

## Strains of the Song 19 Hours: Music as a Keeper of Awareness for Jakarta-Palembang AKAP Drivers

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### ABSTRACT

AKAP bus is cross-city and provincial transportation in Indonesia. This research aims to observe the songs playlist on AKAP bus by looking at three aspects; form, function, and meaning. The purpose of this study consists of: 1) knowing the form of the song that is presented; 2) find out the function of the songs along the bus trips; 3) find out the meaning of the song. The method used in this research is a qualitative approach. The process of searching for data and information is carried out using interviews and field observations by recording audio and video. This study found the results that the type of music used on the Jakarta-Palembang AKAP Bus for the duration of the 19-hour journey is dominated by Dangdut, Indonesian Pop, and Regional Pop songs. The driver plays a playlist of songs randomly and repeatedly.

### KEYWORDS

Music Analysis  
AKAP Bus  
Java  
Sumatera

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### INTRODUCTION

As creatures who have broad needs, humans want to move from one place to another with certain motivations. The form of moving places is expressed through a journey. According to Malvin (1979) the form of travel consists of many variants including work trips (work trips), school trips (school trips), shopping trips (shopping trips), work business trips (employee business trips), social trips (social trips), and business trips. to eat (trip to eat meal), recreational trip (recreational trip).

To realize the purpose of the trip, humans need land transportation. Sea and air. For land, people usually use cars, private, tourist buses and public buses. The population of North Sumatra who has high mobility is helped by the many choices of land transportation that stretches to the island of Java. Land transportation or buses are in great demand, commonly referred to as AKAP (inter-provincial city buses). Among the buses that are mostly enjoyed by passengers in North Sumatra are *Karya Agung*, *KUPJ* and *Rajawali*. Medium-sized buses include *A.L.S*, *Kurnia*, *Sempati Star*, *Lorena*, *Al-Masar*, *Pelangi*, *A.N.S* and *Putra Pelangi*.

Using the bus is safer and certainly more economical. And on every trip, usually the driver needs concentration and comfort. Drivers usually have a way of not falling asleep or concentrating well. Usually to fight drowsiness and fatigue, the driver plays his favorite music. The drivers who each trip spend a maximum of six hours on a trip. With trips that take days, drivers usually build facilities including quality audio devices so that the music they listen to becomes comfortable for themselves and even the passengers. How does the driver schedule music or song playback? What songs were played during the trip? Does every driver have the same taste in music? How do bus passengers respond during the trip?

For the inventors, playing music is considered as entertainment because working as a driver has the consequences of leaving the children and wife for several days, even weeks. As a form of communication and expression, the driver usually plays a song that suits his inner state of longing for his family and hometown. This is in line with Allan P. Merriam's opinion about the function of music not only as entertainment, but also as a space of expression for its users.

In the initial survey, the author noted that the songs played on AKAP bus are generally popular genres with characteristics that are easy to remember, liked by many people and easy to understand. When a sub-category of songs is heard, the driver tends to play songs with the genre of pop, dangdut, rock and traditional pop music. Popular songs sung by solo singers are taken from the albums of Pance Pondaag, Betharia Sonata, Nia Daniati. The duet album is taken from the endang singers S. Taurina and Ratih Purwasih. In the rock category, the driver played Nike Ardilla, Inka Christy and Nicky Astria albums. For the solo dangdut category, drivers often play albums from Meggy Zakaria, Mansyur S., Caca Handika and Imam S. Arifin. And for the traditional pop category, Poengemudi chose Batak trio songs such as Trio Ambisi, and Trio Lasidos.

When you listen to the songs that are presented, they usually have a deep meaning for the drivers. Loyalty, sacrifice and hope are idioms that are always a motivation to be heard, enjoyed and even understood as an afterthought that has a psychological effect on the driver. The simple form of the song is also considered important to reveal because it cannot be separated from the concept of creating folklore-based music that has been passed down from generation to generation, or also the influence of external civilizations that influence each other. the function and meaning of the song is a phenomenon that has been going on for a long time, but has not been widely disclosed and made into a more serious study.

