

ANALYSIS OF SONG STRUCTURE A SING SING SO ARRANGEMENT OF BIAN LIUNIAN

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Abstract

The research aims to determine the structure and arrangement of the song A Sing sing So arrangement Bian Liunian. The theories used in this study include the understanding of analysis, the understanding of structures, the notion of music, the understanding of interpretation, the understanding of songs, the definition of A Sing Sing So. This research uses a qualitative method of descriptive research that is a research method aimed to describe in detail and clearly about a phenomenon that is the focus of research. This study is a qualitative descriptive study, therefore, this research was conducted in the laboratory of Sendratasik department which was carried out in February 2019 – June 2019. The results of this study show that the song of A Sing Sing So of Bian Liunian arranger has 13 motifs along with its supporting motif, has 6 phrases consisting of phrase questions and answers, this song is also a two-part song consisting of part A and B. Arrangement of this song can be seen from the melody, rhythm and harmonization of Mandarin nuance but the interpretation of the song does not correspond to the meaning of the actual song.

Keywords: *Analysis, Structure, A Sing Sing So, Arrangement.*

INTRODUCTION

The song A Sing Sing So is an Indonesian regional song that for decades now remains among thousands of Batak songs. This song was created by Boni Siahaan (late) and is very popular in Indonesia even the world when sung by Gordon Tobing. The rhythm of the song Mendumdayu-dayu and created with simple notation makes this song quick to make. Gordon Tobing musicians and the legendary Batak singer is a prominent musician who plays a major role in popularizing song A Sing Sing So and hundreds of other folk songs. Not only in Indonesia but also in foreign countries. During his visit to China

in 1960, Gordon Tobing not only made President Sukarno but the Chinese were displaced by the Batak songs he sang at the airport. One of the songs sung was A Sing Sing So.

The song A Sing Sing So was shown at the Asian Games 2010 event in Guangzhou, indicating that song A Sing Sing So is no stranger to Chinese society. Asian Games is a sports event held every four years, with athletes from all over Asia and organised by the Asian Olympic Council. The XVI Asian Games was held in 2010 in Guangzhou, China on 12 to 27 November 2010. Guangzhou was the second city in China to hold the Olympics as a host,

after Beijing in 1990. At the Closing Ceremony Asian Games 2010, Indonesia became a representative of Southeast Asia featuring the art performance typical of North Sumatra with the song A Sing Sing So. The songs of A Sing Sing So performed by the artist who joined the group Surya Vocalia began with the emergence of water boats that were anchored by five singers. With the backdrop of blue lights and the glow of the stars as the backdrop makes a slow atmosphere in the final event of the Asian Games 2010. Art performance featuring the art of Indonesian culture with the song A Sing Sing So arranged by Bian Liunian.

Bian Liunian is a Chinese musician, composer, arranger and music director. Liunian specializes in playing Erhu Fengsek two-string, a traditional Chinese folk instrument. In addition to the Erhu he played more than 200 musical instruments. As a composer he created more than 200 pieces of music each year. One of the songs arranged by Bian Liunian is a regional song from Indonesia, song A Sing Sing So. The song A Sing Sing So arranged by Bian Liunian is certainly a distinction from the song A Sing Sing So popularized by singer Gordon Tobing. One of the uniqueness of the song displayed at this event is the song in arrangement by the Chinese arranger. Song

motifs, song phrases, and song shapes are almost similar but still have a difference. The water is partially changed in Mandarin, the singing technique and the color of the vocal is certainly different and more luxurious, this is the uniqueness of the song of A Sing Sing So of Bian Liunian arrangement. Researchers found it interested in this research due to Bian Chinese nationals but was interested in arranging the song of Batak Indonesia. In this case researchers see that the song A Sing Sing So of Bian Liunian arrangement is interesting to be analyzed.

