

CONTINUITIES AND CHANGES MUSICAL CULTURE OF MELAYU DELI

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Abstract

This paper analyze about continuities and changes Malay North Sumatra musical culture, with historical and ethnomusicological approach. We use the evolution theory, and qualitative methods in this research. Malay music North Sumatran begun in the early of Malay culture, in 1300 B.C. By this time to the first century, Malay musical culture basic on animism and dynamism, which use to ceremony activities. In first to thirteen century Hinduism and Buddhism come to Malay culture. In this era musical culture from Hinduism and Buddhism absorbed by Malay North Sumatran, in the form as follows: raga and tala influence, some instruments from India as *tabla*, *mrdanga*, *sarenggi*, and so on. Then, 13th century Islam adopted by North Sumatran in musical culture. The concept One God and *adat bersendikan syarak*, *syarak bersendikan kitabullah* has been make the main role in custom and music. The concept *maqam* and *iqaat* adopted to Malay musical culture. Th 16th century European come to Malay World, and some musical genres adopted by Malay, as *dondang sayang* (from branyo Portuguese), *ronggeng*, popular music, and so on. Today, all of musical element fusion to Malay culture with new development aesthetics.

Keywords: culture, Malay Deli, Change

Cultural Background

When talking about Malay Deli music, surely we will be brought into the cultural dimension of Malay typical of Deli area. Typical artifact culture such as Maimoon Deli Palace, Al-Mansun Sultanate Deli Mosque, Belawan harbor, Deli river, plantations (tobacco, rubber, palm oil) in Deli area, and others. In terms of music, on the other hand, there are also typical songs known as Malay songs Deli, such as: *Selayang Pandang*, *Kuala Deli*, *Sri Deli*, *Zapin Deli*, *Hadrah Deli*, and others.

Then, if it examines the existence of the terminology of Deli, in fact its meaning can extend not only Deli Sultanate course, with its center in Medan City, but representing the whole of East Sumatra (*Oostkust van Sumatra*), now in the context of the Unitary State of the Republic of Indonesia (NKRI) the east coast of North Sumatra Province. Now the province of North Sumatra is divided into 33 districts and cities.

This region, historically begun since the ancestral ancestor of the Malay people, around 3000 BC, was exist in the era of animism and dynamism, which continued until the first century, when Hinduism and Buddhism entered

in the region. This period emerging kingdoms in this region were the type of Hindu and Buddhist. Now the relics of Hindu artifacts are reflected in one of the remains of the Temple Portibi, in the southern part of North Sumatra Province. Then Islam entered to the eastern coast since the thirteenth century. The most famous in history is the Haru or Aru Kingdom which is Islamic, but some people still have animism and Hinduism. Then this kingdom since the fifteenth century evolved into Islamic sultanates, which continues to be the present day. The sultanates are: Langkat, Deli, Serdang, Asahan, Kota Pinang, Merbau, Kualuh, Bilah, Pane, plus Kematukan Batubara. Then enter the European influence in this region, until the arrival of Indonesia's independence in 1945. Interestingly understanding of Melayu Deli is a generic term to mention the overall Malay culture in the East region of North Sumatra Province. Through this paper, the author will describe the existence of Deli Malay musical culture, in terms of historical and social functions.

Continuities and Changes

Reviewed from the historical aspect, the music of North Sumatran Malay can be

classified to periods: Pre Islam; Islam, and Globalization. For the pre-Islamic period consists of periods: animism, Hinduism, and Buddhism. Pre-Islamic period consisting of children's songs: the song cradles the child or *Dodo Sidodoi*; *Si La Lau Le*; and *Timang* songs. Song of the famous children game *Tamtambuku*. Music associated with working the field consists of: *Dedeng Mulaka Ngerbah*, *Dedeng Mulaka Nukal* and *Dedeng Padang Rebah*. Music associated with harvesting rice; songs *Mengirik Padi* (Threshing Rice) or *Ahoi* and *Menumbuk Emping*. The animist music consists of: *Dedeng Ambil Madu Lebah* (singing takes honey bees), *Sinandung Memanggil Angin* or *Sinandong Nelayan* (singing fisherman when experiencing dead wind in the middle of ocean), Song of *Lukah Menari* (accompanying fisherman fish), and *Lagu Puaka* (the song worships the unseen ruler but in present day has been Islamized). There is also entertainment music: *dedeng*, *gambang*, martial arts music, plate dance music/ candles/ henna.

In Islamic times, the "music" of this era include the *azan* (call to prayer), *takbir* (religious songs performed during the *Eid al-Fitr* and *Idh al-Adha*), *qasidah* (music of praise to the Prophet Mohammed), *marhaban* and *barzanji* (music whose text is based on *Al-Barzanji's Book* by the fifteenth century Shaykh Ahmad Al-Barzanji). In addition, it is also found *barodah* (art of singing accompanied by drum tambourine in the form of praise to the Prophet), *hadrah* (art of music and dance as one of the art of da'wah Islam, originally is the art of Sufis), *gambus* or *zapin* (music and dance in *zapin* rhythm always used in marriage

ceremonies), *dabus* (music and dance that show the immune of dancers or *dabus* players to the sharp objects of Allah's pleasure), and *sya'ir* (songs based on the poetical concept of religious poetry text) and others.