## **METHOD**

The method used in this research is a qualitative approach. Bogdan in Widiastuti (2022), that qualitative research is one of the research procedures that produces descriptive data in the form of speech or writing and the behavior of the people being observed. As a first step, the researcher conducted observations to find various styles, forms, functions and meanings as initial research data. Data were collected through audio and video recording of the functions and meanings of several variants of AKAP buses. In addition, interviews with drivers and passengers are also needed to enrich the data. The number of informants is not limited as long as it is deemed necessary and relevant to enrich the research data. The equipment needed is a video camera, photos and audio recording tools that are useful for documenting data.

The stages and steps that will be carried out in this research are: 1) Research preparation stage which includes designing proposals, conducting literature studies, determining research topics, formulating research problems and objectives, determining research locations, and determining research methods; 2) Data collection stage. Primary data was obtained through interviews (interviews) and participant observation, which aims to collect data followed by focus group discussions; 3) The data analysis stage is carried out by categorizing and analyzing the data and then having discussions with experts. Next, formulating concepts and models of analysis of form, function and meaning; 4) The work stage of analyzing the form, function and meaning by doing studio work based on the concepts and models of the results of the studies that have been carried out; 5) The stage of

concluding the results and making reports on research findings. At this stage, the results of the research will be concluded, conducting seminars on results and making research reports.

The research population includes all inter-city inter-provincial buses in North Sumatra. Through a simple random sampling method, the samples in this study were determined to be inter-Sumatra buses (ALS), Sempati Star, North Star. These three buses are considered as representations of the public's interest in traveling by land transportation.

## RESULT AND DISCUSSION

In this AKAP bus music analysis research, researchers conducted research on the Kramat Djati bus from the Jakarta-Palembang Department with a travel duration of 19 hours. The Kramat Djati bus departs from Jakarta at 13.00 WIB and arrives in Palembang at 20.00 WIB the next day. The predominance of travel time is during the day.

Overall, the genres of songs that were played along the way consisted of Dangdut, Indonesian Pop, and Regional Pop. The list of songs and singers is shown in the table below.

**Table 1.** Song Playlist Categorised by Genre

Genre	Singer/ Band	Song Tittle
Dangdut	Mansyur S.	- Rembulan
		- Pagar Makan Tanaman
		- Khana
		- Air Mata Perkawinan
	Imam S. Arifin	- Jandaku
		- Pengadilan Cinta
		- Doa Suci
		- Potret Kenangan
		- Jangan Tinggalkan Aku
		- Bekas Pacar
	Meggy Z.	- Cinta Hitam
		- Benang Biru
- Gubuk Bambu		
- Mata Air Cinta		
Evi Tamala	- Lebih Baik Sakit Gigi	
	- Rembulan Malam	
	- Sedingin Salju	
Pop	Panbers	- Nyanyian Rindu
		- Gereja Tua
		- Tak Kusangka
		- Terlambat Sudah
		- Cinta dan Permata
		- Pilu

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Pance Pondaag	<ul style="list-style-type: none"> <li>- Mulanya Biasa Saja</li> <li>- Untuk Sebuah Nama</li> <li>- Yang Pertama Kali</li> <li>- Mengapa Tak Pernah Jujur</li> </ul>
Ebiet G. Ade	<ul style="list-style-type: none"> <li>- Camelia</li> <li>- Berita Kepada Kawan</li> <li>- Titip Rindu Buat Ayah</li> <li>- Elegi Esok Pagi</li> </ul>
Peterpan	<ul style="list-style-type: none"> <li>- Ada Apa Denganmu</li> <li>- Bintang di Surga</li> <li>- Menghapus Jejakmu</li> <li>- Topeng</li> <li>- Mimpi Yang Sempurna</li> </ul>
Kangen Band	<ul style="list-style-type: none"> <li>- Doi</li> <li>- Pujaan Hati</li> <li>- Tentang Aku, Kau, dan Dia</li> <li>- Yolanda</li> <li>- Cinta Yang Sempurna</li> </ul>
Armada Band	<ul style="list-style-type: none"> <li>- Pergi Pagi Pulang Pagi</li> <li>- Apa Kabar Sayang</li> <li>- Hargai Aku</li> <li>- Mabuk Cinta</li> </ul>

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Based on the results of an interview with the Kramat Djati bus driver, Mr. Asep Yudhi (45 years), there is no particular reason for him to play a certain type or title of a song. It only replays the playlist of songs on the flash randomly (randomly) and repeated continuously (repeated automatic play) according to the settings of the audio player system.

