

Sinergi Paramassa: Implementation of the Social Values of the Meugang Tradition into Digital Music Composition

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ABSTRACT

The Meugang tradition as Acehnese local wisdom is an activity that has a togetherness. This togetherness is a social value that creates a harmonious society in the midst of the globalization era. This is something interesting to implement in the form of music compositions. The aim of this research is to create a music that implement social values in the Meugang tradition through the use of a Digital Audio Workstation. The method used is an artistic research method which consists of 1) the formulation of ideas; 2) determine the work; 3) express ideas; 4) and performances. The result of this research is music entitled "Sinergi Paramassa". This music consists of two parts that represent Meugang activities and values asah, asih, and asuh. It is hoped that this research can be an answer to the challenges of music development in the digital era in terms of the novelty of the music content sourced from local Indonesian wisdom.

KEYWORDS

*Meugang Tradition
Social Values
Music Composition
Workstation
Digital Music*

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INTRODUCTION

Meugang or *makMeugang* is a custom of buying and eating ox or buffalo meat for the people of Aceh ahead of the holy month of Ramadan, Eid al-Fitr, and Eid al-Adha (Desfandi, Nisa, GAdeng, & Muliana, 2021). *Meugang* activities have been carried out since Islam entered Aceh (Abubakar, 2007). This underlies the implementation of *Meugang* closely with Islamic holidays. The *Meugang* custom that has been carried out since long ago has become Aceh's local wisdom, this can be seen from its existence which has become a necessity for the community in carrying out *Meugang*.

The Meugang tradition is a unique one. During *Meugang*, almost all areas in Aceh will see massive meat sales. This is because all levels of society (rich or poor, child or adult) will carry out *Meugang* and gather with family to cook and eat meat dishes together. *Meugang* activities are usually a moment for parents to gather with their children who return home. The togetherness of *Meugang* is not only felt for families who gather together, but for people who do not have the opportunity to buy or cook meat also feel the pleasure of this tradition. The results of *Meugang* meat dishes are usually shared with neighbors or invite neighbors to carry out *Meugang* together.

The Meugang tradition contains social values that can create an atmosphere of togetherness among the people of Aceh. Togetherness is the basic value of society in realizing a sense of *asah* (learning), *asih* (loving), and *asuh* (caring) (Simon, 2015). The collaboration of these three things can create a harmonious society that avoids mutual hatred

and hurt (Rachmawati & Ratnawati, 2020). This is in accordance with the *Meugang* tradition which is closely related to the activities of loving each other, giving each other, and caring for fellow communities.

Togetherness as a social value contained in the *Meugang* tradition is very interesting to be implemented in the form of musical art (karawitan). Music is a universal language that serves as a medium of communication between communities (Wulandari, Aliyudin, & Dewi, 2019). Since long time ago, music for the people of Aceh has been a medium of proselytizing to spread the teachings of Islam. This shows that music has been embedded in the social life of the people of Aceh.

The development of technology in the digital era has penetrated into various fields, including music. One of the developing technologies in the field of music is Digital Audio Workstation. Digital Audio Workstation (hereinafter referred to as DAW) is software that functions as computer-based audio/music recording equipment (Andriyanto, 2020). The utilization of this kind of music technology will certainly have an impact on the development of the world of music, both in terms of practical functions and the novelty of the musical nuances that are born. The practical nature inherent in DAW will help the process of creating music, both time and instrument efficiency, and produce clearer audio output.

Based on this explanation, the research problem can be formulated, namely how the process of creating musical art works that implement social values in the *Meugang* tradition through the use of DAW. This research is expected to be an answer to the challenges of music development in the digital era in terms of the novelty of composed music content sourced from the local wisdom of the archipelago.

This research is in the area of artistic research with a practice-led research approach. Practice-led research is a research model in which practice is used to create evidence for a discovery (Guntur, 2016b). In this context, problems in a community phenomenon will be proven in the form of artworks. In actualizing the findings into a musical work, a reinterpretation approach is used. Waridi in Gusmanto explains that reinterpretation utilizes musical vocabularies that are reprocessed so as to produce works of art that are different from their original form (Gusmanto & Rahman, 2022). The concept of reinterpretation in the realization of musical ideas in this study is to interpret *Meugang* as local wisdom that contains the value of togetherness, then the value is reinterpreted in the form of harmonization of the embodiment of *asah-asih-asuh*, and reinterpreted in the form of music composition.