In western times there was *dondang sayang* music (music in the original tempo, 8 meter, slow rhythm that initially was to put children to sleep, and then became a famous genre especially in Melaka), *ronggeng* and *joget* (dance and social music that adopted various elements dance and music of the world, with rough host, *joget*, and original), Malay pop (Malay songs cultivated based on Western contemporary style of music). This Western influence can be seen with the formation of a collection of combo or band of the famous bands *Serdang* and *Langkat* in East Sumatra.

Thus, the genre of Malay music is in fact reflects the innovation aspects of artists and the Malay society coupled with creative acculturation with cultures that come from outside. The Malay people highly appreciate the universal aspects (as advocated in Islam), in filling their lives. Thus a glimpse of Malay culture and music of North Sumatra and then we see how Malay dance culture in the region. Thus, the genre of Malay music is in fact reflects the innovation aspects of artists and the Malay society coupled with creative acculturation with cultures that come from outside. The Malay people highly appreciate the universal aspects (as advocated in Islam), in filling their lives. Thus a glimpse of Malay culture and music of North Sumatra and then we see how Malay dance culture in the region

Notation 1: Lagu *Bismillah Mula-Mula* from Hadrah Genre

BISMILLAH MULA-MULA

nada aktual Eb ditulis E
M.M. J sekitar 112

Kelompok Hadrah Lembaga Studi Tari Patria
Pemimpin vokal: Syaiful Amri, penyanyi koor:
Nasri Effas, Syahrial, Asmara, Sirtoyono
direkam di Kutab Ujana Geri Tanjungmorawa
oleh H. Jose Rizal Firdaus, tanggal 2 April 1985

The musical score consists of eight staves of music in a 4/4 time signature. The lyrics are written below the notes. The first staff is marked with a 'Cresc.' dynamic. The second staff is marked with a 'Cresc.' dynamic. The third staff is marked with a 'Cresc.' dynamic. The fourth staff is marked with a 'Cresc.' dynamic. The fifth staff is marked with a 'Cresc.' dynamic. The sixth staff is marked with a 'Cresc.' dynamic. The seventh staff is marked with a 'Cresc.' dynamic. The eighth staff is marked with a 'Cresc.' dynamic.

Ba-mi-hah mu-la mu-la di da-lam a-lam a-mat mu-li-a bi-smi.
Hah mu-la mu-la di da-lam a-lam a-mat mu-li-a bi-smi.
Ia bu-lan pu-na ma ka-mi ber-ma-in ber-sa-ma sa-ma em-pat be.
Ia bu-lan pu-na ma ka-mi ber-ma-in ber-sa-ma sa-ma bi-smi.
Hah mu-la mu-la di da-lam a-lam a-mat mu-li-a bi-smi.
Hah mu-la mu-la di da-lam a-lam a-mat mu-li-a em-pat be.
Ia bu-lan pu-na ma ka-mi ber-ma-in ber-sa-ma sa-ma em-pat be.
Ia bu-lan pu-na ma ka-mi ber-ma-in ber-sa-ma sa-ma

The continuity and change of Malay song and dance in North Sumatra follow the pre-Islamic, Islamic, Western and independence era. The pre-Islamic era began from the time of the ethnic Malay ancestors in this region until the first century AD. This era is also called the era of animism and dynamism. Animism is a belief in the spirits of the ancestors and the unseen nature that controls human life. They honor and give to the spirits their ancestors. While dynamism is also a belief in objects that possess supernatural powers and can not be seen with the ordinary eye. This power resides in certain places even trees. So is this supernatural power found in animals. Under these circumstances such beliefs can be categorized as totemism.

Notation 2: Lagu *Bunga Tanjung* in Senandung Rhythm

BUNGA TANJUNG

rekaman: 14 April 1996
 tempat: Sicamang Belawan
 penyanyi: Khairuddin
 transkripsi: Muhammad Takari

nada vokal sesuai frekuensi aslinya
 M.M. J = 60

Bunga-lah tan-jung pu-tih ber-se-ri
 di-pa-kai o- leh di-pa- kai-lah
 o- leh ke-an pu-te- ri
 Bunga-lah tan-jung pu-tih ber-se- ri
 di-pa-kai-lah o- leh tu-an pu-te-ri
 Hi- a-sandi-
 sang- gul ka-man an ki-ri
 me-mam-bah lah can-tik me-mam-bah lah can-tik di-pandang ber-se-ri
 ni Hi- a-sandi- sang- gul ka-man an ki-ri
 me-mam- bah lah can- tik
 me-mam- bah lah can-tik di-pandang ber-se-ri
 Bunga-lah tan-jung kem- bang tak ja-
 di ja-tuh lah ber-se- rak ja-tuh lah ber- se- rak di te- ngah la- man
 Bunga-lah tan-jung kem- bang tak ja- di ja-tuh lah ber- se- rak di te- ngah la- man
 Kem- cur ha- ti ka-re- na Du- di
 bu- di- lah se- di- kit bu- di- lah se- di- kit ja- di ke- ma- ngan
 kem- cur lah ha- ti hap- na bu- di bu- di- lah se- di- kit bu- di- lah se-
 di- kit ja- di ke- ma- ngan bu- nga- lah tan- jung kem- bang tak ja- di

