

## TRANSFORMATION OF *GONDANG SABANGUNAN* TRADITIONAL MUSIC INTO *UNING-UNINGAN* MODERN MUSIC AT THE BATAK TOBA ETHNIC TRADITIONAL CEREMONY IN DENPASAR CITY

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Received Date : 12-01-2022  
Accepted Date : 19-07-2022  
Published Date : 31-08-2022

### ABSTRACT

The practice of using music at the Batak Toba ethnic traditional ceremony in Denpasar city has transformed. The transformation was from *gondang sabangunan* traditional music into *uning-uningan* modern music. Furthermore, *uning-uningan* modern music dominated or used more often rather than *gondang sabangunan* traditional music in Denpasar city. The main factor which causes this transformation is there are no artists who are able to use *gondang sabangunan* traditional ensemble music. The aims of this study are to know the causes of the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music, the forms of the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music, to figure out the implication of the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music.

The results showed that the transformation occurred because of the internal factors which consist of economic factors, artists' creativity factors, the lack of understanding of the Batak Toba *gondang* traditional, and the lack of cultural transmission to the young generation. Otherwise, the external factors consist of globalization factors, and pop culture factors. The transformation forms of *gondang sabangunan* traditional music into *uning-uningan* modern music such as the formation transformation of music instruments, the transformation in using repertoire types, the position transformation of the musicians, the transformation of execution time, and the musician's identity transformation. The implications of the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music are the fading of *gondang* traditional music, switching functions into entertainment, the artists are more concerned with material, and the young generation is less familiar with *gondang* traditional music.

*Keywords: transformation, gondang sabangunan traditional music, uning-uningan modern*

### INTRODUCTION

According to the Batak Toba ethnic group, the traditional ceremony for the death which is usually called as *Saur Matua* and the traditional marriage ceremony of the Batak Toba ethnic group must be accompanied by *gondang sabangunan* traditional music.

However, the practice of using traditional music at the traditional Batak Toba ethnic ceremony in Denpasar City has been transformed into *uning-uningan* modern music. *Gondang* music was once believed to be sacred and glorified, but nowadays it has been replaced with *uning-uningan* modern music whose function is as an entertainment aesthetic. Based on the research according to Nadeak, one of the Batak Toba ethnic artists whose name Tobali group in Denpasar city said, "*gondang sabangunan* traditional music has only been used once in Denpasar city, in 2018 at the Huria party event at the HKBP Church (Huria Kristen Batak Protestant). At that time the musicians were invited from Jakarta. The use of modern *uning-uningan* musical ensembles cannot be separated from Batak traditional ceremony". (Interview with F. Nadeak, 21 October 2020, in Denpasar). The informant's statement above showed that in Denpasar city *gondang sabangunan* traditional music has been replaced with *uning-uningan* modern music.

This case happened because in Denpasar city there are no artists who are able to use *gondang sabangunan* musical instrument ensemble, such as the *sarune* musical instrument. *Sarune* musical instrument is one of the important musical instruments in *gondang sabangunan* ensemble. Due to of there are no *sarune* musicians, people prefer to choose *uning-uningan* modern music to accompany traditional ceremony. Moreover, because of the influence of pop music in the modern era, *uning-uningan* modern music has been preferred by a lot of people. The reason is pop music can build the atmosphere to make the ceremony alive. Otherwise, the monotonous of *gondang sabangunan* ensemble makes the atmosphere less entertaining. In addition, the use of *uning-uningan* modern music is cheaper to be rent rather than the *gondang sabangunan* ensemble.

The phenomenon above greatly affects the existence of *gondang sabangunan* traditional music in Denpasar city. Due to the phenomenon above, it greatly affects the existence of *gondang sabangunan* traditional music in Denpasar city, the impact is traditional *gondang* is increasingly marginalized. This marginalization has made *gondang sabangunan* traditional music in Denpasar city transformed into *uning-uningan* modern music. *Uning-uningan* modern music is a combination of western music with traditional Batak Toba musical instruments, such as guitars and keyboards combined with *taganing*, *sulim*, and *hasapi* musical instruments. The transformation of *gondang sabangunan* traditional music are free to be used as creative material. During the difficult economic situation, single organ player can accompany the traditional ceremony by applying the *uning-uningan* music repertoire by using the keyboard. It can even involve musicality outside of Batak customs such as popular pop songs. This case has a negative influence on the existence of traditional Batak Toba *gondang* music. It caused the Batak Toba

people in Denpasar city started to leave their old culture. It can even involve musicality outside of Batak customs such as popular pop songs. This case has a negative influence on the existence of traditional Batak Toba *gondang* music. It caused the Batak Toba people in Denpasar city have started to leave their old culture.