Research related to the *Meugang* tradition has been carried out by several parties, but *Meugang* research oriented towards the creation of works of art, especially music has never been done. With the limitations of literature studies on works of art originating from the *Meugang* tradition, some of the reviews are research conducted by Mutmainnah et al (2017) entitled "*Kajian Pertunjukan Repertoar Gajah Putih Karya Nurul Hayati pada Acara Warisan Budaya Tak Benda Kota Banda Aceh*" which examines the form of the Gajah Putih drama performance which internalizes various Acehnese cultural heritages into the form of drama art, one of which is *Meugang*. In this research, *Meugang* is only used as an idiom scene in the Gajah Putih performance, while in the proposed research, *Meugang* becomes the main object that is actualized in the form of musical art.

Regarding the utilization of music technology in the creative process, we can review the article entitled "*Pelatihan Proses Mencipta Tari Melalui Pengelolaan Gerak dan Pemanfaatan Software Audio Digital di Lembaga Kebudayaan Aceh Nusantara Banda Aceh*" by Prasika Dewi Nugra et al (2022). This article discusses how to create dance accompaniment music using *digital* audio software processing techniques. The use of

software by Prasika is utilized to create dance accompaniment music, while in the proposed research, the use of software becomes the main media in the creation of musical works of art.

Related to music that promote social harmony and togetherness is a music entitled "Kekitaan" created by Rico Gusmanto (2017). This music interprets the social harmony of multiethnic communities in West Pasaman Regency, West Sumatra through the interpretation of *Ronggiang* art as the cultural identity of the community. The harmony in the work "Kekitaan" is actualized in the form of string ensemble music, while in the proposed research harmony is the final achievement of a social value that is actualized in the form of multimedia music through sound processing using DAW.

Furthermore, a musical artwork related to Aceh's locality is the musical work "Cang Panah" created by Rico Gusmanto and Surya Rahman (2022). This work represents Aceh as the land of a thousand coffee shops and interprets *keude kupa* as the *axis mundi* of Acehnese society in the form of a sound dialog that is viewed from social interaction. The music "Cang Panah" has similarities with this research in terms of work content that actualizes social values, but in different musical objects and forms.

Based on several reviews of previous research, this research has a new model in research that comes from the *Meugang* tradition, namely through the artwork model. This artwork will be realized in two parts (segments) of music. The first part represents *Meugang* activities consisting of buying and selling meat, cooking meat, and eating dishes together through experimental music. The second part interprets the value of togetherness through *Rapa'i* Aceh ensemble playing as a representation of harmony in society.

METHOD

The method used to achieve the research objectives is the artistic research method. This method is based on the paradigm that creative practice is research, practitioners are researchers, and works of art are the results of research (Guntur, 2016a). In artistic research, there are several steps or stages used, including:

Idea Formulation

The idea was derived from the process of field research on social phenomena in the *Meugang* tradition. The research process aims to obtain data and information related to the object of research. To obtain the data, several data collection methods were used, including (1) Literature Study, which is a data collection technique by conducting a study of books, literature, notes, and reports that have to do with the problem being solved (Nazir, 1988). Some literature studies in this study include books, scientific articles, and works of art regarding social values, especially those found in the *Meugang* tradition; (2) Observation, observation in this study is observing objects carried out by conducting and interacting directly with the actors in order to obtain data related to the focus of research. Observations were conducted at several houses and markets in Jantho City, Aceh Besar and Banda Aceh City; (3) Interviews, interviews were conducted to confirm the findings of the literature study and observation. Interviews were conducted in a structured manner to *Meugang* tradition actors such as *Meugang* meat traders and residents who carry out *Meugang*. The results of this stage show that togetherness is a value contained in the *Meugang* tradition, this is the idea of the creation of music in this study.

Determining the Arrangement

In determining the arrangement, researchers used Waridi's reinterpretation approach.

Music that use this approach are essentially processing something that already exists and is actualized in a different face. The idea in this research is actualized into two parts. The first part represents *Meugang* activities consisting of buying and selling meat, cooking meat, and eating together through experimental music. The second part interprets the value of togetherness through *Rapa'i* Aceh ensemble playing as a representation of harmony in society.