Then enter the culture of Hindu and Buddhism in ethnic Malay culture. It dates from the first century until the thirteenth century AD. This time the cosmology of Malay society is enriched with the personalized beings of the gods. Hinduism introduces various cultures, such as the recognition of supreme power in the universe such as the Noble God of the King, Sang Hyang, incarnate in various human forms which came to be known as gods. This period was born the concept and practice among Hindus and Buddhist Hindu Buddhism that accultured with original Malay cosmology in the form of Buddhist Tantrism, including its application in the arts of culture. This Hindu and Buddhist political power has gradually dimmed with the arrival of Islam in this region,

which enters peacefully and massively, and renews the existing state of animism and Hinduism and Buddhism itself. This occurred since the 13th century, when Majapahit experienced political degradation, which was later replaced by the Islamic empire throughout the archipelago, not least in North Sumatra.

Of all the outside influences, from the 13th century until now, Islam became the basis and center of Malay civilization. In the Malay cosmology system, which in the Hindu period was conceptualized with the Noble Deity of the King and Sang Hyang, then after the entry of Islam was polarized into the concept of Al-Khalik that Allah SWT and creatures, consisting of humans and the universe, including the unseen nature, jinns, demons, stars, moon,

planets, and others. The greatest concept of the power of God (Rabb) arose with all his omnipotence. No longer just the power of the spirit or the gods. The new concept of cosmology brought by Islam demands Malay as a creature to worship God. Doing worship or servitude only to Allah alone. In addition, Islam brings belief in the unseen realm that includes angels, jinns, demons, and demons. If the period of animism and Hindu and Buddhist pawang or shaman get an important role, then in the Islamic period Malay is encouraged to immediately pray and ask God.

In the field of Islamic arts and culture, many new art genres have emerged along with their massive and adaptive development in the Malay World. This coming Islam does not kill and eradicate the culture of previous eras. Islam perfected the Malay culture according to Islamic teachings, especially for monotheism to God. Islam in the archipelago or Melayu Nature is trying to ground God's revelation in the context of the region. But the core of the main teaching remains applied, especially the tanzil of the codified revelation in the Qur'an and the Hadith. The result is a unique and dynamic Malay Islamic culture in the region. Once it contributes to the larger Islamic civilization, even the world culture.

In the field of art and culture, in this shadow emerging new genres such as *seudati*, shaman, *rateb*, *dikie*, *zikir rapano*, *salawaik dulang*, *meusekat*, rhythm of the desert, *berzanjen*, *kuntulan*, *terbangan*, the nature is acculturative between Islamic civilization with civilization Nusantara. Both of them pose in the form of ideas, activities, and cultural artifacts. On the other hand, the main thread of Islamic civilization also appears in this region, such as the *azan*, *iqamat*, *marhaban* and *barzanji*, *zapin* (known as *zapin Arab* or *marawis* and *zapin Melayu* with various variants such as *sepin*, *fund*, *bedana*, and others).

Ceremonial activities or categorized as customs in the Malay customary system also include elements of Islam and Malay once. Various ceremonial activities such as strolling belly, *Safar bath*, removing sassy, the ceremony of seven months, ground ritual ceremony, ceremonial ceremony, marriage with various stages, and others-empowering the treasures of Malay Islamic civilization in this rantau archipelago. Since the Malay community embraced Islam, all its ideas, activities, and cultural objects absorbed the spirit of the

Islamic core. Thus, Islam obtains the most basic and profound place in all the cultural systems of Malay society.

Since the second decade of the 16th century, Europe through the Portuguese and then followed by the Netherlands and England, came to colonize the archipelago. How to enter Europe into this region is by violence and deceit. For centuries Europe colonized the Malay region. Nevertheless, the European cultural encounter with Malay gave birth to forms of acculturative culture such as *keroncong*, *dondang sayang* (*ronggeng* or *joget*), combo music, royal bands, and the like, which indicate a mixture of cultures. These art genres after the states of the independent Malay clan were retained. Even a genre like *keroncong* made popular music of Indonesia. However, the Malay clan community in this archipelago also learns from its colonists and can open scientific thinking for the development of the culture of this region. Roman characters and Arabic-Malay script are equally used in rantau Nusantara. Malay and English are made into everyday language. However, from these outside influences, the Malay society does not just take it unanimously. The Malay society cultivates and reorganizes the culture it absorbs with the wisdom of local thinking. So a glimpse of the history of the Malay culture. Next let us examine in more detail the existence of Malay cultural art from time to time.

