms that are absorbed from the Middle East adapted to the local area, so that they become part of the Coastal Malay Rentak. The song or rhyme of Rentak Zapin is usually taken from the stories of previous people giving advice to the next generation of the Kampung Melayu community. One of the songs or rhymes of Rentak Zapin, Lancang Kuning, is mandatory to play during the Pancaran Senja Malay Orchestra performance on Pantai Melayu.

The Pancaran Senja Malay Orchestra show on the Malay Beach began to feel lively when OMPS played a dance rhythm. At the time of the dance rhythm game, the audience consisting of the people of Kampung Melayu and the people of Batam were entertained. This event can be seen and felt through the audience's expressions of joy and laughter. In addition, the rhythm of the dance can also be seen through the expressions of the audience who respond with their bodies and heads nodding and shaking their feet with small movements on the sandy beach. Spectators who want to dance come to dance in slow motion or in pairs or in pairs, according to Rahman's statement below.

“In the game of dancing, the desire to dance spontaneously can be done in pairs of the same sex or one woman and one boy. Those who dance have already felt the spirit of the rhythmic dance played by the Pancaran Senja Malay Orchestra, so they just spontaneously dance and sign in the rhythmic dance and they enjoy it” (Anwar, interview 10 December 2016, in Kampung Melayu). In addition to the play of the host, the rhythm of the style, the rhythm of the zapin, and the rhythm of the dance, the Pancaran Senja Malay Orchestra also plays yeye pop songs from the 1960s era. Pop yeye is a popular music genre originating from neighboring Malaysia. The yeye pop music genre adopts Western music such as Elvis Presley but the lyrics are in Malay. The yeye pop singers at that time were P. Ramli and E. Ramli. Why is it called yeye pop music, because singers sing pop songs in Malay while dancing in a singer's outfit wearing a yeye shirt, bow tie and yeye pants or narrow pencil-shaped pants and wearing loafers (Anwar, interview 10 December 2016, in Kampung Melayu).

The following is the result of the musical analysis of OMPS music performances during a musical performance at the Malay beach of Batu Besar Nongsa. The review from the point of view of the presentation of the Pancaran Senja Malay Orkes dance rhythm as follows, the musical analysis of the Bujang Telajak song is in the form of two parts or two periods of introduction and interlude. The bars of the rhyme songs of Bujang Telajak consist of thirty-six bars. According to the number of sentences, it can be divided into three types; first form a one-part song with one sentence. The two forms of the song are two parts with different sentences. The three forms of the song are three parts with three different sentences. The song in the form of two parts can be sorted from sentence A directly into sentence B. The song sentence A is repeated with the exact same variation as before, even though the rhyme text is different and then entered into sentence B.

In the musical composition of the song, song or rhyme, Bujang Telajak Orkes Melayu Pancaran Senja, in terms of musicology, it is a logogenic or text based on a four-line quatrain rhyme, consisting of a sampiran and two lines of content (Takari and Heristina, 2008: 139). The OMPS music group among the people of Batam is known for the dance rhythm game that can create a happy atmosphere as well as dance with slow dances. Slow dancing or in pairs during performances requires an allegro rancak rhythmic beat with a 120 metronome. The triplet rhythm pattern of six eighths of a joget can make musicians and audiences respond to dance together while on a Malay beach. The following is a dance rhythm notation with a six-eighth level on the percussion instrument, gendang bebano.

g.bebano

Bujang Telajak

Arr : Orkes Melayu Pancaran Senja



V.S.

Figure 1. Transcription of the gendang bebano notation on the song Bujang Telajak

Below is the vocal notation and transcription of a song or rhyme with a dance rhythm called Bujang Telajak recorded on December 5, 2016, when the Pancaran Senja Malay Orchestra music performance was taking place on the Batu Besar beach of Nongsa Batam, Batam.

