

RECONSTRUCTION OF EDUCATIONAL MUSIC BASED ON SINGING TRADITIONAL BATAK TOBA CHILDREN'S GAMES

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Abstract

Educational music can simply be defined as musical works with educational themes. Educational music is usually heard in schools or other places of education. Educational music that is known by the public and students at school apart from the Teacher's Hymn, Mars Compulsory Study, Student Hymn, Thank You My Teacher, I Can Do It, All Students All Teachers. Currently, educational music based on local wisdom in schools is rarely found, let alone educational music based on traditional children's game songs. Educational music based on local wisdom is considered important because through music it can be used as a medium for preserving local wisdom. One of the efforts to preserve cultural values is through the reconstruction of educational music sourced from traditional Batak Toba children's game songs, namely *sampele sampele*. These samples tend to be unknown to children, especially in schools in Medan. The method used in this research is qualitative. This research approach is Art Practice by Research (PbR), which is the practice of creation as a form of research. It is hoped that the research results will be quite unique, namely through practice with the stages: experimentation, exploration and evaluation and performance.

Keywords: *Sampele Sampele*, traditional Batak Toba children's game songs, Reconstruction, Educational music.

Introduction

Sampele Sampele is a children's game song that is played while playing. This song is usually sung together at home or in the yard. *Sampele Sampele* whose poetry is sung while performing movements that are attached to the song's lyrics. (Silaban: 2014)

The traditional singing game of the children's *Sampele Sampele* is directed towards the motoric aspect, because when children sing the song they move simultaneously following the words of the song. *Sampele Sampele* can be assumed to have positive benefits and include educational values, social values, historical values, honesty and respect for others.

Along with advances in science and technology, playing is no longer a physical activity for a child's growth and development, even though traditional games are a means of play for children. Apart from being beneficial for children's health, fitness and growth and development, there are also positive values contained in traditional games, for example

honesty, cooperation, sportsmanship, mutual help, responsibility, discipline. In addition, traditional games are more effective than daily activities in order to develop object control, locomotor abilities and basic skills. (Albari, et al. 2009). Apart from that, nowadays, increasingly advanced technology will slowly change the mindset and social life of a society. One of them is traditional games which are slowly fading and being replaced by modern games. Children prefer or enjoy modern games compared to traditional games.

In particular, the problem of music education for children with special needs in the city of Medan is caused by several factors, including low interest in developing the quality of teaching materials in schools, low quality of music education in schools, several influencing factors such as poor performance and poor music quality. Human resource development through a centralized education system tends to be authoritarian and inhibits creativity. One effort that can be made to develop the quality of educational music in schools is through the

reconstruction of educational music by using musical repertoire or musical compositions based on local wisdom to develop the quality of teaching materials by teachers.

This effort can revive educational music based on local wisdom by using traditional children's game songs *Sampele Sampele* which are almost extinct and prioritize the preservation of the noble values contained in children's game songs which must be maintained and grow and develop in schools. and society. Therefore, there is a need for support from the government, community and schools in reconstructing educational music based on traditional game songs which is almost extinct so that it can be maintained. Educational Music Based on songs, traditional children's games can be assumed to have positive benefits and educational value, social value, historical value, honesty value and respect for others. For this reason, efforts are needed on how to present the *Sampele Sampele* and how the *Sampele Sampele* music composition process is carried out for children with special needs in special education schools as a reconstruction to revive the *Sampele Sampele* which is on the verge of extinction and promote the preservation of the noble values contained in children's game songs. must be maintained and developed as educational music in schools.

Based on the objectives and benefits, this research is divided into two sub-objectives. In general, this research aims to understand the presentation of the *Sampele Sampele* carried out as a reconstruction to revive the *Sampele Sampele*. Specific objective: To identify and describe the *Sampele Sampele* process carried out as a reconstruction of educational music for children with special needs in the city of Medan.

Methodology

According to Rustiyanti (2021, p. 189) states that based on the art trichotomy, the relationship between art and research consists of three crucial things, namely: research in the arts (research on the art), research for the arts (research for art), and research through art (research in art). Performing arts has become a scientific discipline that tries to apply various integrative studies and methodologies.

This research is an extension of the aesthetic transformation of performing arts as a scientific discipline trying to be developed with various methods and theories associated with the digital industry. In line with the opinion above, Batubara (2020, p. 121) states that musical compositions are generally presented through a hybrid process where the main result is a 'unique product'.

This concerns each individual composer in searching for and establishing a very varied methodology. This research uses practice-based research, practiced and automatic qualitative methods (practice-based research, practice-led, and automatic) where the output is a show worth watching.

Other methods used are the literature study method and a conceptual approach related to the contemporary context. This literature study was carried out to find basic views on traditional and contemporary music genres by conducting library research by searching various sources such as books, journals and other publications related to the issue or topic discussed with the aim of producing an article regarding one topic or topic. certain issues.

Finding And Discussion

At the special school (SLB A) Karya Murni Medan, this school accommodates students who are blind. In this school, in the learning process there is not a single teacher who can teach children traditional games that

use songs. The problem of not implementing traditional children's games that use songs as educational music for children with special needs at SLB A Karya Murni Medan in particular includes several factors, including; low attention to developing the quality of learning materials in schools, low quality of music education in schools, and low quality development of human resources due to a centralized education system which tends to be authoritarian and inhibits creativity.

The research object was Murni Medan SLB A students. Referring to the fact that SLB A students are students who have extraordinary talents/skills even though they have physical deficiencies because they are blind. This can be proven through the students' abilities in arts events and festivals/competitions and other impressive achievements. school. For this reason, there must be an effort to preserve traditional children's games that use songs which can be applied as educational music at the SLB A Karya Murni Medan school.