Animism Era

Before the influences of Hindu, Islamic, and Western performing arts, the ethnic Malays actually have their own concepts of scales or rhythms. Based on the research that the writer lakukan, ethnic Malay has the concept of music, both passed from the tradition, called the sounds or taken from the West.

Before the arrival of Hinduism and Islam, it can be seen from the study of the Malay system of *msik* using sounds such as *mersik*, *garau*, *garau alang*, and *pekak*. An idea that includes the notion of tone with certain characteristics. Includes an element of musical instrument alignment, which in this case is usually associated with violin and rebab, and system mode.

The concept of rhythm, in the days before Hinduism and Islam, is commonly referred to as rhymes, which implies rhythm, duration, onomatopoeic / artificial sound patterns by human voices in various types of

drums, ostinato and others, which can also be associated with concepts, concept of count, or dance moves accompanied by this vice. Generally the dance structure has synchronized with the concepts of the musical instrument. In the East Coast of North Sumatra, in general the first count of rhythm is not the fall of *gong / tetawak* blows, *gong / tetawak* is considered as the end of the series of music and dance cycles.

According to Nasruddin (1977: 162) Malay ethnic music originally came from the music of primitive societies that have an animism religion. David J. Goldsworthy (1979: 42-43) classifies this music to pre-Islamic music. Furthermore, according to Nasruddin, the music that comes from this period of animism, is used to accompany the traditional Malay theaters, among them for theater shadow puppet, *makyong*, *menhora*, *mendu*, and others.

The elements of the animist religion contained in Malay ethnic musical culture among others can be monitored from its use to society, such as music in *wayang kulit*, played after harvesting paddy, as a gratefulness of ethnic Malays to supernatural powers, who have blessed the rice yield overflowing. Musical instruments in this theater, before the first use was given a charm that characterized animism. Similarly, the repertoire of songs, such as Lagu Bertabuh, aims to express a sense of peace with supernatural powers, such as ghosts, gnomes, gnats, jinns, poets, merics, and others (Nasruddin 1977: 162). Actually the statement that was put forward by Nasruddin is not all true, because in the theater of *wayang kulit*, instrumentation or puppet material, and the story presented, there are also influences of Hindu culture, not animism.

In the era of animism Malay people generally concentrate attention to the needs of everyday life. They believe that in nature all things are dominated by supernatural forces. Then they perform various rites to the unseen power. Furthermore, they do the cultural enculturation by using various myths and legends. Through this ritual, they also have dance and theatrical activities. They always hold ceremonies on certain seasonal cycles. The animistic religious elements contained in the Malay culture can be monitored in their use in society, as in the rice harvest festivities, as gratitude to the unseen powers, who have endowed abundant results.

According to Nasruddin (2000) animist or primitive rituals exist in old Malay

society, especially among indigenous people in Malaysia, as in the Temiar, Senoi, Semai, Jakun, Iban, Dayak, and Mahameri clans. Generally the ritual they do is to understand the natural surroundings and worship the spirits. One example of the ritual is the Balai Raya Dance of the Mahameri community which is part of the celebration of the day of the ancestors, the birthday of spirits. In this dance, masks represent a variety of ancestors or spirits and once the gus serves to honor these spirits. In the East Coast of North Sumatra this dance contains animistic elements such as the dance *meghadap rebab* on *makyong* performances, which indicate the worship of the ruler of the land (gnomes) - but has been islamized with words such as: "thanks to La Ilaha Ilallah," Likewise with *Gebuk Dance*, which is a disease treatment dance that is considered as a hereditary disease in Serdang area.

In the Malay society of North Sumatra also found the ceremony of worshiping spirits, as was done at the beginning of the fishing season. Fishermen hold beach rituals whose purpose is to gain the blessing of the spirits in the sea to maintain their safety while fishing at sea. So also with the peasants, at the end of the harvest they make offerings like *Ahoi* whose purpose is to thank the Lord's ruler. The elements of this traditional animist ceremony experience continuity in Malay dance as when opening and closing the stage using various ceremonies. The elements of this animism, there are still living today, but usually harmonized with the teachings of Islam.

In some Malay areas, there are musical, dance, and theater activities, which are used for marine herbal ceremonies and sassy, as expressions of gratitude to the ruler of the sea. Likewise with agricultural activities such as *mulaka ngerbah* (forest cutting ceremony for agricultural land) which uses *dedeng padang rebah* and *mulaka nukal* (planted rice seeds into finished land) that use ahoi song.

Other ceremonies that use musical elements in their activities, characteristic of animist religion are ceremonies of bee-taking, music and dance facing the rebab (long-necked, long-stringed lute tunnels with two strings / three-string long neck lute) used in the *makyong* theater, aims to honor the rebab considered supernatural powers so that the theater performances are sanctioned by this power. Things like that look also on the various songs

humming that is used for purposes such as calling the wind, storms, and others.

Furthermore, in accordance with the course of history, ethnic Malay is also associated with various other cultures, which helped "color" the presence of Malay ethnic musicals. Adaptive acceptance in the Malay culture is adapted to its traditional concepts of tangible: openness to foreign elements and processed to traditions *adat bersendikan syarak* and *syarak bersendikan kitabullah*--shaping the identity of Malay towards the natural balance of being.

Hinduism Era

The first time the entry of Hinduism into Southeast Asia was estimated since the end of the 2nd century AD, brought by the people of India and Southeast Asia. The main feature of the Hindu (Buddhist) religion is that the Funan community, located on the Mekong River (now in Cambodia) is trading maritime with the kingdom of Sumatra in the 3rd century AD. Later in the 5th and 6th centuries there were writings on the kingdoms in Sumatra and Java found in China (Hall 1968: 12).

References on the Malay kingdoms, Langkasuka and Ligor, are in Chinese notes. In the first century AD, Malay's economy and culture developed in the northern region of the so-called peninsula of Malaysia. They have reached a high level of civilization. The Kingdom of Langkasuka was conquered and ruled by Rajendra Chola of Coromandel India around 1025 (Sheppard 1972: 9).

India with Hinduism entered into ethnic Malay life in the first and second centuries AD, carried by its religious broadcasters or merchants. Subsequently to the 18th century, when Penang became the base of the British colonies of the Malay Peninsula, the area was subject to Madras in South India. So many of the Indian Sepahi employees and soldiers who work for the British government are in charge of Penang and Singapore (Luckman Sinar 1986: 17).

In addition, there are also songs and dance that is processed from the Hindu culture. Indians with Hinduism entered into ethnic Malay life in the first and second centuries AD, carried by religious broadcasters or merchants. Later in the eighteenth century, when Penang became the base of the British colonies of the Melaka Peninsula, the area was subject to Madras in South India, resulting in many Indian

servants and soldiers working in the British Empire serving in Penang and Singapore (Ray 1986: 17).

According to Hall (1968: 12) relations between Indians and Southeast Asians have long since, since prehistoric times. Southeast Asia is an important part of the trade route between India and China. Historical sources from China mention that Malays also play an important role and become pioneers in this trade relationship. The ports in Southeast Asia are a good port for trade between India and China and as transit places. The traders or voyagers from Southeast Asia always visit India, Sri Lanka, and China to trade directly.

Various elements of Indian culture are usually associated with Indian influence in Southeast Asia. Hindu and Buddhist teachings, and Hindu concepts in the kingdom, can be seen with the use of Sanskrit texts, as well as the use of philosophical stories such as the Ramayana and Mahabharata. The art of architecture and the design of Hinduism, as well as the basic form of dance, is absorbed and combined with elements of traditional culture of the archipelago, and constantly interacting.

The entry of Hindu elements is also found in the structure of the throne of the Malay kingdom, as Sheppard describes as follows.

The prince sat cross-legged but erect on a low-railed flat form sheltered from the head of the morning sun by three-tiered roof. The platform rested on the broad silken back of a winged creature, referred to by the Malay public, with caused familiarity, as 'the bird', but graced by court officials with traditional title *Pertala Indera Maha Sakti*—the winged of stead of shiva, the king of the Gods (Sheppard 1977:1).

Viewed from the structure of Malay ethnic music much also influenced by Hindu music. This can be seen in the use of body (the dimension of Indian music room). Daalm Malay music is known as an importation of vocals or melodic variations known as crooked, *gerenek*, and broken songs. In India called a *camp*. Both of these improvisations show a similarity of concepts, such as those wearing small intermittent tunes, less than 50 cent.

In addition, the influence of Indian music on Malay culture, can be seen in the

music to accompany *Mendu* theater, such as story material and songs used. In *wayang kulit Melayu*, story ideas are taken from Hindu version. Musical instruments from India used in Malay culture are *harmonium*, *tabla*, and *gendang* (in India called *mridanga*, double-sided double-sided drums), *baya*, *kesi*, and others.

One example of the genre of music from Hindu culture that is absorbed by ethnic Malays is *chalti* music, ie ensambel using *harmonium*, violin, and *tabla*. *Rentak chalti* has always been sung by Yorksorkes Malay since the fifties decade pioneered by all-round artist Tan Sri P. Ramlee, with his film *Juwita* (1952) and in Jakarta singer Said Effendi in his film *Serodja* (1955). In the six decades and dozens of 20th century, this music was developed by A. Chalik, Husin Bawafie, Hasnah Tahar and Elya Alwi Khadam, followed by Rhoma Irama and Elvi Sukaesih, and others who performed Malay songs in *dangdut*, which is rooted in *chalti* music.

In the *Hadrah* arts using the concept of Islamic music, Indian influence lies in the use of the text, which uses Hindustani, as described by Nasuruddin in Perlis Semananjung Malaysia. This art in several songs using Indian language such as the song *Pari Melayang*, *Cempa Vella*, and *Kutum Marogi*. From this existence, it can be forgiven that some Islamic art comes through the Indian people as well.

