

Work in Progress Creation and Staging of Musical Work Based on Diversity of Traditional Show Art and Ritual in North Sumatera

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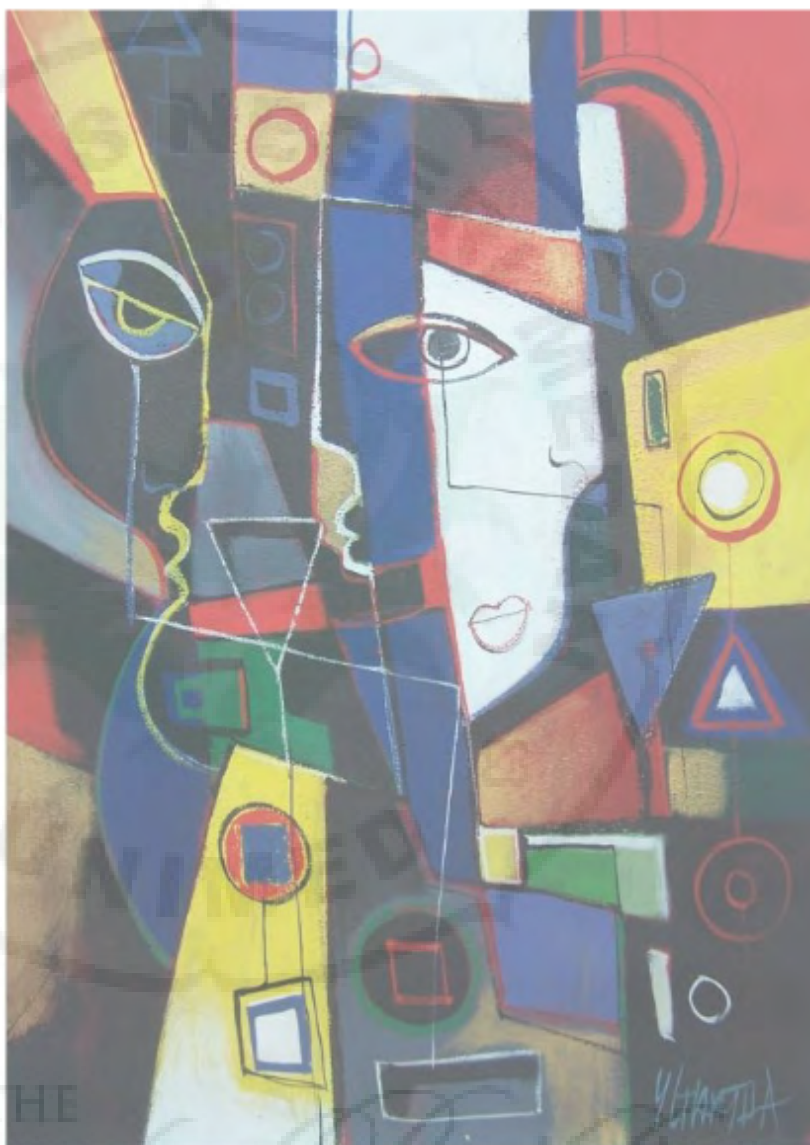
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Work in Progress Creation and Staging of Musical Work Based on Diversity of Traditional Show Art and Ritual in North Sumatera

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Abstract

This research is oriented towards the development of the Group of Expertise Lecturer creation in the music education program of the Medan State University. Based on the results of internal monitoring conducted by the team of Quality Assurance Education Department of Sendratasik FBS Medan State University was found that: the results of learning creation and staging of musical works are still oriented to popular music culture sources. Learning has not made much use of a source of cultural diversity owned by the community in North Sumatera. The diversity of performing arts and rituals in North Sumatera, is considered as important and can be used as learning resources, especially the creation of music. The source of this diversity will then be excavated and in exploration in discovering the concept – a new concept of creation and staging of musical works in the music education program FBS of Medan State University. The method used in this research is with a qualitative approach. The process of data and information search is done in a deacon to know in full and complete about the diversity of art tradition² and rituals in North Sumatera. The data collected comes from two sources: primary data and secondary data. Primary data is obtained through a depth interview technique and participant observation. The amount of informant is not limited throughout the required data is still needed to answer the purpose of this research. Secondary Data is obtained from related agencies and related governmental organizations. The results achieved in this study are: 1) produced formulation of Konsef Work in progress music creation based diversity of traditional performing arts and ritual in North Sumatera.