This is the basis of the researchers' interest to raise this problem on the basis of the question of how the structure and arrangement of the song is eligible to be displayed at the Closing Ceremony of Asian Games 2010. Further researchers will conduct research to then be poured in a post titled "ANALYSIS of SONG STRUCTURE A SING SING SO ARRANGEMENT of BIAN LIUNIAN".

1. Definition of Analysis

The music analysis includes aspects of a composition unknown to the public listener. In line with the opinion of Prier (1996:1) that says: "The Science of music analysis is the same: 'Cut out' and pay attention to details while forgetting the whole of a piece of music. Overall means: To

look at the beginning and end of a song and several temporary stops in his face; Waves rise down and place its peak; In other words: in terms of structure. This view was a kirip with one who looked at a diamond as a crystal composed of orderly corners and mengkilat-kilat rays and abundance. "

According Tohirin (2013:141) states that: "Analysis or interpretation of data is a systematic process of finding and structuring research findings through observations and interviews and others to improve researcher's understanding of The focus is examined and makes it a discovery for others, editing, classifying, reducing and presenting it".

The analysis of music practiced following the second way, is the base of the whole song. Only in this way can we find the art that is contained in the music, in the form of music. Based on his opinion, the researcher will analyze the structure and arrangement of the song A Sing Sing So by Bian Liunian.

2. Definition of arrangement

An arranger is needed to develop or change the music to be displayed. Many examples we can find in the recording. The re-with technique is applied while retaining the orisional melody as much as possible so that it can still be recognized by common fans. Although there is no definite

rule in reforming a melody, the main factor is the modified rhythm of the original melody. Some additional tones or intervals can be done to update or dress up the melody sentences. The above opinion is expressed by Budidharma (2001:91) in the book Introduction to composition and arrangement.

According to Budidharma (2001:91) There are several factors of re-with technique namely: a) Re-Rhythmization, namely the rhythm modification (syncopation, best); b) Re-Melodyzation, which is the change and addition of the tone on the melody; c) Re-Harmonization, which is the possibility of another background harmony.

Developing a new rhythm pattern will make us aware of the importance of rhythm in creating new ideas. Other rhythms can add freshness to the melody. Re-Melodyzation can be applied with the addition of passing and neighboring tones, utilizing the inner part of the voice chord, using the reps of the melody sequences, expanding the narrow intervals or counteracting the wide intervals. When applying re-melodyzation, most of the original melodies must be preserved so the melody is still recognizable. If the rhythm modification is enough to get another melody from the original. We must be careful and improve our appetite in re-melodization. The

above opinion is expressed by Budidharma (2001:91) in the book Introduction to composition and arrangement.

3. Definition of A Sing Sing So

The song A Sing Sing So is a regional song that is for decades until now, it has remained among thousands of Batak songs, from the classics to the most pop. The rhythm of the song Mundayu-dayu and created with simple notation makes this song quick to make. The song tells the story of a young man who has a longing for his lover, whom he expects to be his jooling. The taste of longing is apparently no longer able to be weir so as to make the hope that the wind bring the sea goes to the place where her heart is located. In the lyrics and rhythm of the song anyone who hears will be able to feel the silence of the heart of the young man who only dwells on the boat expects the wind to take him to the woman he loves. A song that is sweet and sad.

4. Definition Structure

Miller (2017:83) states:

"A composition framework followed by a composer to assemble his musical materials is called a musical structure or musical form. The Principles on common and certain forms apply in a composition – principles that are also found in other arts such as painting, sculpture, and Architecture".

Miller (2017:90) states: "Although almost no two compositions are identical (same) in structure, there are certain structural principles that are actually followed in all the music". The following are the basic elements of the musical structure, namely:

a. Motif

Motifs are part of the song. According to Prier (1996:3): "Motif is the element of a song consisting of a number of tones united with an idea/idea". Prier (1996:3) also added: "Because it is a song element, then a motif is usually repeated and Diolah-olah. Normally, a song motif satisfies two space of the Birama. Therefore, a child (e.g. with 4 Birama) generally consists of 2 motifs a 2 bars, according to the law of symmetry (see below)".

Siegmester (1985:185) says "A Motive is a group of tones used as a unit in forming A phrase, A melody; Or an entire composition "meaning motif is a group of tones used as units in the form of phrases, melodies; or the entire composition.

b. Phrases

The smallest structural Unit in music is the phrase. As a sentence in prose, a phrase contains a complete (full) musical idea. As with the sentences, musical phrases are variegated in size. The most

common length of the phrase is the four bars (the song Home on the Range), consisting of four phrases that are regularly along the four bars that are: Bars (1-4, 4-8, 8-12, 12-16). The above opinion was expressed by Miller (2017:90) in the Book of Appreciation Music.

According to Stein "The phrase is a unit, conventionally four measures in length, which is terminated by a cadence. It is the structural base particularly of the homophonic forms. " Which means "phrase is a unit, four conventional lengths, which are terminated by rhythm. This is the structural basis especially of the homophonic forms. "

c. Form of music

Musical form is an idea/idea that appears in the processing of all elements of music in a composition (melody, Rhythm, Harmony and dynamics). This idea unites the tones of music and especially the parts of the compositions that are sounded one by one as a skeleton. The musical form can be seen also practically: as a ' container ' that is ' filled ' by a composer and processed so as to live music. The above opinion is expressed by Prier (1996:2) in the Book of musical Sciences.

RESULTS AND DISCUSSION

The song was composed for group vocal formations with soprano, alto,

tenor, baritone and choir as backing vocals. Based on the research results of the song Analysis A Sing Sing So arranger Bian Liunian started with the key 7 kres (Cis = do) then occurs 2 times the first modulation 4 mol (As = do) and the second 5 kres (B = do) consisting of 82 bars with a tempo of 69 MM (Metronome Measure) and the bars 4/4. Beginning of the song begins with 7 kres tone ladder, consisting of an intro to the bar 1-7, and starting with the form A in the bar 8-15 then the form A repeated back to the bar 16-24, and the form B in the bar 25-33 followed by a ladder modulation 4 mol, among others A-form of the 34-41 bar, then repeated form A in the bar 42-49 with a note staircase modulation 5 kres continued repetition of form A on the bar 50-57. Bar 59-73 is an interlude with a change of tempo to Adagio then at the bar 74-82 is a back-tempo coda like the original (a tempo) as a cover.

As a first step of the analysis, the authors will begin by analyzing the forms of motives and the development techniques used in the song.

1. Motive Analysis

Bar 1-8 is an intro to the song that begins with the tonality of the Cis major, hosted by the Alto sound in the bar 1-2 motif 1 (M1), bar 3-4 is the motive 1 (M1 ') with the technique of melody variations, and in the bar 4-5 is the motif 1 (replay

literal). Further followed by the soprano voice in the 6-7 bar is the repetition of the first motif (M1 ' ') with the technique Sekwen climb continued in the 7-8 bar is still on the motif 1 (M ' ') with a sekwen technique up and in the bar 8-9 is a motif 1 (M1 ' ') literal replay.

In the intro, there is also a choir with motif 2 (m2). Bar 8-15 is a song melody performed by the Sound of Tenor where the bar 8-9 is the third motif (m3). In the 10-11 bar the fourth motif (M4) continues on the bar 12-13 is the fifth motif (M5) and the bar to 14 and 15 is a motif 5 ' variation. Bar 25-26 is a new motif that is motif 7 (M7) sung by the voice of Bariton. Bar 30 beats 4th to 33 bar is a bridge on songs sung by Tenor's voice and is the eighth motif (M8).

Bar 59-73 is an interlude of songs where there is a slowdown of tempo sung in Unisano by the voices of Soprano, alto and choir. There are new motives in this section namely Motif 10 (M10), motif 11 (M11), motif 12 (M12) and Motif 13 (M13).

2. Phrase and form analysis

First, second, fourth, fifth and sixth phrases

A form

The 1-7 Bar is an intro to the song A Sing Sing So. Bar 8-11 is a phrase question consisting of 3 motifs and motifs 4 then followed on the bar 12-

13 is a phrase question consisting of 5 motives, then bar 14-15 is a phrase of answers consisting of 5 ' motive variation.

Third phrase

Form B

Bar 25-30 is a phrase of question consisting of a pattern of 6 and a pattern of 6 repeats Harafiah. Bar 30-33 is an unsymmetrical answer phrase against the question phrase in the previous bar consisting of a pattern of 7.

3. Arrangement

a. Melody

On the song A Sing Sing So The arrangement of Bian Liunian has a melody with Mandarin nuance It can be seen from the intro melody sung by the voices of Sopran and Alto in the bar 1-7. With the tone of la-sol-la-do-do which is a ladder of Chinese pentatonic tone

b. Rhythm

On the song A Sing Sing So, Bian Liunian arranger There are several changes and rhythm development of the original song. In the original song using Triol, but at the arrangement of Bian Liunian used a simple one-to-one tap notes added tone that gave the Mandarin nuance.

c. Harmony

On the song of A Sing Sing So, Bian Liunian arranger is a lot of harmonization beauty created by the

Aranger that can be seen from the backing vocals and Melody Bersahut-sahatan between the sound of Tenor with Bariton, soprano voice With Bariton. But the most noticeable aspect of the Bian Liunian arrangement is the chord game where it clearly feels different from the original song.

In the initial song of the 1-23 bar, the chord used is still not much different from the original song that still uses level I and IV level with C# and F # Chord where the authenticity of the song in this section still feels.

On the song section B, Bar 24, there is a level IV chord with chord F # But in this part the dominant Choir towards chord level I is C# thus forming the impression of F #/C #.

4. Interpretation of

a. Dynamics

There is a dynamic Crescendo: Volume slowly getting louder, Forte: Strong sound Volume, Fortissimo: Very loud Volume of sound, Fortissimo: Very loud Volume of sound, >: accent (gives pressure on the tone marked accent).

b. Tempo

There are three tempo signs in this song that are 69 MM: Adagietto (slow not at Adagio), Adagio: slower, slower than Andante 54-58, a tempo: back to the original tempo.

c. expression

Based on the video of the song A Sing Sing So The arrangement of Bian Liunian and expression analysis results, the results of the analysis will be displayed parts of the expression of the song "A Sing Sing So arrangement of Bian Liunian". Overall the singer's expression in singing the song A Sing Sing So The arrangement of Bian Liunian was lacking according to the meaning of A Sing Sing So song, A Song of A Sing Sing So actually has a sort of meaning that a man misses a woman and Would like to meet with the soul so the expression that should be shown is the expression of hope, but in this case the singer does not show such an expression but a happy expression and waving to the Viewers and the camera.



Picture 1. Ekspresions of hope

When Tenor started singing at 01:47 minutes, the 8-23. Tenor raises the expression of hope, as if it emphasized a thing about his expectation that the boat can let him meet someone who has been waiting for him who is his jodohnya. It

relates to the meaning of the lyrics "ue... Lugahon au da Parahu, ulushon au da alogo tu hutani da tulang i "which means, serve me o boat, give me a wind to the uncle's village. The tenor conveys all his hopes and longing for a woman. The uncle referred to in the lyrics is the father of the woman he had



Picture 2. Baritone Ekspression

By the time Bariton sang in minutes 02:43 bars 25-30, it should show the expression of persuading a girl. It is related to the meaning of the lyrics "Dang wo hai mei lai dao ni de mian Qian ni Qian wan yao dao ji zai xin Jian Yao deng dai Zhuo wo ya yao nai xin deng zhe wo Ya" in the original lyrics "Unang Manimbil Roham da Hasian directly , Paima ro sirokkap ni tondim, tiurma tongtong Langkani Baoa i "which means do

not turn your heart dear, waiting for your Jodoh, may the light and good step of the man. In the video The singers did not show the proper expression contained with the lyrics meaning of the song.