Pouring the Idea

At this stage, the researcher puts the idea into the form of an music composition. In designing the form of the work, Rahayu Supanggah's *garap* theory is used, which consists of *garap material* (Material Arrangement), *pengarap* (musician), means of *garap*, *garap* tools, *garap* determinants, and *garap* considerations (Supanggah, 2009).

a. Garap Material

The material in this research uses musical moments found in *Meugang* activities and Aceh traditional music idioms. The musical data is in the form of sounds in the form of a *soundscape* of *Meugang* activities. The Acehnese traditional music idioms used are all elements of Acehnese music that have aspects of togetherness such as interlocking and *tuti*. Some of the musical idioms that have this aspect are the *Rapa'i* game which is famous for its interlocking technique and the collective play of several instruments.

b. Pengarap

Pengarap is a musician involved in the process of creating a music. In carrying out a creative process, the selection of musicians is necessary so that the objectives of the creation of the music can be achieved. The musicians chosen are students of the Karawitan Art Department at the Indonesian Cultural Arts Institute of Aceh, this is because students in this department already have basic knowledge and abilities in Acehnese music.

c. Means of Garap

Means of *garap* is the medium used to convey ideas, musical ideas, and messages in music composition. The media used in this music does not use non-conventional instruments and *Rapa'i* Aceh. In addition to musical instruments, the next means are computer devices (laptops) along with DAW software and sound systems.

d. Garap Tools

The area of working tools relates to the working techniques used to process sound into musical compositions. The techniques used in this work are instrument building, interlocking, and *tuti*. Instrument building is used to build a soundscape atmosphere in the first part of the music, while interlocking and *tuti* interpret cooperation and togetherness in the second part of the music. These are the main working techniques, but some other techniques will be used for the complexity of the music.

e. Garap Determinants and Garap Considerations

Determinants and considerations of performance are two important points that are interrelated with each other. The process of determining the characteristics in this music cannot be separated from the empirical influence and knowledge of the researcher. The character of this work is influenced by the previously described aspects of performance, such as instrument selection, technique, performance, and performance material. All of these

aspects are the result of creativity that comes from the researcher's instincts and intuition.

Performance

Performance is the culminating stage of the art creation process. This stage is a presentation of the results in the form of a musical performance that has been created as a form of implementation of social values in the *Meugang* tradition.

RESULT AND DISCUSSION

Meugang or *MakMeugang* is a tradition that has been passed down from generation to generation by the people of Aceh. This tradition involves buying, cooking and eating meat (cow or buffalo) together. *Meugang* is a moment when a family or community group gathers to welcome the arrival of three big days in Islam, namely to welcome the holy month of Ramadan, Eid al-Fitr, and Eid al-Adha (Seyuti, interview, June 27, 2023). Thus, this traditional activity is carried out three times a year.

The Meugang tradition contains social values that can create togetherness among the people of Aceh. This togetherness can be felt in the implementation of the *Meugang* tradition, where almost all Acehnese people carry out *Meugang*. The majority of children who migrate will return to their parents' homes when this tradition is carried out. Not only for families who gather together, but for people who do not have the opportunity to buy meat also feel it. This is because the results of *Meugang* meat dishes are usually shared with neighbors or invite neighbors to carry out *Meugang* together. Thus, it can be interpreted that the implementation of the *Meugang* tradition implements aspects of togetherness as a social value.

Togetherness is the basic value of society in realizing a sense of *asah* (learning), *asih* (loving), and *asuh* (caring). The collaboration of these three things can create a harmonious society. With the creation of harmony, the community will avoid mutual hatred and mutual harm. This can be seen from the *Meugang* tradition which is closely related to the activities of loving each other, giving each other, and caring for each other.

The essence of social values in *Meugang* tradition is implemented into a musical composition through the utilization of *digital audio workstation* as the main media of music. The created musical work consists of two segments, the first part that interprets the series of *Meugang* activities and the second part that interprets togetherness in *Meugang*. This music was performed on August 30, 2023 at the Performing Arts Hall of Indonesian Cultural Arts Institute of Aceh. The music created is entitled "Sinergi Paramassa".

A. Creative Idea

Based on the research that has been conducted, there are three aspects in realizing togetherness in society, namely *asah*, *asih*, and *asuh*. These three aspects are inherent in the implementation of the *Meugang* tradition in Aceh. *Asah* can be seen from the attitude of children who help their parents in preparing *Meugang* dishes, either buying meat or cooking meat. Thus the child will learn about responsibility and will learn to respect each other's roles among family members. Husen (interview, June 27, 2023) mentioned that all members of the community are given the opportunity to participate in *Meugang* *raya* celebrations (*Meugang* activities carried out at the village level), so that a spirit of *gotong royong* (togetherness) emerges in completing a job. It can also be interpreted that *asah* is an attitude of enthusiasm in achieving positive goals (Alhafizh, Effendi, Musthofa, & Najmura, 2021).