Bujang Telajak

Vokal

Arr : Orkes Melayu Pancaran Senja



A = 120

ke ma na per gi o rang tak si bok ma lang na sib

7
 si bu jang la pok ke ma na per gi o rang tak si bok

B

13
 bu jang ke bu jang ter nya ta bung kok ka lau lah ma lam ber ka wan nya

20
 mu uk bu jang ke bu jang ter nya ta bung kok ka lau lah ma lam ber

C

27
 ka wan nya muk ke de kak bu ah ke de kik ba ling a tas bu kit te

33
 kak en dak be bi ni ta pi du et si kit ke de kak bu ah ke de kik ba

39
 ling a tas bu kit ke la hi la ki bi ni ga ra ga ra ko pipahit

46
 eh eh eh eh eh eeeee eee waah

12

Figure 2. Transcription of the vocal notation on the song Bujang Telajak

Interlude

Malang nasib bujang telajak
 Seorang lelaki yang sudah berumur
Kemana pergi orang tak ajak
 Kemana pergi tak diajak orang
Malang Nasib bujang telajak
 Seorang lelaki yang sudah berumur
Kemana pergi orang tak ajak
 Kemana pergi tak diajak orang

Disuruh kawin die tak andak
Disuruh kawin dia tidak tak ingin
Kalaulah malam berkawan cecak
Kalau malam tidak ada pasangan
Disuruh kawin die tak andak
Disuruh kawin dia tak ingin
Kalaulah malam berkawan cecak
Kalaulah malam tidak ada pasangan

Kedekak buah kedekik baling atas bukit
Tekak ndak bebini tapi duit sikit
Kehendak menikah tapi uang sedikit
Kedekak buah kedekik baling atas bukit
Kelahi laki bini gara gara kopi pahit
Kelahi suami istri perkara kopi pahit

In the song or rhyme above, it is usually sung two to four repetitions depending on the enthusiasm of the audience who is dancing, because the rhythm that is played is a dance rhythm that can make the audience dance in slow motion or in pairs, and usually a vocalist improvises to make the rhyme very beautiful. needed when the OMPS musical performance is in progress, where the rhymes can be born spontaneously through the experience and experience of a vocalist.

3. Aftermath

Aftermath is an activity that is carried out after the OMPS music performance is over. In this third part, activities such as returning musical instruments, sound systems or loudspeakers to their original storage locations at Rahman's house. The awareness of OMPS musicians to return their instruments is a manifestation of their sense of belonging to the musical group. In addition, the sense of belonging to OMPS musical instruments is also shown from how to play, be careful, and take care of musical instruments such as cleaning up dust or rust on musical instruments. With a sense of belonging among fellow OMPS musicians, there is a sense of togetherness, a sense of solidarity, a sense of understanding, a sense of kinship in the OMPS music group. The end of the instrument return activity is carried out in mutual cooperation. So, it continued with a discussion among the musicians as well as a brief evaluation during the performance on the terrace of Rahman's house. OMPS's open discussion included discussing costume issues, Malay musical arrangement problems, as well as any song or rhyme line that experienced weaknesses and shortcomings during the OMPS performance at Pantai Melayu.

The purpose of the OMPS evaluation discussion was to create a mix of musical arrangements and songs or rhymes to be more pronounced with coastal Malay nuances, so that they could be accepted by the audience or visitors to the Malay Beach. This can be seen from the event of the dance rhythm when the audience responded enthusiastically to the arrangement of the OMPS dance rhythm game by dancing in pairs or dancing in pairs.

OMPS discussions are also open among fellow musicians, they criticize each other, and give suggestions for the progress of the OMPS music group. Usually the evaluation

discussion includes technical issues of music such as tempo, harmonization of viul play, accordions, and song or rhyme arrangements according to each individual's musical experience as agreed by fellow musicians. This discussion provides mutual input among fellow OMPS musicians. Usually in discussions, there are often debates, giving advice and blaming each other, feeling the most correct among OMPS musicians. However, Rahman's role as leader was relaxed in responding and mediating during the discussion on evaluating OMPS musicians. And don't forget that evaluation also requires the role of an ethnomusicologist, or observer, writer, reviewer, art is needed to retell the events of OMPS music performances in the form of essays, articles, or field notes and then published in print or online mass media.