### ***Study of the Functions of Song***

With regard to musical functions, according to Alan P. Merriam, there are at least 9 musical functions, the following is an explanation of the 9 musical functions:

#### **1. The Function of Emotional**

According to Merriam (1964: 219) In general, there are many reactions when people hear music, starting to nod their heads, pressing their index fingers on the table, or shaking their big toes to follow the text or verses of the songs being sung. In discussing the text of the song, the opportunity to show that one of its outstanding features is expressing ideas and emotions that are not expressed in discourse. When the researchers traveled from Jakarta to Palembang using the Kramat Jati bus headed by drivers named Asep Yudhi (45 years), Wutiyanto (50 years) and Apriyadi (34 years) as the kernet, it was raining along the Jakarta toll road. Even though the rain was so heavy, land transportation routes did not experience traffic jams, everything was orderly and smooth. Asep himself is not a singer, but

occasionally his hand looks at the list or list of songs that will be played next. When the researcher was recording, the song that was played was Wenceslaus Maria's creation entitled "Don't Judge Wrongly", popularized by Tigor Pangaribuan, then sung again by Febi Febiola. Here's a snippet of the lyrics of the song:

*Mungkin kau selalu menduga*  
(Maybe you always guessed)  
*Diriku tak pernah memahamimu*  
(I have never understood you)  
*Bahkan kau selalu curiga*  
(Even you are always suspicious)  
*Ada yang lain, dan kuduakan cintamu*  
(There are others, and I despise your love)  
*Jangan kau salah menilaiku*  
(Don't get me wrong)  
*Dengan semua sikap diamku ini*  
(With all this silence)  
*Jauh di dalam lubuk hatiku*  
(Deep inside my heart)  
*Terukir indah, terukir indah namamu*  
(Beautifully engraved your name)

In the song, the driver's face can be seen very focused on the road route. But the facial expression is very calm. Occasionally, Kang Asep's gaze looks at the rearview mirror (mirror center) to monitor the condition of the vehicle behind. The author believes that Kang Asep calmed down when his nerves began to relax when he heard the song sung by Febi Febiola. However, in the driver's interpretation, the song is not only influenced by the text, but also influenced by the music or sound being sung. An example in this case is Febi Febiola, a singer who is on the rise. So that some bus drivers follow the growing trend. However, the types of songs that are played are still songs with the theme of loyalty, hope and enthusiasm.

## **2. The Function of Aesthetic Appreciation**

According to Meriam (1964: 219) "Aesthetic problems certainly do not only talk about the beauty of music, but it relates to human life, namely people who hear or live music. according to Richard Wagner that music is the language of certain emotions that can be used to compare and describe anything. In Richard Wagner's concept, the driver is imagining what is happening inside him, including feelings of sadness, anxiety or jealousy that always haunt his wife and children at home. The personal life of drivers is also always discussed, because the profession of a driver, especially a traffic driver, is tiring work. Driving passengers for days on end often makes the family and wife jealous. From this fragment of the song, the driver wants to prove that loyalty is his lifeline, even though there are many temptations along the way. aesthetics both from the point of view of the creator and the contemplator,

and if that is to be considered one of the primary functions of music it must be attested to cultures other than our own. Music and aesthetics.

### **3. The Function of Entertainment**

According to Meriam "Music provides an entertainment function in all societies. In this case, when the driver sings the songs being played, the passengers will also hear them. Without feeling the passengers also enjoyed the music at that time. Sometimes followed by singing, or smiling to himself, as if he wanted to replace the feeling of longing. This simple entertainment can certainly erode the boredom of time while traveling. And sometimes there are passengers who ask for a song that suits their mood. Even on charter buses (tourism) passengers sing along or karaoke. This shows that the entertainment function is so useful in a trip.