Another aspect or element that supports the creation of togetherness is *asih*. *Asih* can be

defined as a sincere attitude (Suryalaga, 2010). *Asih* or mutual love in the *Meugang* tradition can be seen when family members gather. Usually, children will let go of their homesickness with their parents, either telling stories, chatting, and others while cooking and eating *Meugang* meat dishes. Not only in the middle of the family, at the community level can also be seen the attitude of compassion during the implementation of *Meugang*, namely during the process of bargaining for meat in the market there will be a sense of mutual understanding of the desired price agreement between buyers and sellers. This is in accordance with the concept of mutual love in the community, where one of them is understanding each other (Nasution, 2019).

The third aspect contained in the value of togetherness is *asuh*. *Asuh* or a sense of mutual care in the *Meugang* tradition can be seen from the enjoyment that can also be felt by people who do not have the opportunity or cannot afford to buy and cook meat, where usually people share with each other as a form of concern between citizens. This is in accordance with the attitude of care that is oriented towards equality for every citizen. The equality of degrees can be interpreted as equality of fate, if one person carries out *Meugang*, then everyone will also be able to carry it out.

The attitude of mutual care, compassion, and fostering can be seen as a real manifestation of community togetherness as an implementation of social values in the implementation of the *Meugang* tradition in Aceh. This is what underlies the creative idea in the creation of a musical composition. In this context, a creative idea is the foundation of thinking or an initial idea in the process of creating a work of art.

This music is titled "Sinergi Paramassa". This title consists of two words, namely "Sinergi" and "Paramassa". *Sinergi* (synergy) can be interpreted as a combination of several aspects, while *Paramassa* is a combination of two different words namely "para" (accompanying) and "massa" (society), so the word "Paramassa" it self is a representation of society. Thus "Sinergi Paramassa" is the power of community unity that arises from the attitude of togetherness as a social value.

B. Creative Concept in The Music “Sinergi Paramassa”

The music "Sinergi Paramassa" was created using the reinterpretation approach. The reinterpretation approach is a concept of creating musical works by reinterpreting the existing essence. The concept of reinterpretation in the musical work "Sinergi Paramassa" is to interpret the *Meugang* tradition as an implementation of the social values of the Acehnese people in terms of mutual care, compassion, and foster care. These social values are then reinterpreted into the form of musical works through the use of DAW.

This music composition work is divided into two segments. The first part is a representation of *Meugang* traditional activities consisting of the process of buying and selling meat, cooking, and eating together. The second part is a representation of the value of togetherness contained in the *Meugang* tradition. Although this work is divided into two segments, the realization of the two parts of the musical work is not separate, but in one whole music.

Part I: MakMeugang Raya

The first part of this music is titled "*MakMeugang Raya*". *MakMeugang Raya* can be interpreted as a massive *Meugang* event or *Meugang* party. This title can represent the content of the first part of this music, that is *Meugang* activities consisting of buying and selling meat, cooking meat, and eating meat dishes. Thus, the *MakMeugang Raya* section

has three sub-themes.

This first part was actualized using the DAW. In addition to DAW, several musical instruments are also used as sound media or means of work, namely electric violin, kazoo, *talempong* and experimental instruments made from styrofoam. The main material in the first part is the soundscape of *Meugang* activities. The soundscape audio was recorded directly using a smartphone by utilizing N-Track Studio Pro software. The results of this recording were processed again using Logic Pro X software as the main DAW in creating the music "Sinergi Paramassa". Thus there are two types of DAW used, namely N-Track Studio Pro and Logic Pro X.



Figure 1. Logos of N-Track Studio Pro and Logic Pro X

To obtain the soundscape used in the musical work, an audio sampling method is used. Syzmanski in Sumpena states that audio sampling is the process of converting analog sound into digital form (Sumpena, 2022). The audio used to realize the sub-theme of buying and selling meat is the recording of the hustle and bustle in the people's market and the narration of the speakers. The audio used to realize the sub-theme of cooking meat is the result of sampling from cooking activities using a cauldron. The audio that realizes the sub-theme of eating together is the result of sampling from the sound of clinking plates.

The use of the *kazoo* instrument is interpreted as the sound of sacrificial animals, one of which is a cow. This instrument is able to manipulate the human voice so that it is similar to the sound of a saxophone reed. This instrument works by transferring humming vibrations from the mouth to the membrane located on the top circle of the instrument to produce a buzzing sound. This sound is explored in such a way as to produce the sound of a cow. *Kazoo* is played only in the sub-theme of buying and selling meat.



Figure 2. Kazoo Instrument

The styrofoam instrument is played by swiping with a violin bow. As a result of the experiments conducted, the effort of swiping the styrofoam with a violin bow produces a very shrill squeak. This is interpreted as a procession of slaughtering animals before sale or self-consumption. The use of this instrument is also the same as the *kazoo*, which is only in

the sub-theme of buying and selling meat or the market atmosphere.



Figure 3. Styrofoam

Talempong is used in the second sub-theme, which is cooking activities. This instrument will be combined with audio sampling of the cauldron and the sound of the frying process. *Talempong* in this music is not played conventionally, but through exploration techniques. *Talempong* is played in an upside-down position filled with water. This is interpreted as a cauldron or wok filled with oil. The sound produced when hitting the *talempong* while being moved produces sounds with varying tune changes. This is due to the changing volume of sound resonance caused by the movement of water in the *talempong*.



Figure 4. Talempong Instrument

The electric violin is used for almost the entire first section. The use of this instrument aims to explore several string playing techniques, namely pizzicato and arco. These two techniques are played by manipulating the audio output through the utilization of the reverb effect which is set in the over position. These sounds can support the Meugang soundscape through several melodies using the minor arabian scale. This scale is used to represent the

Islamic value of *Meugang*.



Figure 5. Electric Violin

The sub-theme of eating together in the first part is actualized through the exploration of eating using plates and spoons. This means that the musicians actually eat during the performance. The eating in question is not only eating in a non-musical sense, but the sounds produced from eating activities are processed into musical material.

Part II: *Asah-Asih-Asuh*

The second part of this music is titled "*Asah-Asih-Asuh*". These three aspects are elements found in the value of togetherness in *Meugang*. This second part is actualized through *rapa'i* playing. *Rapa'i* is a traditional Acehnese musical instrument classified as a type of membrane percussion (Denada & Gusmanto, 2022). It can be interpreted that the way to play this instrument is by being hit. The realization of the material in this section focuses on the interlocking and *tuti* tools found in *rapa'i* playing, especially in the *geurimpheng* rhythmic pattern and *empty punch*.



Figure 6. *Rapa'i* Instrument

The sampling results are still used in this section so that the continuity between parts of the work remains in one theme. The audio sampling used in this section is the sound of a cauldron played manually using a midi keyboard controller. To add a variety of sounds, a triangle instrument is used as a tempo binder. The *triangle* instrument is played constantly

from the beginning of the second section to the end of the music.

The end of this second section is a meal segment in the center of the stage. The stage manager invites some of the audience and production team to join the stage to eat together. When the eating together activity takes place, the music played gets faster (*accelerando*). This activity represents the synergy between the musicians and the audience as an implementation of mutual care, love and nurture. After a few moments of eating, the work ends with the stage lighting fading out, followed by the intensity of the music gradually quieting down. This is interpreted as a never-ending synergy, where the music played has no end or the work ends with repeated musical material.

C. The Creating Process of Music “*Sinergi Paramassa*” Studio Work

Studio work is a stage of searching for material for artworks (Rahman & Gusmanto, 2022). Thus, at this stage the research team looks for possibilities of work used in the realization of artworks. In this stage, the process of determining the means used to actualize the creative ideas of the artwork is also carried out. The main tool in this artwork is a multimedia device consisting of a computer/laptop, midi keyboard controller, audio interface, monitor speaker, and microphone.



Figure 7. Music Multimedia Equipment

An important process in the studio work stage is the audio sampling process as the main work material. The sampling process was done using a smartphone through the N-Track Studio Pro DAW. This was done to make the recording process efficient and simple, because one of the audio sampling locations did not allow the installation of multimedia devices. That location is the market.

The cooking audio sampling process was conducted at home. This was done by recording when cooking activities occurred. This recording was done many times in order to have a varied data bank. In addition to the sound of cooking, the sound of spatula friction with the cauldron, the clinking of plates, and the clinking of spoons were also recorded. These sounds are the material for the cooking sub-theme in the first part.

After the sampling process using N-Track Studio Pro, the audio results were then inputted into Logic Pro X software. This is because Logic Pro X is a DAW with more complete features and is operated using a laptop. This process aims to process the "raw material" into an audio that is ready to be used in the process of realizing the artwork. The processing in question is adding several plugins to each sampling result. The market sound sampler was given equalizer, space delay, and compressor plugins. The sampler of dishes and cooking sounds was given equalizer, chroma verb, and space delay plugins. Some pieces

of the interview sampler were given overdrive, distortion plugins.