In the context of performing arts, the Hindu Indian influence is apparent with the use of various figures such as Batara Guru, Vishnu, Shiva, and Brahma. Likewise with various dance techniques such as *ancita* (tread on the heel, the front of the foot lifted), *pataka*, *gajahastamudra*, *patakamudra*, *dandahasta*, *karihasta*, *viciyakaram* and others. In North Sumatra in the 1930s there was a dance that was processed from Indian elements called the *Chalti Dance*, whose rhythm then gave birth to *dangdut*. In the field of music are also elements of Indian in ethnic Malay, include the use of *tabla*, drum, *harmonium* and *gerenek* songs and *raga* (but processed in accordance with the aesthetics of the Malay community).

Buddhism Era

Other elements of the Malay music acculturated from Buddhist culture. As already mentioned, the kingdoms of Southeast Asia had been in contact with the Buddhist community around the end of the second century AD (Hall

1968: 24 and Sheppard 1972: 56). Trade by sea occurred in the third century AD. Then in the fifth and sixth centuries the description of the kingdoms in Sumatra and Java has been found in the Chinese writing (Hall 1968: 38, 40).

The relationship between Buddhists and Malays can be seen from Chinese writers Buddhist I-Tsing, who visited and wrote about Sumatra in 671, 685, and 689 AD (Blagden 1899: 211-213 and Hall 1968: 42). In his writings, I-Tsing speaks of a country called Mo-Lo-Yeu. He lived in this country for two months on his journey from India to the kingdom of Srivijaya, the first national kingdom located in South Sumatra. The word Mo-Lo-Yeu in this paper can be identified as Malay, which is a kingdom located in Jambi, on the banks of the river Batanghari (Hall 1964: 42).

Furthermore, Sriwijaya is an official country that embraces Buddhism. At the end of the eleventh century the leadership of Sriwijaya was in Palembang to Jambi (Malay). At the end of the thirteenth century, Malay was a self-contained country in Sumatra. At the time of Adityawarman's leadership (king of Pagaruyung Minangkabau kingdom), the Malay kingdom was united in the mid-fourteenth century.

The northern coast of East Sumatra is divided into several Hindu and Buddhist kingdoms, including Panai (Tapanuli Selatan) and Aru in Besitang (Sinar 1971: 19). Most of the kingdoms here are part of the kingdom of Srivijaya, at the beginning of Buddhist development in Sumatra. The kingdom of Aru is found in Chinese historical sources since 1225.

Various elements of Buddhism also exist in the art of Malay offerings. For example, the *menhora* theater is thought to have originated in Thailand, in various dances expressing Buddhist culture. In East Sumatra dance such as *Senandung China* or *Inang China* also adopt the elements of this Buddhist culture. In Buddhist element music (Southeast Asia) this can be seen from the use of ching music (small cymbal from Thailand). So does the anhemitonic pentatonic scales (five notes half-barreled), or Malay songs that have creative pentatonic tones such as *Senandung China*, *Inang China*, *Mas Merah*, *Tudung Periuk*, and others--but with adjustments to taste of Malay music. In the East Coast of North Sumatra, these elements of Buddhist music can be seen from the material of the staircase used on the serunai by using seven-tone steps of equidistant

as in general music in Southeast Asia. Like the music used in the art of silat and henna.

Islam Era

The northern coast of East Sumatra is divided into several Hindu and Buddhist kingdoms, including Panai (Tapanuli Selatan) and Aru in Besitang (Sinar 1971: 19). Most of the kingdoms here are part of the kingdom of Srivijaya, at the beginning of Buddhist development in Sumatra. The kingdom of Aru is found in Chinese historical sources since 1225.

Of all the strong tread influences in Malay culture is Islamic civilization. Islam itself is a doctrine in the form of divine revelation. In such circumstances, he is not a culture but a revelation. In the form of Islamic society activity he will be born as an Islamic civilization, including in Malay culture.

Arab traders have been actively engaged in trade relationships with people in the archipelago since the birth and the fall of Islam (Legge 1964: 44) and also perhaps Malay fishermen have made friendly relations with Arabs before the coming of Islam. After the birth of Islam in the Middle East, this religion spread widely in the world, including to Gujarat and northwestern regions of India.

Islam that goes to Southeast Asia is estimated through either directly from Arabs or from India. The dense entry of Islam to Southeast Asia recorded in history was in the thirteenth century. Marco Polo notes that the year 1292 in North Sumatra has stood the Islamic kingdom called Perlak (Hill 1963: 8). In these centuries Islam spread to other regions. At the beginning of the fifteenth century, the kingdom of Aru on the east coast of North Sumatra was a largely Muslim kingdom (Coedes 1968: 235), so that Islam had a powerful influence from now on.

Bandar (City) Melaka became a maritime trading center, once the center of the spread of Islam throughout the archipelago in this region. Melaka is a strategically located city and has no rivals that is so advanced (Sheppard 1972: 14). The Malay rulers embraced Islam in the early fifteenth century; since this century Melaka has been the center and spread of Islam throughout Southeast Asia (Hill 1968: 213-214).