There will be found the impacts if this case is allowed continuously without any serious efforts from the artists, communities, and traditional leaders of the Batak Toba ethnic group in Denpasar City. Over time, traditional arts which is inherited by their ancestors will be increasingly marginalized and only just the name. There are values which are obtained from the use of the *gondang sabangunan* traditional music such as sociological value. The sociological value which is contained in the traditional music *gondang sabangunan* can unite Batak Toba ethnic groups in Denpasar city. For example, if in the traditional ceremony inviting *gondang* traditional music players, it will increase the interest of the invitees to attend the ceremony. However, if the traditional ceremony is carried out without using music or only using keyboard musical instruments, the invitees are not really interested to attend the ceremony. Therefore, *gondang sabangunan* traditional music has an important role as a sociological media which is quite important for the Batak Toba ethnic group in Denpasar city. Beside the sociological values, there is a cultural continuity value which is contained in *gondang* traditional music. *Gondang sabangunan* traditional musical ensemble is a part of the culture of the Batak Toba ethnic group. The use of *gondang sabangun* in every traditional ceremony is a guarantee the continuity of the *gondang* tradition in the future. If the Batak Toba ethnic begins to leave the *gondang sabangunan* traditional music and prefer to use *uning-uningan* modern music, the continuity of the traditional *gondang sabangun* music will slowly fade in Denpasar city. Therefore, according to the author, *gondang sabangunan* needs to be maintained because it still contains sociological values and cultural continuity for the Batak Toba ethnicity in Denpasar city.

Based on the problems above, the researchers need to examine the topic "Transformation of *Gondang Sabangunan* Traditional Music into *Uning-Uningan* Modern Music at The Batak Toba Ethnic Traditional Ceremony in Denpasar City". This study is analysed with the perspective of critical theories. In this study, it is comprehensively revealed the factors behind the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music, the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music, and the implications of the transformation of *gondang sabangun* traditional music into *uning-uningan* modern music.

## **RESEARCH METHODS**

This research used a qualitative approach which essentially understands the meaning or leads to the deep understanding, so that the search method applies to whom can provide information to complement the results of Mantra's research (2004:28). The reason for applying the qualitative approach in this research is because it can understand more deeply the ideas, thoughts, and something behind the action in the form of views, the behaviour of the people who are involved in the transformation of *gondang sabangunan* traditional music at the Batak Toba ethnic ceremony in Denpasar city. Data were collected through in-depth interviews to obtain relevant information from predetermined informants. The informants consist of traditional figures, musical artists at traditional Batak Toba ethnic ceremony and certain people who have carried out traditional Batak Toba ceremony in Denpasar city. After collecting the data, the researchers processed and analysed the data the data by using qualitative method.

## **DISCUSSION**

From the explanation above, the practice of using *gondang sabangunan* traditional music has never been used in traditional Batak Toba ethnic ceremony in Denpasar city, either the traditional ceremony of the death which is called *Saur Matua* or the traditional wedding ceremony. In Denpasar city, *gondang sabangunan* traditional music was only used once in the Huria party at the Huria Kristen Batak Protesten (HKBP) church. Therefore, in this research, we will discuss the factors that cause the transformation, the forms of transformation and the implications of the transformation. Based on the findings, there are internal and external factors that affect the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music in Denpasar. Internal factors are cultural changes that come from the community who supports the culture itself. It happens because of various kinds of encouragement, including the challenges of natural changes that are so meaningful so that it pushes human to adapt, which means taking actions to change (Sedyawati, 1996: 138).

## **THE FACTORS OF THE TRANSFORMATION OF *GONDANG SABANGUNAN* TRADITIONAL MUSIC INTO *UNING-UNINGAN* MODERN MUSIC AT THE BATAK TOBA ETHNIC TRADITIONAL CEREMONY IN DENPASAR CITY**

### **1. Economics Factor**

According to Bourdieu, there are four types of capital, namely economic capital, cultural capital, social capital and symbolic capital. Economic can be directly converted

into material form and can be represented in the form of property rights. In traditional ceremony of death and marriage at the Batak Toba ethnicity, money is the economic capital. By using money, traditional ceremony can be carried out. Oppose from the statement above, economic capital greatly influences the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music at the traditional Batak Toba ethnic ceremony in Denpasar city. Economic capital can be a determining factor for the kind of the music that will be used. According to Sibarani, many people cannot afford to rent a *gondang sabangunan* traditional musical instrument because it is expensive, so they prefer to rent *uning-uningan* modern music.

"Many people cannot afford to rent *gondang* traditional music. They cannot even rent *uning-uningan* modern music, especially to rent *gondang* traditional music. In order to rent *uning-uningan* modern music spend 4 million. Furthermore, to rent traditional *gondang* music is more expensive. So that people who cannot afford to rent will prefer to use modern keyboards and tiles." (interview, 20 May 2021 in Denpasar).

From Sibarani's statement above, it shows that to accompany the traditional ceremony of the Batak Toba ethnicity in Denpasar city depends on the economic capital owned. This case also supported by Pierre Bourdieu. He delivered that people who have a lot of capital will have different tastes from those who have less capital. Capital has an important role in the selection of music for the Batak Toba traditional ceremony. If they do not have the economic capital, the community chooses to use a keyboard musical instrument with a guitar to accompany the traditional ceremony. As shown in the following image below:



Pictures of *Saur Matua* Death Ceremony

Source: Family Documentation

The picture above is the implementation of the traditional *Saur Matua* death ceremony in Denpasar city, where the ceremony is only accompanied by the keyboard instruments, and guitars without any traditional musical instruments. According to informant J. Gultom as the executor of the traditional ceremony, the reason for not using traditional *gondang* music because he was not be able economically to invite the musicians.

“If you want to use *gondang sabangunan* traditional musical instrument, you must have a lot of money, because in Denpasar city there are no artists who can afford to play the *gondang sabangunan* musical instrument. People who will carry ou the ceremony must invite the artists from outside Denpasar. If we do the calculations, we have to cover the player's lodging costs, transportation costs and their rental costs. