

Study of Forms and Meanings Simalungun Folk Song *Urdo-Urdo* in Bahapal Raya Village

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ABSTRACT

This study aims to determine the origins of Urdo-urdo chants, to know the study of Urdo-urdo chants, to find out the forms of Urdo-urdo chants, to find out the meaning contained in Urdo-urdo chants, and to find out the characteristics of Urdo-urdo chants in Bahapal Raya Village, Pematang Raya District, Simalungun Regency. The theoretical basis used in this study is the theory of study which explains the meaning of study, namely or describes a detailed matter so that it conducts a study; music theory, namely music is a cultural activity that is very familiar with human life, form theory, namely form is a scheme or arrangement that intact from several phrases, the theory of meaning that uses semiotic theory and semantic theory, the theory of Urdo-urdo songs, namely those that function as lullabies and songs to calm crying children. The research method used in this study is a qualitative descriptive method. Based on the results of the research conducted, it can be seen that the origin of Urdo-urdo singing is an ethnic song passed down from the ancestors of the Simalungun people to their generation orally. The hallmark of Urdo-urdo singing is using Iggou Simalungun. The Urdo-urdo singing form consists of four forms: A, B, C, and D. The meaning contained in the Urdo-urdo singing presented by the resource person is a lullaby for children, which contains advice

KEYWORDS

*Urdo-Urdo
Iggou
Simalungun
Forms
Meaning*

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INTRODUCTION

The Simalungun tribe is one of the sub-ethnics in the people of North Sumatra who live around Lake Toba, which is in a town in Pematang Siantar. The Simalungun community is synonymous with a gentle society, in accordance with the meaning of the word "Simalungun," which means "calm," and that is in line with the character of the Simalungun people themselves. In general, the Simalungun people don't talk much, they have a smooth temperament, and they like to be friendly with others. The people who live in this city have their own cultural wealth as well as other tribes. In their daily lives, the Simalungun people carry out activities that include art as a complement to the implementation of life activities as a cultured society. There are many arts in the Simalungun community, including fine arts, dance, sculpture, and music.

The Simalungun community is known as a society that does not only have a musical culture in the form of ensembles and non-ensembles but also has cultural wealth in the form of vocal music. Vocal music is music that is produced using the human voice as a medium and is generally referred to as singing. Vocal music in the Simalungun community consists of *crying*, *taur-taur*, and *urdo-urdo*. By the people of Simalungun, the song that is sung is usually called *doding*, and the singer is usually called *pandoding*. *Pandoding*, of course, is not just singing but directly mastering the singing technique that is characteristic of the

Simalungun people, namely *inggou*.

It has become a habit for the Simalungun people to put their children to sleep by singing a lullaby by parents or siblings to their younger siblings, which is called *urdo-urdo*. The meaning of *urdo* is to pet; therefore, *urdo-urdo* means to pet. In general, the presentation of *urdos* is done spontaneously and contains messages that educate and have good wishes for their children. *The urdos are* sung softly and swinging so as to bring comfort and serenity to the child. The term for people who rock children with singing is called *pangurdo* (Dermawan Purba:2005). Develops *Urdo-urdo singing* in terms of poetry, while the melody can only be stated as repetition. This song prioritizes poetry rather than melody, concerning the relationship between the text (poetry) and the melody in the presentation of *Urdo-urdo songs*.

The absence of accurate information causes the practice of *Urdo-urdo* to be more of a subjective feeling that is owned by the person who is able to sing the chant. This causes variations in the derivation of the same song, so it is necessary to have several examples of *these Urdos* in order to be traced accurately. Even though the purpose of this writing is not for preservation, it is hoped that the results of this research and writing on *Urdo-urdo* can become valuable documentation material regarding Simalungun traditional singing.

Study is to review or describe a detailed thing so as to conduct a review (Octavinta, 2013: 10). Based on the above opinion, the researcher concludes that in this case the understanding of the study is the description and study of the form and meaning of the song so that it can describe it in detail. According to Jamalus (2008: 16) form is the arrangement and relationship between musical elements in a song so as to produce a meaningful composition or song. The form of a song consists of: The sentences in the song, the number of phrases, as well as the relationship of those phrases, which are the same, different and opposite. Based on the above understanding, it can be concluded that form is an arrangement, musical elements in a song. The basis of the formation of the song is the arrangement of musical elements that then form motifs.