2) made findings of Model packaging performance Work in the progress of the creation of musical works based diversity on traditional performing arts and rituals in North Sumatra. 3) created a number of twelve new musical compositions by students of the Education School of Music art FBS Medan State University which based on the diversity of traditional performing arts and rituals of North Sumatera quality and potentially to be proposed gaining HaKi and can be accountable academically.

Keywords: creation, staging, musical works, traditional art, ritual

Trabajo en Progreso, Creación y puesta en escena de obras musicales basadas en la diversidad del espectáculo tradicional y el ritual en el norte de Sumatera

Resumen

Esta investigación está orientada hacia el desarrollo de la creación del Grupo de Expertos Profesores en el programa de educación musical de la Universidad Estatal de Medan. Con base en los resultados del monitoreo interno realizado por el equipo del Departamento de Educación de Garantía de Calidad de la Universidad Estatal de Sumatrasik FBS Medan, se encontró que: los resultados del aprendizaje de la creación y puesta en escena de obras musicales todavía están orientados a las fuentes populares de la cultura musical. El aprendizaje no ha hecho mucho uso de una fuente de diversidad cultural propiedad de la comunidad en el norte de Sumatera. La diversidad de las artes escénicas y los rituales en el norte de Sumatra se considera importante y puede usarse como recursos de aprendizaje, especialmente para la creación de música. La fuente de esta diversidad será excavada y explorada para descubrir el concepto: un nuevo concepto de creación y puesta en escena de obras musicales en el programa de educación musical FBS de la Universidad Estatal de Medan. El método utilizado en esta investigación es con un enfoque cualitativo. El proceso de búsqueda de datos e información se realiza en un diácono para conocer de manera completa y completa la diversidad de tradiciones y rituales artísticos en el norte de Sumatra. Los datos recopilados provienen de dos fuentes: datos primarios y datos secundarios. Los datos primarios se obtienen a través de una técnica de entrevista en profundidad y observación participante. La cantidad de informante no está limitada a lo largo de los datos requeridos que aún se necesitan para responder al propósito de esta investigación. Los datos secundarios se obtienen de agencias relacionadas

y organizaciones gubernamentales relacionadas. Los resultados logrados en este estudio son: 1) formulación elaborada de Konsef Work in progress creación musical basada en la diversidad de artes escénicas y rituales tradicionales en el norte de Sumatera. 2) realizó hallazgos del Modelo de desempeño de empaquetamiento. Trabaja en el progreso de la creación de obras musicales basadas en la diversidad en artes escénicas y rituales tradicionales en el norte de Sumatera. 3) crearon una serie de doce nuevas composiciones musicales de estudiantes de la Escuela de Educación de Arte FBS Medan State University, que se basa en la diversidad de las artes escénicas tradicionales y los rituales de calidad de Sumatera del Norte y que posiblemente se proponga ganar HaKi y pueda rendir cuentas académicamente . Palabras clave: creación, puesta en escena, obras musicales, arte tradicional, ritual.

Introduction

North Sumatera is regarded as a province of Multi-cultural population that has a wealth of ethnicity, such as: Ethnic Malay, Batak Toba, ethnic Karo, ethnic Simalungun, ethnic Pakpak, ethnic Mandailing, ethnic Angkola, Nias, and Coastal. Each of these ethnic also has a variety of cultural diversity of traditional performing arts and a very unique culture of ritual. This diversity of course is seen as a potential that can be utilized in the development of education and culture or other socio-economic interests.

Music education Program through FGD KDBK faculty see this condition as a potential to be excavated in depth, to be used as resources for learning to improve the quality of learning in music education program, specifically In terms of learning creation and staging of musical artwork. Based on the results of the internal Monev conducted by a team of education quality guarantor in the field of Sendratasik FBS Medan State University, it was discovered that the results of learning creation and staging of music works are still too active or oriented to the sources Culture of Western music, and has not much made use of the cultural diversity that North Sumatera has as a source of learning its music creation. Although discover there are some musical works that are sourced from the local tradition culture, but the quality and quantity are still very minimal and limited. It is necessary to get attention in order to be taken action that can support the improvement of quality and quantity of learning creation and staging of music.