In the East Coast of North Sumatera in the 15th and 16th centuries there were three great Islamic sultanates, namely: Langkat, Deli, and Serdang - which were in the former territory of the former Aru Kingdom. This sultanate is an

important Islamic kingdom in Sumatra. In the 16th and 17th centuries, Aru became a struggle between Aceh and Johor. The Aru Kingdom is located in the Old Deli, standing in the 16th century. After 1612, this kingdom was better known as the Kingdom of Deli. Then Serdang broke away from the Sultanate of Deli in 1720 (Ray 1986: 67).

Nowadays, the animist-characteristic spells, which can be seen through text such as worshiping wood, river, sea, or animal, have been transformed by text that characterizes Islamic culture as using the opening word *Bismillahirrahmanirrahiim*. In addition, words containing the elements of animism and the like are replaced by Allah, Muhammad, Prophet Khaidir, Prophet Sulayman, and others in accordance with the teachings of Islam.

Under these circumstances, it can be said that there has been an adaptation of an animist era culture to the Islamic era. Furthermore, the specification of the transition of Islamic culture in general in the archipelago.

The elements of Islamic art that exist in the culture of North Sumatra Malay, among others are: *zikir*, *bazanji*, *marhaban*, *rodan*, *ratib*, *hadrah*, *nasyid*, rhythm of the desert, and others. In music culture, can be seen with the use of musical instruments typical of Islamic culture, such as: *rebab*, *violin* (through Western culture), *drums nobat*, *trumpets*, *serunai*, *gambus*, *'ud*, and others.

The concept of Islamic music is also absorbed by ethnic Malays in this area. Moreover, the *adat bersendikan syarak dan syarak bersendi kitabullah* also validate this process. In the Islamic region of the Middle East and beyond, the concepts of the dimension of space (mode) in music, known as the *maqam* in Turkey, *datsgah* in Persia, *naghmah* in Egypt, and *taba* in North Africa. While the idea of rhythm is known as *iqaat* in East Arab, *durub* in Egypt, *usul* in Turkey, and *mazim* in Maghribi.

We can also see the absorption of elements of Islamic music in the form of rhythmic styles that are not tied into the metrum, especially in Islamic musical opening melodies such as *zarin* and *nasyid*. In Islamic music this technique is known as *avaz*.

Every Muslim country has a number of rhythmic patterns in theory and practice-but in general from a few basic beat (beat) to 50 basic taps in one cycle. In Islamic music, rhythm patterns are generally written and associated with the drum drum, using mnemonic or

onomatopoeic in the learning process. The art of reading the Qur'an itself contains musical elements, although in principle the activities of reading the Qur'an (including *azan* and *iqamat*), can not be equated with music, in Islamic understanding it is "more" from conventional musical understanding.

In the East Coast of North Sumatra the concepts of Islamic music in their theories and practices are absorbed from other Islamic cultures. This is an application of the concept that fellow Muslims around the world are brothers. From the results of research conducted, can be seen some maqam that they absorb as the basis for the development of melodies of Islamic music, such as: *rast*, *bayai*, *husaini*, *hijaz*, *yaman hijaz*, *sikahira*, *ushaq*, *sama'ani*, *nilwan*, *nahawan*, other. *Maqams* this is the basis for the development of melodies of Islamic music, such as: *nasyid*, *hadrah*, *marhaban*, *barzanji*, *qasidah*, and the like. The text of his songs is generally based on Kitab Al-Barzanji and works of Malay artists in the region. In every festival (party) Malay culture various art of Islamic music is always performed.

In the context of dance, Islam contributes to various types of dance, such as the zapin dance. With its various norms such as the motion of praying or greeting, the motion of variety (step behind, elbow fight), chicks, child fish, waste child, small jump, jump tilung, mullet blades, broken, *tahto*, *tahtim* and others. So also with the genre of *hadrah*, which uses gestures *selepoh*, humming, swing, worship and others. Various elements of Sufism dance also appear in Malay culture. Symbolic movements such as alif, mim, ba, are part of the Sufi tradition in the region. Thus, the continuity and change of Malay dance comply with internal changes in Malay culture itself or external changes from outside. Furthermore, the music and songs, dance and theater Malay.

European Penetration Era

Western culture generally covers Western and Eastern Europe, the United States, Latin America, or other diaspora such as Australia and New Zealand. Art in Western civilization is commonly divided into two forms: folk art (people) and art (art for art). Art (music, dance, theater, and likeness) in the West is usually known through periods of history, such as: Antique Age, Medieval (10-15), Renaissance (16th century), Baroque (1600-

1750) with characters such as Monteverdi, Coreli, Vivaldi, Bernini, an Dyck, Rembrant, JS Bach, Scarlatti, and Handel. Proceed to Rokoko (1700-1775) with his characters such as Adison, Pope, and Tiepelo. The Pre-Classic period (1740s-1775) with his likes Emanuel, Willibald, and Cimarosa. It was forwarded to the Romantic Age (1820s to 1900s) and Modern times (1900s until the mid-20th century), until finally into the Postmodernism period until now. In the history of art in the West, there have been several recycled styles and concepts of art. The most pronounced concept is happening during the Renaissance. At that time, after a few centuries they were in the dark ages (Dark Ages) that produced a vacuum of cultural development, they eventually returned to the roots of Greco-Roman culture through the mediation of Islamic civilization in the east. So that eventually developed the Western culture.