METHOD

The method used in this study uses descriptive qualitative research methods, with data collection obtained through direct interviews with experts. Bogdan and Taylor (2019:5) define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words of people and observable behavior. According to them, this approach is directed at the setting and the individual holistically. Thus, in this case it should not isolate the individual or organization into variables or hypotheses, but it is necessary to view it as part of something whole.

Data collection in this study was obtained through interviews, documentation, and observation. Interviews were conducted with two people who are experts in *Urdo-urdo* and are artists in Simalungun, namely Mr. Osdin Silalahi and Mrs. Lina Br. Damanik. Through interviews, observation, and documentation, researchers were able to obtain data and information related to *Urdo-urdo* in the Simalungun community in Bahapal Raya village. Research with descriptive qualitative methods is inseparable from the collection and compilation of data but also includes the analysis and interpretation of the data obtained.

RESULT AND DISCUSSION

The Origin of *Urdo-urdo* Song

Urdo-urdo is referred to as regional singing (*folklore*) because it is one of the legacies of the ancestors of the Simalungun people to their generations orally and has a relationship

with the cultural system and traditions of the Simalungun people in socializing and is still applied in everyday life. The introduction of *Urdo-urdo* is done orally, which is introduced from generation to generation through word of mouth in the Simalungun language called *martakkap babah*. Observing habits among the Simalungun people does not happen by compulsion, but naturally, the Simalungun people know the song by the habit of hearing and seeing things that happen around them so that they become self-aware as the process of cultural life goes on in that society. Tradition is a vessel for conveying ancestral/ancestral heritage.

In ancient times, parents often rocked their children by singing lullabies which they believed could calm their crying children or become lullabies when they were going to put their children to sleep. But not only parents but this *Urdo-urdo chant* can also be sung by grandparents, older siblings, or siblings for the little ones. *Urdo-urdo* is also sung when the child is fussy because of illness. To calm him down, the parents or *Pangurdo* usually sing *Urdo-urdo songs* until the child calms down or falls asleep. Conveys *Urdo-urdo chant* songs and rhythms that are smooth, calm, repeated, coupled with words that contain advice, compassion, and hope and are accompanied by rocking movements and gently patting the child's body slowly until the child falls asleep.

In the people of Simalungun, if the mother and child are in good health after the delivery process, two weeks later, the mother will take her child to the fields. For the first time, the child was taken to the fields, and the mother brought souvenirs which were distributed to village children in the form of sugarcane or other fruits. In ancient times, it was a tradition for every mother to bring souvenirs from the fields. The goal was for the child to be healthy and for the children in her village to accept her as a new friend in the fields when the mother and father had started working and their child was left to sleep in the hut. If the child cries, the mother goes to the hut to give them milk. If the child does not sleep immediately after drinking milk, then the mother also sings *urdo-urdo* so that the child falls asleep quickly. After the child fell asleep, the mother continued her work. Suppose there is an older sibling, the one who takes care of him in the fields and at the same time *mangurdo-urdo* if his younger sibling cries his older sibling. A child is generally in *urdo-urdo* from birth to the age of two or three years.

Forms and Meaning of *Urdo-urdo* Study of *Urdo-urdo*

The form of the song is a complete arrangement of several phrases, namely question phrases and answer phrases. One sentence of the song is called a form (*form*). *Urdo-urdo* tends to use repetitive patterns or repetitions. This is because the *Urdo-urdo* poetry is in the form of umpasa (rhymes) which contain advice or hopes for parents for their children

in the future. The following is a form of *urdo* sung by the two sources.

Urdo-urdo

Transcribed by Sara Dewanti Purba

$\text{♩} = 90$

Ur - ma - lo, da - - yok. Ur - ma - lo, da

Bentuk A Bentuk B

7
yok. U - lang ta - ngis ri - ngi - san si ang - gi -
Po - das po - das ma - rgan - jang si bo - ru -

Bentuk C

11
- ta e. Na mo-dom ham na - mo - dom si a - nak
- ku e. Mar-gan-jang na sa - ho - tang si a - nak

Bentuk D

15
ku e. Mo - dom ma ham na mo dom.
ku e. Mar-gan- jang pe gan ni ku.

Bentuk C

19
Si bo - - ku e. A - se po-das mar - bak-gal.
Si ang - gi - ku e. U-lang sun-dol hu la - ngit.

Bentuk D

23
Si a - nak - ku e. Po - das po - das
Si bo - ru - ku e.

Bentuk C


28
mar - bak - gal. Si a - nak - ku e. Mar-bak-gal na

Bentuk D

32
- sa - ho - bon. Si a - nak - ku e. Mar

2

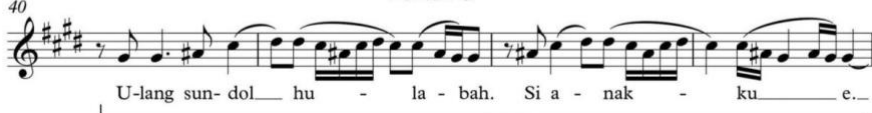
36



bak - gal pe gan ni- ku. Si a - nak - ku e.

Bentuk C


40



U-lang sun-dol hu - la - bah. Si a - nak - ku e.

Bentuk D

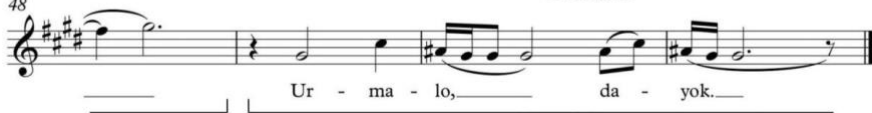
44



Ur - ma - lo, da - yok.

Bentuk A

48



Ur - ma - lo, da - yok.

Bentuk B


Figure 1. Forms of *Urdo-Urdo*

In Urdo-urdo singing there are 4 song forms, namely forms A, B, C, and D. Form A consists of 4 bars starting from bar 1 to bar 4. Form B consists of 3 bars starting from the second bar 5 beats to the third bar 7 knock. Form C consists of 4 bars starting from bar 7 of the fourth beat to bar 11. Form D consists of 5 bars starting from bar 12 of the first beat to bar 16 of the second beat. Bar 16, the fourth beat to bar 20 is a literal repetition of the C form. Bar 21, the first beat to bar 26, the second beat is a literal repetition of the D form. Bar 26, the fourth beat to bar 30 is a literal repetition. The first bar 31 beats to the second bar 35 beats is a literal repetition of form D. The fourth bar 35 beats to bar 39 is a literal repetition of Form C. The first bar 40 beats to the second bar 44 beats is a literal repetition of form D. Bars 45 to 48 are literal repetition of form A. Here the author will include pictures or notations from the Urdo-Urdo Song.



Ur - ma - lo, da - yok.

Figure 2. Form A



Ur - ma - lo, da yok.

Figure 3. Form B



U-lang ta-ngis ri - ngi-san si ang-gi - ta e.
Po-das po-das ma - rgan-jang si bo - ru - ku e.

Figure 4. Form C



Na mo-dom ham na - mo - dom si a - nak ku e.
Mar-gan-jang na sa - ho - tang si a - nak ku e.