At the time of tenor singing in minutes 03:05 bar 30-33 with lyrics "Qing Lang... Wo de xin xiang na li Ming de wan Nuan tai the ue..." With the original lyrics "Tarsongon... Parbissar ni mata Niari da ue... " Which means like sunlight. The expression shown in this section is a continuation of the expression on the previous bar. But the tenor and other singers did not show a persuading expression but rather a happy expression by waving.



Picture 3. Soprano Ekspression

By the time soprano was singing in minutes 03:20 supposedly soprano sang with a full expression of hope. Same with the tenor sung in the bar 8-23 with the lyrics "EU... Lugahon au da Parahu, ulushon au da alogo tu hutani da tulang i "which means, serve me o boat, give me a wind to the uncle's village. The singer was supposed to convey his hopes and longing to a woman. But in contrast

to the tenor, soprano sang with a joyful expression.



Picture 4. Dancer

On the 03:46 bar at 42 until the end of the song no longer performed the singer, but only performed dancers consisting of a pair of main dancers and hundreds of backing dancers.

From the results of the analysis, researchers got the result that the singers singing the song A Sing Sing So The arrangement of Bian Liunian was less capable in expressing the song according to the meaning of the song. But the atmosphere and servings such as the property in the event are already good and can already describe the atmosphere of a young man who is on the boat.

CONCLUSION

1. Song A Sing sing So the arrangement of Bian Liunian is consist of an intro is 1-7 bars and there are 2 motifs in

it namely M1 and M2. This song is a two-part song including form A, the bars 8-23 and 35-57 consisting of motif 3 motif namely M3, M4 and M5 with variations and 3 phrases (2 phrases questions and 1 phrase answer), form B consists of a 25-33 bars consisting of 2 motifs that is M7 With variations and M8 as well as 2 phrases (1 phrase question and 1 phrase answer).

2. Song A Sing Sing So The arrangement of Bian Liunian begins with the introduction of the 1-7, with the basic tone of Cis = Do which was performed by the Voice of soprano and alto and choir as backing vocal. That uses a level I chord during the introduction section. It is then continued with the song section sung by Tenor's voice with the same basic tone that Cis = do starts from the 8-21 bar with a literal repetition without changing the lyrics. Then the next bar is the 25-33 bar, a bridge sung by Bariton and Tenor with Chinese lyrics. In the 34-41 bar is the content of songs sung by soprano with the basic tone of As = do, then extended by the bar 42-57 sung by Tenor with a basic tone of B = do. In the next bar that is 59-73 is an

interlude song with a basic tone of B = do and the tempo of Adagio and lastly is coda with the tempo back to the beginning of the tempo of 69MM.

3. Singers who sang A song Sing Sing So the arrangement of Bian Liunian was less capable in expressing the song according to the meaning of the song. But the atmosphere and servings such as the property in the event are already good and can already describe the atmosphere of a young man who is on the boat.

ADVICE

1. Students who are interested in analyzing a song or a composition of the song are advised to first find information about the song or the composition of the song to be analyzed. As a reference material to facilitate the analysis process.
4. For students in the music department, if you want to analyze a composition of songs both vocal and instrument, you should first master about the analysis of the music.
5. For students who choose the science of analysis as the title of the script, it is best to master the program in

making beam notation, such as finale, Sibelius or Muse score, to facilitate the writing of songs and analyse.

6. For students who want to analyze the meaning of the lyrics of a song is advised to first have books or search articles related to the discussion about the meaning of the lyrics of a song.
7. For students who will or are in the process of conducting research in order to prepare the final task, it is advisable to make this final task well and work wholeheartedly.

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