CONCLUSIONS

Through the study of OMPS musical performances, it can be concluded that a musical performance cannot stand alone without the relation of other supporting structures. The structure of the show can go on and on if there is self-awareness to agree on rehearsals, gigs, and play evaluations. This is inseparable from the common vision and mission and the comfort when playing music in the OMPS group. The success of the Pancaran Senja Malay Orchestra music performance until now has gone through the stages of the rehearsal process, show flight hours, and performance evaluation for the progress of the Pancaran Senja Malay Orchestra. This procession was born through discussion and agreement among fellow musicians, so that the continuity and survival of the Pancaran Senja Malay Orchestra music group was established.

REFERENCES

- Bagus, L. (2005). *Kamus Filsafat*. Jakarta: PT Gramedia.
- Bonoe, P. (2003). *Kamus Musik*. Yogyakarta: Kanisius.
- Husny, M. L. (1986). *Butir-butir adat budaya Melayu pesisir Sumatera Timur*. Departemen Pendidikan dan Kebudayaan, Proyek Penerbitan Buku Sastra Indonesia dan Daerah..
- Kadir, W.A. (1988). *Budaya Populer dalam Masyarakat Melayu Bandara*. Naz Sdn. Bhd: Kuala Lumpur.
- Murtana, I. N. Perspektif Hipersemiotika pada Pertunjukan Sori in the Land of Lembuna Karya Flying Balloons Puppet dan Gwen Knox. *Gondang: Jurnal Seni dan Budaya*, 5(2), 213-221.
- Putra, R. E. K., Rachman, A., Raharjo, E., & Suharto, S. (2021). Interaksi Simbolik Pada Pertunjukan Musik Keroncong oleh Orkes Keroncong Gunung Jati New Musik di Stasiun Tawang Semarang. *Gondang: Jurnal Seni dan Budaya*, 5(1), 30-39.
- Schechner, R. (2003). *Performance Theory*. London dan New York: Routledge.
- Setiawan, E. Kajian Pertunjukan Musik di Indonesia: Sebuah Pengantar. *Pelataran Seni*, 2(2), 37-50.
- Sinar, S., & Takari, M. (2015). Teori dan Metode untuk Kajian Tradisi Lisan.
- Spradley, J.P. (1977). *Metode Etnografi*. Yogyakarta: Tiara Wacana Yogyakarta.
- Suprayitno, J., & Prasetyo, A. (2021). Analisis Struktur Musikologis Aransemen Lagu O Ina Ni Keke Untuk Orkestra. *Gondang: Jurnal Seni dan Budaya*, 5(2), 249-257.

-
- Suroso, P. (2018). Tinjauan Bentuk dan Fungsi Musik pada Seni Pertunjukan Ketoprak Dor. *Gondang: Jurnal Seni dan Budaya*, 2(2), 66-78.
- Takari, M. (2008). *Manajemen Seni*. Medan: Studia Kultura Fakultas Sastra Universitas Sumatera Utara. a. Jakarta Barat: Indeks.
- Takari, M., & Dewi, H. (2008). *Budaya Musik dan Tari Melayu Sumatera Utara*. Universitas Sumatera Utara (USU) Press.
- Takari, M., & Dja'far, F. M. (2014). *Ronggeng dan Serampang Dua Belas*. Dalam Kajian Ilmu-Ilmu Seni, Medan: USU Press.
- Waesberghe, S. J. F. H., & Van, S. (2016). *Estetika Musik*. Yogyakarta: Thafa Media.
- Zulfahmi, M. (2009). "Biola dalam Tradisi Musik Melayu Pesisir Timur Sumatera Utara: Kajian Akulturasi, Gaya dan Penyajian Musik" *Laporan Penelitian STSI Padangpanjang*.
- Zulfahmi, M. (2011). "Integralistik Instrumen Biola Dalam Kebudayaan Musik Etnik Melayu Pesisir Timur Sumatera Utara", *Laporan Penelitian*, Institut Seni Indonesia Padangpanjang.