Figure 5. Form D



Figure 6. Literal repetition Form C

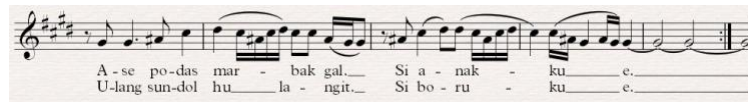


Figure 7. Literal repetition Form D



Figure 8. Literal repetition Form C

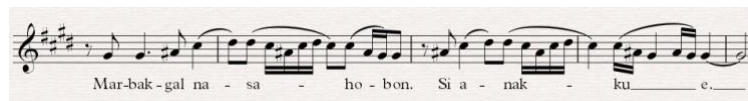


Figure 9. Literal repeat of form D



Figure 10. Literal repetition of Form C

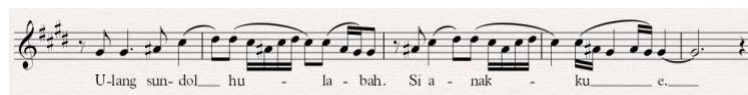


Figure 11. Literal repetition of form D



Figure 12. Literal repetitions of form A

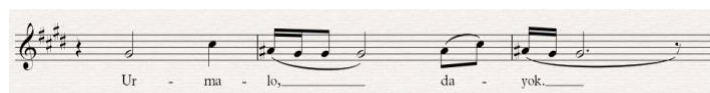


Figure 13. Literal Repetition of Form A

The Meaning Contained in *Urdo-urdo*

In analyzing the meaning of a regional song, the background of the song cannot be separated. The role of lyrics is very important to mean. Meaning is the inferred meaning or intent of a word based on the sign, social, and cultural background of the word or the lyrics itself. *Urdo-urdo* contains connotative and denotative meanings. Based on interviews with informants, Mrs. Lina br. Damanik and Mr. Osdin Silalahi, who are *pangurdo*, then the author then describes the meaning of the *Urdo-urdo chant*. The following is the text presented by the two informants, which was then translated by the authors and assisted by the informants into Indonesian.

Table 1. Lyrics and Translation of *Urdo-urdo Song*

No.	Syair	Translation
1	<i>Urmalo dayok, urmalo dayok</i>	Kemarilah ayam, kemarilah ayam.
2	<i>Ulang tangis ringisan</i>	Jangan menangis merengek- renek.
3	<i>Si anggi ta ee, namodom ham na modom</i>	Oh anakku, tidur lah tidur
4	<i>Si boruku ee, ase podas marbakgal</i>	Oh anakku, supaya cepat besar
5	<i>Si anakku ee</i>	Oh anakku
6	<i>Podas-podas marganjang</i>	Cepat cepatlah besar
7	<i>Si boru ku ee, marganjang nasa hotang</i>	Oh anakku, tinggi seperti rotan

8	<i>Si anakku ee, marganjang pe gan nikku</i>	Oh anakku, tinggi pun ku katakan
9	<i>Si anggita ee, ulang sundol hu langit</i>	Oh anakku, jangan sampai ke langit
10	<i>Si boru ku ee</i>	Oh anakku
11	<i>Podas-podas marbakgal, si anakku</i>	Cepat-cepatlah besar, oh anakku
12	<i>Marbakgal nasa hobon, si anakku ee</i>	Besar seperti lumbung padi, oh anakku
13	<i>Marbakgal pegan niku, si anakku ee</i>	Besar pun ku katakan, oh anakku
14	<i>Ulang sundol hu labah</i>	Jangan sampai tidak muat di pintu
15	<i>Si anakku ee</i>	Oh anakku

Table 2. Denotative and Conotative Meaning (number of content following table 1)

No.	Denotative	Conotative
1	The denotative meaning of the poem is <i>Urmalo</i> which means come here. <i>Dayok</i> which means chicken.	In the song, there is a poem that reads, " <i>Urmalo dayok, urmalo dayok</i> ," which means come the chicken, as was the result of an interview with Mr. Osdin Silalahi, who said that for the Simalungun people, chickens are a symbol of order. So that <i>Urmalo dayok</i> in the <i>Urdo-urdo</i> song has a connotative meaning, namely that the child is expected to have an orderly life, remain firm in work, and remember the family.
2	The denotative meaning of the lyric <i>Ulang</i> which means don't, <i>tangis</i> means crying, and <i>ringisan</i> means whining.	
3	The denotative meaning of the verse <i>Si anggita ee</i> which means oh my child. <i>Namodom</i> which means sleeping, <i>ham</i> which means you.	
4	The denotative meaning of the poem <i>si boruku ee</i> which means my daughter. <i>Ase</i> which means so, <i>podas</i> which means fast and <i>marbakgal</i> which means growing.	
5	The denotative meaning of the poem <i>si anakku ee</i> which means my child.	
6	The denotative meaning of the poem is <i>podas</i> which means fast, and <i>marganjang</i> which means grow up	
7	The denotative meaning of the poem is <i>Si boruku ee</i> which means my daughter. <i>Marganjang</i> which means high. <i>Nasa</i> which means like and <i>hotang</i> which means rattan	In the song, there is a poem that reads " <i>Marganjang nasa hotang</i> ," which means tall like rattan. This poem has a connotative meaning, as explained by Mr. Osdin Silalahi in the interview, namely that the child is expected to have unlimited aspirations and later become a successful person.
8	The denotative meaning of the poem is <i>Si anakku ee</i> which means my child. <i>Marganjang</i> which means grow up. <i>Pe gan nikku</i> which means I say.	
9	The denotative meaning contained in the poem is <i>Si anggita ee</i> which means Oh my child. <i>Ulang</i> means don't. <i>Sundol</i> which means until. <i>Hu</i> which means to and <i>langit</i> which means sky.	In the song, there is a poem that reads, " <i>Ulang sundol hu langit</i> ," which means do not reach the sky. Mrs. Lina Br. Damanik, as the author's source, said that this poem has a connotative meaning which means that even though you have become successful, do not be arrogant and forget yourself, let alone forget your hometown.
10	denotative meaning in the poem is Oh my daughter.	