Western culture has various mainstream civilizations such as from Greece, Rome, and Middle East Nazareth. In the art of music is known various genre, such as troubadour, *trouvere*, plain song, folk, to rhythm and blues, blues, coldbob, bibob, bossanova, tango, jazz, underground, and others. In the field of dance is also known chacha dance, tango, wals, *marengge*, *breakdance*, and others.

Talking about culture in Europe is very complex. Similarly, the interplay of various styles, whether including folk or art culture, or contain both. Does it include rural or urban culture? Does it reflect the Renaissance, Classical, Romantic, and the like? Similarly, its great development after the discovery of printing equipment. And the adoption of various influences from globalization such as from civilization of Islam, India, and China. This is a question in studying the roots of European art culture as proposed by Nettl below.

We really know very little about the history of European folk-song. We have little evidence as to the age of individual songs, although some idea can be gained from the notations of folk songs made by composers ever since the renaissance. But in such cases we don't know wheter a song was really part of the folk tradition, or wheter it was art or popular song that later moved into the realm of folklore. We also know little about

the age of the various styles of folk music in Europe. Still, we are sure that for centuries there has been a close relationship between the art music of the continent and its folk music. How could be otherwise? Villages and cities could not live without some mutual contact. In the early Middle Ages, wandering minstrels carried their tunes from court to village and from country to country. The villagers of the Middle Ages attended church and heard Gregorian chant. The composer at the court of a minor duke in seventeenth-century Germany drew his performers from the village musicians living on his lord's estate. We have sample evidence for assuming a constant relationship between the folk musician and his sophisticated counterpart.

All of this contact was accelerated by the invention and rapid dissemination of printing after the fifteenth century, especially in Western Europe. We tend to think of the folk and the art music traditions as living essentially separate lives, but this is surely erroneous not only in the consideration of European culture but also in the case of those Asian civilizations that have similar stratification. The folk music of China, India, the Islamic world, and elsewhere all bear important similarities to the art musics of their countries. And in Europe, where printing provided a particularly good and rapid method of the dissemination, especially of the words but to an important extent also the music of song, the relationship has been especially close (Nettl 1973:38-39).

In addition, the characteristics of European music are generally strophic, pentatonic anhemitonic staircases, using church modes, such as aeolian, frigidian, dorian, mixolidian, lokrian, and ionian. So also with major and minor diatonic scales (pure minor, harmonious, melodic, and zigana), as well as blues scales. The common meters are 4/4, 3/4,

6/8, or sometimes 5/8, 7/8, and so on. The most common tempos are *parlando rubato* and *tempo giusto*. Ancient European music styles can be found in Northern England, Hebrides, Scandinavia, Czechoslovakia, West Yugoslavia, Western Italy, Northern Italy, Germany, the Balkans, Ukraine, and the Caucasus. Modern European music is continuing the ancient style, but influenced by the city's culture. Commonly found in England and France, Hungary, Central Italy, and America.

The two main styles of singing in Europe are the epic and the ballad. The last ballad developed in Europe in the Middle Ages, conducted by composers in cities and in palaces, which later developed through oral traditions in the culture of folk art.

Portuguese and Spanish have variations of art culture, because based on history, Islam ever exist in this region and give a strong influence.

The influence of Arabic music on Spanish folk song seem to have been considerable which is not surprising when we remember the long period of Arab rule over the peninsula (ninth through fifteenth centuries). Specific tunes from the Arabic tradition do not seem to have remained in any large numbers however. The scales with augmented second may have been introduced by the Arabs, or they may have developed as a result of Arabic influence, since such intervals are typical features of much Arabic music. The great amount of ornamentation found in some of the melodies that have no metric structure may also ultimately be of Near East origin, for singing of a related sort is found in some Arabic music today (Nettl 1973:120).

Western culture has entered into ethnic Malay life with solid density since the Portuguese conquered Melaka in 1511. Since then the Malay people adopted various elements of Western culture, such as musical instruments: accordion, saxophone, drum trap set, acoustic guitar, ukulele, electronic music (keyboard, electric piano, electric guitar, electric violin, and others). This Western culture has, in the present, become so strongly influenced throughout the world, especially in the fields of science and

technology. Therefore, it becomes a challenge for the Malay community to demand Western science and technology for the advancement of their culture.

f. Epilogue

The roots of Malay performing arts cultures are inherited cultures prior to the arrival of outside influences and are continuously transformed when external influences arise. The cultural roots of this musical art performance are part of the strengthening of Malay music identity and the Malay community. Culturally, ethnic Malay always responds and adopts the influence of outside art as part of world culture in general. This acculturation takes place in all forms and cultural contents. However, Islam is the main principle in this acculturation process. Thus, changes in Malay art will always be balanced by continuity. Not a change that happens in severed. By exploring Islamic values, ethnic Malays try to fill their lives for the purpose of living the world and the hereafter.

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