Based on the condition, through FGD lecturer KDBK Music edu-

creation program creation to seek and map the diversity of art traditions and rituals that will be made as sources of learning the creation of new music. Based on the literature study on the results of previous research related to the creation and staging of new musical works sourced ethnic diversity of North Sumatra and Ritual, including: 1) the Pulumun Peterus Ginting with the title of research Creation and presentation of Marching band based on ethnic diversity of North Sumatera (LPM Unimed 2017). 2) Panji Suroso with research on the creation of musical instruments based on the ethnic diversity of North Sumatera (LPM Unimed 2018). 3) Tommi Exaudi Saragih by reviewing the form of presentation and functions Dingur-Dingur in ceremonial ritual saur Matua (Thesis Prodi Music education FBS Unimed 2019). The three studies display data about; 1) A new concept about the creation of musical marching bands based on ethnic diversity of North Sumatra, 2) a new concept of the creation of a quotation-based musical instrument diversity of traditional North Sumatra music instrument. 3) expose the data of music presentation concepts to death rituals and social functions in its supporting community. Furthermore, the research team considers important results of the study to be mapped, and referenced data as a guide in discovering new concepts or new models that are more innovative and creative in the work in progress learning creation and staging Works based on the diversity of traditional performing arts and the rituals of North Sumatra.

Based on the background that has been elaborated above, it can be formulated the problem that will be researched as follows: 1) How to create a new concept in the form of work in progress creation and staging of music based diversity art Traditional performances and ritual culture in North Sumatera?. 2) How to create a staging model work in progress based on the diversity of traditional performing arts and ritual culture in North Sumatra?.

Research Method

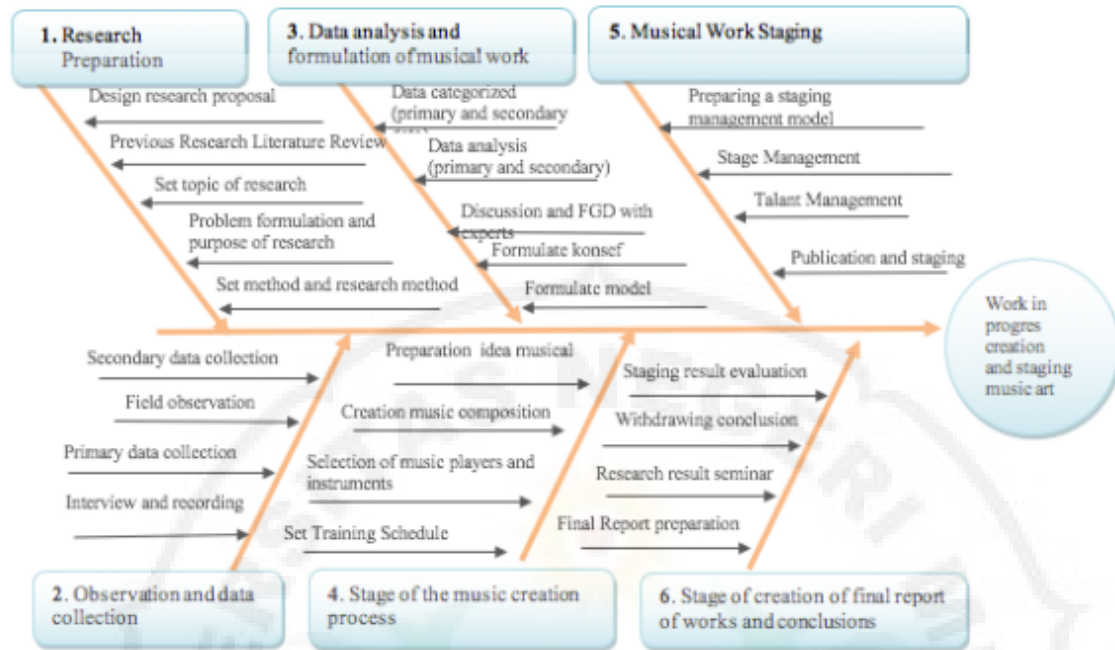
The method done in this study was a qualitative approach of the creation of musical works. The process of data and information search was done in a deacon to learn the full and complete diversity of traditional music and ritual culture in North Sumatra. The data collected comes from two sources: primary data and secondary data. Primary data was obtained through in-depth interview techniques and participant observation which aimed for the collection of data followed by focus group discussion. Other completeness was the video camera, photo and audio visual recorder

which was very useful documenting the data. The informant selection was based on a grouping of key informant which includes artists actors, traditional music experts and music academicians. Secondary Data obtained from related institutions and related organizations, such as documents on the diversity of ethnic performances of North Sumatera and its existence and others related to the topic Research.