Some recordings of cauldron and plate sounds were also made into Virtual Studio Technology (VST) instruments that were played manually through a midi keyboard controller. This instrument is made by selecting one sound which is then inputted in the form of a sampler through a mapping process so that each plate or cauldron sound has a scale. Some of these tones are processed by reversing the sound from the end to the beginning (reverse) so as to produce a sound that is different from its original form.



Figure 8. VST Instrument Sampler Process

The final stage of the studio work process is to compile the audio track from the results of the sampling that has been done. This arrangement is based on the musical structure from the first part to the end of this music. The result of this track arrangement becomes the material that is collaborated with the playing of other instruments manually.



Figure 9. Compilation of Audio Track

Experiment and Exploration

Experiments were conducted on styrofoam media by finding squeak sounds. This sound is produced by swiping the styrofoam using a *violin bow*. The results of these findings were then explored to create musical materials used in the music *Sinergi Paramassa*. Two instruments were explored, *talempong* and electric violin. The electric violin was explored through the utilization of effects technology. The effect used is a reverb that is set to excessive. Thus, the dimension of sound space produced by reverb becomes an opportunity for work that is processed in such a way as to form a musical material. In exploring the *talempong* instrument, water was used to affect the resonance volume of the instrument. When the resonance volume changes, the tune of the *talempong* also changes. This change is used as the material in the first part of the work, precisely in the sub-theme of cooking

meat.

Music Rehearsal

The rehearsal is an effort to realize the ideas and conceptual creation into a music composition. This process was carried out in the laboratory of the Karawitan Department, Institut Seni Budaya Indonesia Aceh on July 1, 2023 to August 27, 2023. This actualization process was carried out using the oral demonstration method, which is demonstrating musical material orally to musicians. Thus, the musicians will imitate and realize it using musical instruments. Although there are musical materials that are demonstrated, in the actualization process, musicians are given the right to present them according to the interpretation of each musician. This is done so that the exploration of soundscape and experimental forms can represent each community activity in carrying out *Meugang*.

Rehearsals were conducted in stages according to the structure of the artwork that had been outlined in the creative concept. In this process, every musical material that is poured is done repeatedly so that all musicians can actualize the music based on the interpretation of the theme of the work. Each completed piece was evaluated by the composer and assistant composer. If there is musical material that is deemed inappropriate in representing the theme, the composer will make revisions at the next rehearsal meeting. This aims to make the musical work presented in accordance.

D. Description of Music “*Sinergi Paramassa*”

MakMeugang Raya

The first part of this music represents *Meugang* activities. This section is presented in three sub-themes, namely activities in the market, cooking activities, and eating together activities. This section begins with the exploration of *squeak* sounds from two styrofoam instruments. In addition to styrofoam, a *kazoo* instrument is also explored to produce a sound similar to that of a cow/herd. This material is interpreted as the initial stage in buying and selling meat, where the animal is slaughtered first.

The sounds of styrofoam and *kazoo* are processed into music according to the interpretation of each musician. This is in accordance with the reinterpretation approach where the essence of an object is reinterpreted into something different from its original form. The musical material ends when the music from the cauldron VST that is processed to resemble the sound of a gong is heard four times.

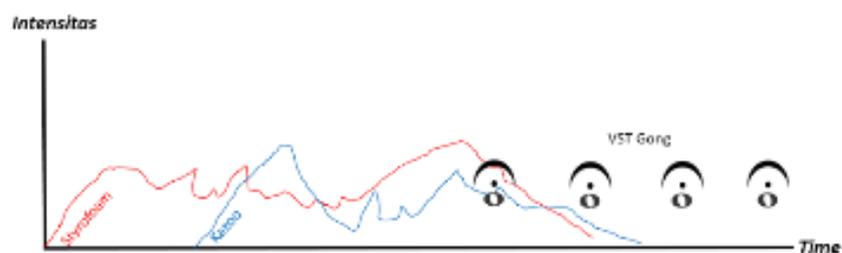


Figure 10. Graph Notation of Styrofoam and Kazoo

After the music ended, we continued with the narration voice from the interviewee. This narration is processed using several plugins that are useful for clearing the audio and removing noise. The plugins used are equalizer, compressor, and noise gate. The content of the narration explains about *Meugang* which is a legacy from the ancestors to welcome the holy months of Ramadhan, Eid al-Fitr, and Eid al-Adha. This narration is approximately 32

seconds long.

After the full narration is presented, the pieces of the previous narration are processed into different output characters. These different characters are bright, over echo, natural, and mega phone. These characters are interpreted as different layers of society celebrating Meugang together. When this piece of narration is played, the styrofoam and *kazoo* instruments are again explored to fill in the gaps in the narration sound intervals.