Figure 1. Front view of SLB A Karya Murni Medan (Source; Private document)

The presentation of Sampele Sampele as a result of the reconstruction of educational music is carried out through collective musical playing activities by SLB A students by practicing playing rhythmic patterns followed by the movement of the Sampele Sampele. The melodies and rhythms contained in Sampele Sampele are as follows:



Figure 2. Sampele Sampele melody and rhythm pattern (source: Sibellius Version 7)

In its presentation, the melody and rhythm of Sampele Sampele is designed into 3 musical parts. Part 1 begins with the introduction with an andante tempo, the second part uses an Adagio tempo and the third part uses an allegro tempo.



Figure 3. Part 1. introduction with Andante tempo performed by Sulim (Toba Batak wind instrument made of bamboo) (source: Sibellius Version 7)

The introduction part, in the presentation, was sung by Solo Sulim. Sulim is played using contemporary techniques and glisando techniques. With the andante tempo and dynamic pianissimo playing, it makes the introductory part more interesting as a result of the Sampele Sampele reconstruction.



Figure 4. Rhythm pattern played by all instrumentation in the first part. (source: Sibellius Version 7)

In the first part, this rhythm pattern is played by all musical instruments using the technique of playing together, such as

taganing, cowbell, claves, sulim, maracas, tomtom, cymbal, tambourine, triangle, snare drum and bass drum. In the next section, the vocals using the Sampele Sampele lyrics are accompanied by cowbells and other musical instruments alternately one by one until the entire instrumentation plays tutti. This first part ends with Sulim's solo performance. As for the lyrics of the song "Sampele Sampele" which are sung by vocals:



Figure 5. Lyrics of Sampele Sampele is played with cowbells

Lyrics:

Sampele Sampele Siria ria
Mangankat jarum bosi
Tongon tu bariba
Tungkot jom
Amani mallotom
Na bibi na malamun
Tampuk gaol na tata
Anggiku merte hertek
Ibotoku martata
Talu ahu marjuji
Sauang getep
Ise pataluhon si ganjang mise



Figure 6. The top voice sings the melody with 4 notes (A, E, G, A) with the letter a while the second voice sings using only 2 notes, namely (A, E) using the letter a.

The second part, starting with the Adagio tempo, makes this part slower and more melodious. With varying rhythmic patterns sung by the vocals as below:

1. The top voice sings the melody with 4 notes (A, E, G, A) with the letter a while the second voice sings using only 2 notes, namely (A, E) using the letter a.



Figure 7. The upper voice and lower voice carry the same melody using notes (E, G, A, E) with the letter a.

2. The upper voice and lower voice carry the same melody using notes (E, G, A, E) with the letter a.



Figure 8. three voices singing notes with varying techniques.

The upper voice sings the verse with the notes (G-G-C, G-C-C, G-G-C). The middle voice sings the melody with the notes (E-G-G-A-A-G-G, E-E-G-G-A-A-G) and the letter a, while the bottom voice sings using the letter a with the melody note (C-E-E-F-F-E, C-C-E-E-F-F-E).

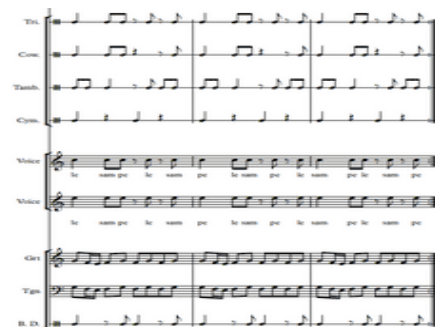


Figure 8. The last part of the Sampele Sampele

In the third part, the Sampele Sampele melody is sung in the complete version, in the next part the melody is sung by dividing the sound into two sounds using the intervals kuin, sekta, and septim (C-G, C-A, G-E, B-A). And ends with a joint playing (tutti) by all the musical instruments.

The Sampele Sampele music composition process carried out for children with special

needs in special education schools as reconstruction is as follows:

1. Practice playing rhythm patterns together. By using taganing instrumentation,



2. Practice playing rhythm patterns together. By using cowbell instrumentation



3. Practice playing rhythm patterns together. By using snare/Bass drum instrumentation



4. Practice playing rhythm patterns together. By using tambourine instrumentation



5. Practice playing rhythm patterns together. By using vocal/voice



6. Practice playing rhythm patterns together. By using triangle instrumentation



7. Practice playing rhythm patterns together. By using sulim instrumentation



The results of the Sampele Sampele music composition process played by children with special needs in special education schools as a reconstruction of efforts to revive the Sampele Sampele as educational music:

1. The lyrics of the Sampele Sampele song are easy to understand and memorize.
2. The melody used is simple and easy to sing for children with special needs.
3. Pitch according to the range/ambitus of the child's voice.
4. Interval movements within reach of children's voices, both with up and down movements and stepping movements.

5. The rhythm pattern played is simple, using duple, triple patterns and also using a four-by-four meter
 6. The instrumentation used is a collaboration between traditional musical instruments and western instruments.
 7. Play collectively/together
 8. Can be played and sung by children with special needs who are blind.
 9. Reconstruction of the Sampele Sampele can be used as educational music because there is something new and unique in the melody, rhythm patterns and interesting playing movements in it.
 10. Educational music based on local wisdom is very interesting to be adopted and used as educational music in schools and in the community.
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Conclusion

Sampele Sampele is a children's game song that is played while playing. This song is usually sung together at home or in the yard. Sampele Sampele where the poem is sung while performing movements attached to the song lyrics.

The results of the presentation and composition process of the Sampele Sampele music played by children with special needs in special education schools as a reconstruction of efforts to revive the Sampele Sampele as educational music:

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