The stages and steps to be implemented in this research were:

1. The stages of research preparation include designing proposals, conducting literary studies, determination of research topics, formulation of problems and research objectives, determining the location of research, and establishing research methods.
2. Primary data collection stage and Secondary data. Primary data was obtained through in-depth interviews and observation (participant observation) aimed at the collection of data followed by focus group discussion. Secondary Data was obtained from related agencies and related governmental organizations, such as documents on the diversity of performing arts and rituals.
3. Stage data analysis was done by categorizing and analyzing primary data and secondary data, conducting discussions with experts. Further formulating the concept and model of work in progress creation and staging of music based diversity of performing arts and rituals in North Sumatera.
4. The stage of creation of musical works based on diversity of ethnic and ritual performances in North Sumatera was preparing ideas, musical ideas, composition of music, making players and musical instruments, and training schedule loggers.
5. Stage of the staging of musical works based on diversity of ethnic and ritual performances in North Sumatera. namely by preparing the model of staging management, stage management, talent management, publication and implementation of musical works.
6. The development stage of research findings report. At this stage will be evaluated on staging, drawing conclusions, conducting seminar research results, and the preparation of final report of research

Diagram 2. Fishbon diagram



Results and Discussion

The results that have been achieved in this Group of Expertise Lecturer study were:

1. Created concept formulation Work in progress music creation based diversity of ethnic and Ritual performing arts in North Sumatra.
2. Created Model packaging performance Work in progress music creation based diversity of ethnic and Ritual performance art in North Sumatra.
3. With guided formulation of work in progress concept of music creation and formulation of presentation model based on the diversity of performing arts and Ritual in North Sumatera, students of thirty people were able to create a variety of musical compositions, both Which is derived from the performing arts traditions and ritual traditions.

1. Formulating the concept of Work In Progress music creation based diversity of ethnic and Ritual performing arts in North Sumatera

Work in progress as a discourse of thinking in learning for students programmed educational studies of the Medan State University is a learning event of music composition creation. In this case it was designed a concept that wanted to demonstrate what the entire creation of the event was done. Conceptualized Work in progress music creation based diversity of ethnic

performing arts and ritual is attributed to the appearance of the process that runs what is in creating a musical composition. It can be directly performed to the art public.

A process in the work in progress of creating musical compositions was not something that can be said to be instant for a quality spectacle. The interesting music spectacle that attracts attention must have been through processes that were not easy, ranging from planning, creating composition, conducting mentoring and getting correction to the process of performing art work.

Work in progress to compose the composition of music in this case gave an overview of how the process of creating musical compositions takes place. Artwork that was the result of human meditations of various forms of experience, and manifested in the form of art, it was expected to create something new experience and aesthetic. In the concept of Work in progress music creation based diversity of ethnic and ritual performing arts in North Sumatera, in the performances of various experiences and various processes in reinterpreting the art forms of traditional cultural performances that exist in North Sumatera as a new interpretation of the art process.