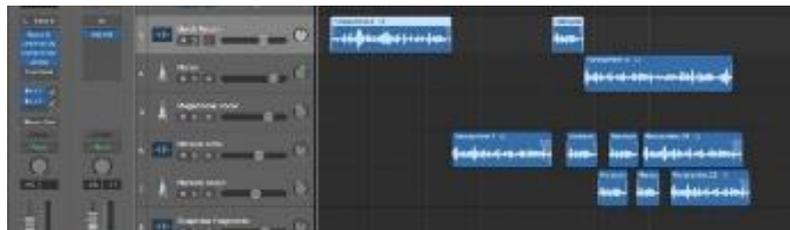


Figure 11. Narration Cut Track

After the narration piece above ended, the musical material continued with a solo electric violin performance. The musician is given the freedom to explore sound through the reverb effect. This freedom is a representation of the community being given the same space and opportunity to celebrate Meugang. This exploration game was performed for approximately two minutes. The electric violin exploration ended when the soundscape of the market sounded. This soundscape represents the buying and selling of meat in the market. The soundscape music is processed using several plugins to widen the sound space, including space delay and st-delay. After the soundscape lasts 38 seconds, the narration snippet in Figure 25 above reappears three times, while the soundscape switches to function as the background of the narration. While the soundscape and narration lasted, the electric violin, styrofoam, and kazoo instruments returned to play explorations at wide intervals.



Figure 12. Track of Market Soundscape

When the last narration ends, all instruments perform *tuti* as a form of togetherness in welcoming the *Meugang* celebration. *Tuti* is also played by the cauldron sampler which is played manually using a midi keyboard controller. *Tuti* is played repeatedly until the sound of the market soundscape fades out.



Figure 13. Tuti's Notation on The Market Sub Theme

Tuti playing above is followed by a male vocal solo. This solo vocal is explorative in nature, containing lyrics about the call to celebrate *Meugang* as a heritage from the ancestors of the Acehese people. The musician's microphone is inputted directly into the DAW with the help of an audio interface device connected to the monitor output. The vocals are also processed by manually exploring the equalizer by the musician operating the multimedia device.



Figure 14. Vocal Equalizer Exploration

Exploration of the vocal equalizer is done by shifting the frequencies on the red graph in the image above to the left and right. The red graph is a low pass filter that is useful for filtering low to high frequencies (high cut filter). By processing these frequencies, the vocal sound is manipulated so that it changes the character of the sound in a short time. Processing not only occurs in the character of the vocal, but noise from excessive frequencies colors the intensity of the vocal.

The next musical presentation is the sound of clinking plates. This sound signifies that the market sub-theme ends and the cooking sub-theme begins. The clinking of plates lasted about 38 seconds, followed by the sizzling sound of frying oil during the cooking process. When this cooking sound took place, the musicians who had previously played styrofoam and kazoo switched to playing *talempong*.

Talempong is played upside down, so the resonance space is at the top. The instrument was explored by placing water in the resonance space. This is an interpretation of the oil in the cauldron into media transformation, so that the water-filled *talempong* is interpreted as the cauldron and the oil. In this segment, three *talempong* instruments are played with interlocking techniques by developing the rhythm of *didong* and *rapa'i*.

During the *talempong* exploration, the sounds of clinking dishes and cooking were played in the background. This background is also processed manually by playing the intensity of the space delay to widen and narrow the space of the plugin effect. This was adjusted according to the intensity of the *talempong*. When the interval of the *talempong* sound is small, the space delay is narrowed, and vice versa.

When the game above ends, the electric violin instrument plays an improvised melody using the Arabian minor scale. This is to give this segment an Islamic feel. This nuance represents that the *Meugang* tradition is carried out by Muslims in welcoming the three worship services in Islam. After playing the melody for a while, the melody is overlapped by the narration sound that is cut into several audio tracks, so that the melody played by the electric violin turns into the background. This piece of narration contains an explanation of the three times of *Meugang* implementation, namely before Ramadan, before Eid al-Fitr, and before Eid al-Adha. The cooking segment ends with an interlude sourced from a VST

called Transoceanic.

The next musical presentation was the third segment of the first part, the eating together segment. In this segment, three musicians move to the left corner of the front of the stage. In this position, three plates containing rice complete with side dishes, namely *kuah beulangong* as a typical dish during *Meugang*, are available. Three musicians perform the scene of eating together. The music processing in this segment is done by exploring the sounds from the process of eating using a spoon, namely the clinking of spoons and plates, the sound of burping, the sound of sipping a drink, and the sound of chatting.