### **4. The Function of Communication**

According to Meriam (1964:143) "Music without text is able to provide communication. However, in public transportation or buses, always play music that uses text. Besides feeling light, it can also communicate to listeners. The lyrics are usually very simple and easy to understand. This is where listeners don't have to think about capturing the message conveyed by the creator or singer.

### **5. The Function of Symbolic**

According to Meriam (1964:219) ", Music as a symbol shows that as a symbol that is universally agreed upon. In this context, the music heard is not only supported by instruments, but reinforced by simple lyrics. Lyric symbols are symbolic representations that can be enjoyed, understood or can also be reinterpreted. As stated by Charles Sander Pierce.

### **6. The Function of Physical Reaction**

According to Meriam (1964: 219) that is a function that can awaken the enthusiasm of the listeners. If people enjoy loud and stable music, they tend to move and move their steps, such as marching band music or dance and sports music, but if you play slow music, with texts that invite longing, it can make listeners feel calm too. Look at therapeutic music that is deliberately slow or without rhythm. Make the listeners relax and imagine something. When in an atmosphere such as on a bus, the drivers usually imagine what is happening, especially in moments of happiness and peace. He will strengthen the atmosphere to focus on driving. By listening to this uplifting song, he is also excited to drive and stay focused on the trip.

### **7. The Function of Cultural Balance**

According to Meriam (1964: 219) From the several aspects above are the elements that make up culture. Aesthetics, entertainment, physical response, education are cultural elements that are acquired from birth and will be passed on to the next generation. Because the function of cultural continuity is an inseparable function of music. Like the culture of listening to sounds when relaxed, even singing when grieving is also done by humans. Because music can also express sadness, anxiety, joy and calm in the human soul.

In this context, the writer only uses seven of the nine functions of music proposed by anthropologist Allan P. Merriem.

### ***Study of the Musical Forms***

In general, as mentioned earlier, the songs played on the inter-city inter-provincial buses use popular songs. Call it the songs of The Mercys, Ebiet G. Ade, Panbers, including dangdut songs such as Meggy Z, Imam S. Arifin, Mansyur S and also songs that are popular on a youth basis such as Noah, Armada to Lyodra Ginting. The form of these songs is very simple because the songs are created to be heard comfortably (easy listening). The form of popular music consists of two parts.

To analyze these popular songs, the writer takes one of the most famous or most played songs on inter-city buses between provinces, namely the song from Ebiet. G. Ade's title is *Berita Kepada Kawan*. This song was played when the writer took the bus from Yogyakarta to Jakarta.

Broadly speaking, the song *Berita Kepada Kawan* is a two-part song. In form A (a) then it is repeated again using a different verse. Then change form to Chorus (reff), then return to form (a') with a different verse. Only in the second chorus or chorus does the rhythm change in the first motif. This is intended to make the song more fresh. And in the answer phrase return to the format Reff (B). The instruments used are guitar, piano, drums, bass guitar and string ensemble.

The song *Berita Kepada Kawan* consists of 104 measures. Actually, 100 bars can be counted. Note that the interlude happened twice. But this song is quite unique because of two things. The first, before the second chorus, is filled in for one bar which is repeated twice, and then before the ending of the chorus, one bar is added twice. However, when it is sung, the listener is still not disturbed by the change in the bar. The following is an analysis of the song "News to Friends".

The news song to a friend is a two-part song consisting of A A' B B' B" B'. for sentence A consists of a question phrase and an answer phrase. Then sentence B which starts with a question phrase and an answer phrase. Then in the addition of the chorus there is a change in motive B (I put a mark B") and it is closed again with an answer phrase as well as depending on the nature of the question. This is indicated by the tone that is placed not in the tonic region, but in the sub-dominant area or level V, namely the re tone.

- Sentence A

Sentence A consists of question sentences and answer sentences (1-8). Then it continues after the interlude on bar 13 to bar 21.