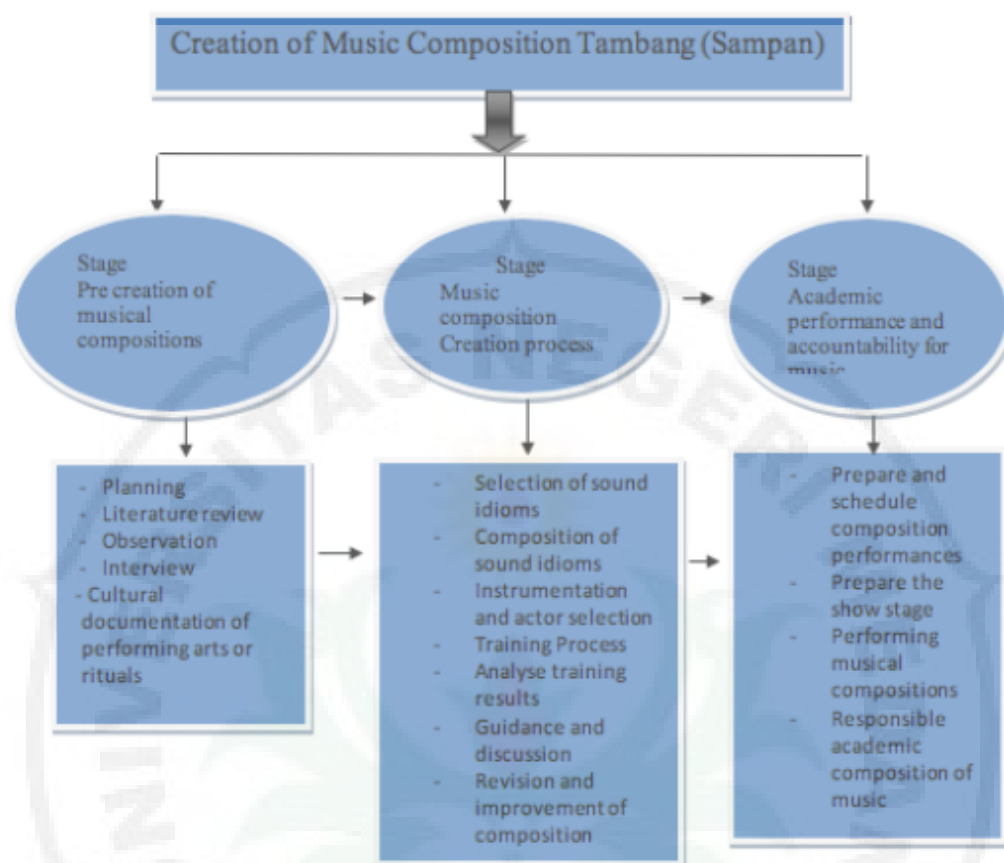
Conceptually the creation of these artworks will be rooted in various forms of performing arts owned by ethnic groups of people inhabiting North Sumatera province, such as eight local ethnic: (1) Malay, (2) Batak Toba, (3) Mandailing-Angkola, (4) Simalungun, (5) Karo, (6) Pakpak-Dairi, (7) West Coast and (8) Nias. In addition, there were also ethnic migrants such as: Java, Sunda, Minangkabau, Aceh, Banjar, Tamil, Benggali, Chinese, and European. Each of these also has a wide variety of performing arts traditions of each, how diverse these types of cultures can be used as sources of learning the creation of music works. In addition to the types of performing arts, various ritual rituals will also be used as sources of music creation learning.

The learning of the creation of musical works was intended to provide knowledge to the students in learning to compose music and produce products of a weighted musical work. In this later, every student involved in the study of musical performances will show the process of composing the music in public, including making final reports of the music.

a. Stages – Work in progress implementation

The following describes the stage chart – a stage in the creation of music describing the flow of the process of creation from planning to academic responsibility.

Stage Chart – The Work in progress phase creation and presentation of the musical composition



Description

In creating the intended musical works, the musical worker will perform stages with the following steps:

1. Stage of Pre creation of musical compositions

In this case the music works do several things, such as:

- a. Conduct music composition planning
- b. Conduct Literature review
- c. Observation of the object (various traditional performing arts or certain ethnic ritual events), conducting interviews, performing documentation of objects that were observed as a source of music creation.

2. Stage of composition creation

In this case the music works do several things, such as:

- a. Designing the basic concept of music creation ideas on a worksheet.
- b. Perform selection of sound idioms (rhythm, timbre or color of sound)
- c. Compose of sound idioms (melody, harmony and rhythm)

- d. Instrumentation selection and selection of music players.
- e. Determine the schedule of the training process and exercise the training process with all the music players involved.
- f. Analyze the results of musical composition exercises on the deficiencies and errors that occur.
- g. Conduct guidance and discussion to get feedback
- h. Revise and fix against various forms of music composition content based on the results of music composition
- i. Set the musical composition as the final composition.

3. Stage of designing and timing of musical composition performances and academic responsibility

- a. Prepare and schedule a musical composition performance
- b. To prepare the stage for a representative musical composition
- c. Performing musical compositions according to the concept of creation
- d. Academic responsibility for musical compositions

Musical composition Concept

In this section, it was described how the concept of musical creation from beginning: 1) ideas, 2) tracking and selection of sound idioms, 3) Composition of sound, 4) instrumentation stage and actor selection.

a. Music Composition Idea

Ideas start from an observation of an object that if the longer it was observed and repeatedly can then stimulate a composer to think and interpret a new idea through an afterthought and imagination. The observable object was gradually appreciated as something new, an interpretation that generates the idea of ideas that will be conveyed with imagination and the desire to realize the new value of a social cultural event through the expression of musical expression. The idea of a new idea would then be communicated to others in the form of a musical performance event.

The desire to realize the musical idea was an area of the shuttle between the observation of the cultural objects that were pronounced based on the knowledge and idea of musical content that concerns the problem of musical medium and the source of sound as a device.

b. Tracking and selection of sound idioms

At this stage the work of doing several steps activities, among others:

-Observe the cultural excitement of the mines in order to obtain the necessary information regarding the obtaining of the sound idioms data available in the Observation field.