Figure 15. Eating Exploration

Part II: *Asah-Asih-Asuh*

The second part of the piece begins with the VST of the cauldron sampler and the *tuti* of the *rapa'i* instrument. The sampler of wok is a repetition melody, while the *rapa'i* instrument is the main rhythm in the music. The energetic play of the *rapa'i* is a representation of togetherness as an implementation of the values of mutual *asah*, *asih*, and *asuh*. The music in this section is played at a tempo of 125 bpm. As a beat and tempo marker, the musician who previously played the electric violin switched to playing the triangle instrument.



Figure 16. Tuti's Rapa'i Notation

When the above music ends, all *rapa'i* players perform vocal exploration that calls for togetherness in social life. This vocal exploration is done by shouting and without melody but is still accompanied by the beat of the triangle. The vocal material ends with a short transition played by the cauldron VST, then continued with a shout of "MakMeugang Raya" by all musicians.

The next musical presentation was a rhapsody of the *rapa'i* instrument. This was processed by developing *didong* rhythms accentuated by VST. This rhythmic play is followed by a responsorial arrangement between a snippet of the narrator's voice and the *rapa'i*. That is, the recording of the interviewee's voice is responded to by accentuations and short motifs from the *rapa'i* instrument. This responsorial is interpreted as mutual care and respect, where all levels of society share in the *Meugang* celebration. This creates two different musical elements that harmonize with each other. This response is played at the end

of each word or sentence of the narrative.

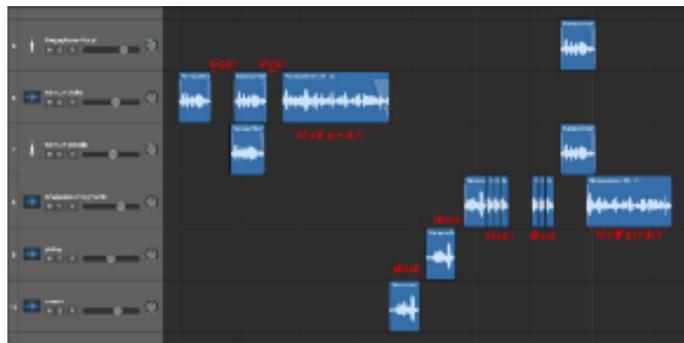


Figure 17. Responsorial of Narration and Rapa'i

After the responsorial game ends, all instruments play the musical material in *tuti*. This game is interpreted as a form of togetherness between layers of society. This musical material is played at different beats, which is interpreted as individual differences but with the same goal, namely harmony. In addition to *tuti*, the material in this section also uses the hocketing technique. This creates a dynamic and energetic musical performance.

The *tuti* playing above is followed by the playing of the *geurimpheng* pattern by the *rapa'i* instrument. This pattern is played repeatedly, embellished by a male vocal solo. As the performance progressed, several men were seen entering the performance area. These men perform *behedang* (food serve), which is the activity of serving food during a meal together. This scene is performed together as an implementation of the value of *gotong royong* in *Meugang* by passing dishes from the table under the stage to be served in the center of the front stage area.



Figure 18. Behedang Scene

When all the dishes have been served on the stage, the men call several people to come up to the stage. These people consisted of some of the audience and the production team. After everyone has sat in the position, all the musicians shout the word "Bismillah". Thus, everyone on stage began to eat the dishes that had been served. This scene is a representation of the culmination of *Meugang* traditional activities, namely eating *Meugang* dishes together. In this work, all elements, including the musicians, the production team and the audience, feel the mutual care, love and nurture in *Meugang*.

When the scene of eating together takes place, the tempo of the music played by the *rapa'i* changes instantly to fast. This indicates that the climax of the performance is at this time. After the meal scene lasts a while, just before the meal is finished, the music and

lighting fade out. This illustrates that the togetherness of the community that synergizes in *Meugang* is never ending and will last without end.



Figure 19. Eating Scene as The End of Music Performance

CONCLUSIONS

This research is the process of creating musical compositions based on research. The musical composition that was created consists of two parts that represent social values in the Meugang tradition in Aceh. The main media used in this music is a digital audio workstation. This study uses a practice-based research approach with artistic research methods. The music in the first part represents Meugang activities through soundscape arrangements, namely the atmosphere at the market, cooking and eating together. The music in the second part represents a harmonious society that upholds the aspects of *asah*, compassion and nurturing as the implementation of social values in the Meugang tradition.

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