- | | | |
|----|--|--|
| 11 | The denotative meaning in the poem is <i>Podas</i> which means fast. <i>Marbakgal</i> which means grow up. <i>Si anakku ee</i> which means oh my son. | |
| 12 | The denotative meaning in the poem is <i>marbakgal</i> which means big. <i>Nassa</i> which means like. <i>Hobon</i> which means rice granary. <i>Si anakku ee</i> which means my son <i>Marbakgal pe gan nikku, si anakku ee</i> | In the song, there is a poem that reads " <i>Marbakgal nasa hobon,</i> " which means big like a rice barn. According to the interview with the informant, Mrs. Lina Br. Damanik explained that the meaning of the fragment of the poem is significant, like a rice barn, because rice is the staple food for humans, so when people plant rice, they do it seriously and work hard. Therefore the child is expected to be someone who works hard and is responsible. |
| 13 | The denotative meaning in the poem is repeated, which means don't. <i>Sundol</i> which means until. <i>Hu</i> which means to Labah which means door. <i>My son is ee</i> which means oh my son. | |
| 14 | The denotative meaning in the poem is <i>marbakgal</i> which means big. <i>Pe gan</i> which means pun and <i>nikku</i> which means I say. <i>Si anakku ee</i> which means oh my son. | In this song, there is a verse that reads " <i>Ulang sundol hu Labah,</i> " which means do not let it not fit in the door. The connotative meaning contained in the poem is that even though you have worked hard and got satisfactory results, do not waste your work so that you can use the results of your hard work for something meaningful and valuable. |
| 15 | The denotative meaning in the poem is <i>marbakgal</i> which means big. <i>Pe gan</i> which means pun and <i>nikku</i> which means I say. <i>My son is ee</i> which means oh my son. | |



Figure 14. Lina Damanik (Left) and Osdin Silalahi (Right) while *Mangurdo*

CONCLUSIONS

Based on the results of research conducted by researchers in Bahapal Raya Village, Pematang Raya District, Simalungun Regency, regarding the Study of Forms and Meanings of *Urdo-urdo Singing* of the Simalungun Community in Bahapal Raya Village, Pematang Raya District, Simalungun Regency, the authors make several conclusions. Analysis of the *Urdo-urdo* of the Simalungun Community in Bahapal Raya Village, Pematang Raya District, Simalungun Regency, consisting of 51 bars. Analysis of the forms of singing found in *Urdo-urdo* has four forms: A, B, C, and D.

Urdo-urdo are songs of the Simalungun people introduced from generation to

generation. *Urdo-urdo* sang when a child was going to sleep or to calm a child who was crying. People who sing *Urdo-urdo* are called *Pangurdo*. singing *Urdo-urdo* is referred to as traditional singing (*folklore*) because it is one of the ancestors' cultural heritages down orally to generations. The introduction of *urdo-urdo* songs to their generations orally, where from generation to generation, the ancestors introduced these songs by word of mouth in the Simalungun language is called *martakkap babah*. In the process of cultural enculturation is done naturally, learning in the introduction of singing, the Simalungun people observe by looking directly at the patterns of everyday life. The meaning contained in the *Urdo-urdo*, the Simalungun community in Bahapal Raya Village, Pematang Raya District, Simalungun Regency, is the advice and hope of parents for their children when their children grow up.

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