- Performs audio-visual recording of all cultural performing arts activities.
- Save the recorded results into a computer file
- Select the recorded results to be selected as a capital of musical inspiration.
- Organizing the recorded selection of sound as an inspiring capital into music computer files.

c. Compose the sound

At this stage the worker of doing some activities related to composing a musical work

- Designing the structure of the shape of musical composition into several parts that can represent an overview of cultural phenomena of traditional performing arts or ritual culture in the form of musical complications, and it is based on the acquisition of field data about the cultural activities of people in the region of North Sumatra.
- Designing several models of the Ritem on the part or in each of the music composition Prase by adopting the Ritem-Ritem traditional music culture of North Sumatra as the basis for the formation of musical compositions.
- Designing and creating a basic form of melody and accompaniment in each part or prase composition of music that is pronounced based on cultural patterns present during the course of cultural activities (traditional music/ritual). As for the capital in the formation of melody is to present a traditional aesthetic feel.
- Developing the basic shape of the ritem becomes more varied so that it can represent a picture of the activity that exists in the culture.
- Develop melody forms and basic harmonies into more perfect forms and can represent in translating Resam traditional music culture or ritual.
- Finishing or establishing the whole form of music composition without revision and finalizing the work of music ready to be performed and accountable

d. Instrumentation and actor selection

At this stage the worker of doing some activities, among others:

- Analyzing the needs of musical sound needed in musical compositions
- Choose a musical instrument that can feed the musical sound needs
- Define and invite the required music players and have the ability to play good music techniques
- Revise any defects or errors that occur in the use of musical instruments
- Change the player's reduction or addition of any discrepancies that occur in meeting the needs of musical composition.

-Finalize the use of instruments and music players needed in musical compositions.

-Training and mentoring

1. Training Process

At this stage the worker begin by arranging a schedule of training adjusted to the planned time agreement. This process was scheduled to run for three months. In the first month and the second month of the training was done based on the instrument group and the second month the combined training combine the parts of the overall musical composition. Diving training process takes place also conducted discussions with the player to better gain understanding of the composition of the content of the Technical, content, musical expressions and other things to achieve a more perfect result.

2. Mentoring Process

The music work was guided by two mentors who have been appointed by the Chairman of the Study Program. The mentoring process was divided into two things, which is the technique of the creation of music and the guidance of the writing technique of musical works. In the process has been done several times the discussion and mentoring that went well, the process of mentoring the technique of music creation was performed intensely from the beginning of planning to the end of the process of music creation. The mentor also made observations and criticism of the technical matters done by the musical works. While the mentoring technique of writing music reports runs intensely by conducting discussions, criticisms and giving input to the things that can build the perfection of a musical work report.

i. Work in progress music creation art based of ethnic diversity and Ritual performances in North Sumatra.

The packaging Model of the performances of music creations based on the diversity of ethnic and ritual performances in North Sumatra in this case divided into two phases: 1) Pre concert, 2) concert Final composition

a. Pre Concert

Pre-concert is a process of musical work performed in order to give input from a mentor or a music expert on the composition of the music that shows. This is done by discussing the content of musical compositions from the concept of music, musical material, to the performance concept.

In this case, the composition of the music performed at the pre-concert stage can still be done changes, both in terms of the concept and the music content. Pre-concert is intended to provide reinforcement-strengthening music composition to be more quality when performed at the concert stage of the final composition.

b. Final Composition Concert

The concert of the final composition is a process of performing to the fullest a musical composition that has been through the repair process and has been set worthy to be able to play in front of the art in public in the prestigious. The final composition in the show must be a composition that really has good quality and can be accountable publicly in public in general. The final composition of the performances at the concert was complemented by a musical report which contained the context of musical ideas and reports of the transcript symbol of the musical notation in accordance with the guidelines that have been formulated as a reference for the writing. Musical works or music compositions.

C. Conclusion

Based on the research that has been done, it can be taken several conclusions as follows:

1. Created concept formulation Work in progress music creation based diversity of ethnic and Ritual performing arts in North Sumatra.
2. Created Model packaging performance Work in progress -based music creation art of ethnic diversity and Ritual performances in North Sumatra.
3. Created a number of twelve compositions of music student by study program of education art based diversity of performing arts and rituals in North Sumatra that are qualified and potentially to be proposed gaining HaKi and can be accountable Academic basis.

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