- Sentence B

Sentence B occurs on measure 34 which consists of question phrases on measures 34 to 38 and up to measure 38 and on answer phrases up to measure 42. Then sentence B occurs on measures 60 to 68 in the question phrase and measures 68 to 74 as answer phrases.

- Sentence B"

Sentence B" occurs in measures 44 to 50 as a question phrase and is answered with an answer phrase (B') in measures 50 to 58. Then sentence B" occurs again in measures 76 to 84 as a question phrase and is connected with an answer phrase in measure 85 to measure 91.

- Motive A

Consists of two measures consisting of seventeen tones. This type of motif graphically in the first measure is centered on the power of agile rhythm. However, it is only located in three tone areas, namely the do and re notes in the first octave region. In the second measure, there is actually a repetition, but it is given a prefix at the end of the first measure. The second

measure starts with the note mi, then continues with fa, sol and la, then reverses back to the note mi.



Figure 1. Motive A

Motive A'



Figure 2. Motive A'

### *The Study of Meaning*

In this section, the writer tries to interpret the poetry written by Ebiet.G.Ade titled *Berita Kepada Kawan*. In this presentation the author discusses the meaning of words both denotatively and connotatively. The writer will take some basic words that affect each phrase written.

Table 2. Word meaning

No.	Word	Denotation Meaning	Connotation Meaning
1	Perjalanan (Journey)	Traveling	Journey is interpreted as an endless adventure for the sake of interpreting something
2	Duduk (Sit)	Laying the body resting on the buttocks	Sitting is interpreted as a person who accompanies on a journey
3	Saksikan (See)	People who see an event	People who not only see events, but are able to interpret and take lessons from these events
4	Bebatuan (Rocks)	Hard objects that come from Earth or other planets	Rocks are interpreted as events that are very hard and even heavy with successive trials
5	Terguncang (Shake)	Unsteady	Jiggle is interpreted as something that is very sad mixed with anxiety so that it becomes uneasy
6	Bergetar (Thrilled)	Repetitive motions like a violin string	Shake means nervous and afraid of one event
7	Pengembala (Shepherd)	Caretaker	People who feel a sad event



8	Jawaban (Answer)	Respond	Answer here means a complaint or an expression of a sad experience
9	Ditelan (Swallowed)	Insert into the esophagus	To be swallowed means to sink into the ground due to a natural disaster
10	Kabar (News)	Reports of recent events	Giving news and hope to nature, because humans cannot be trusted
11	Diam (Silent)	No sound	This means that nature has stopped responding to songs due to human negligence
12	Terpaku (Glued)	Stand and don't move	Feeling confused because you can't do anything
13	Barangkali (Maybe)	Perhaps	Hoping for an answer with a feeling of optimism and worry
14	Mengapa (Why)	Question words to ask for causes, reasons, or actions	Confused and amazed at the traumatic event
15	Bosan (Bored)	Bored	It is interpreted that God is silent because humans are disobedient and obedient to orders
16	Enggan (Reluctant)	Unwilling	Meaning deterrent or no longer want to be friends with humans
17	Rumput (Grass)	A kind of small plant	Grass is considered to represent nature which can provide answers to human confusion

## CONCLUSIONS

The type of music used on the Jakarta-Palembang AKAP Bus for the duration of the 19-hour journey is dominated by Dangdut, Indonesian Pop, and Regional Pop songs. The driver plays a playlist of songs randomly and repeatedly. From the songs played during the Jakarta Palembang trip, the driver looked very focused on the road route but the facial expressions displayed were very calm. The author concludes that the driver will calm down and his nerves will begin to relax when he hears the songs played during the 19 hour journey. This is not only influenced by the text or song lyrics heard during the trip but also influenced by the music or voice that is sung. An example in this regard is Febi Febiola, a singer who is on the rise. Some bus drivers follow the growing trend in terms of providing additional services to passengers. The passenger comfort factor is also one of the reasons related to the songs that will be played on the way. The drivers assume that the suitability of the songs played to the tastes of passengers will have a good impact during the trip. The songs that are played are not only songs that can raise enthusiasm, but there are also types of songs that are played that have the theme of loyalty and hope.

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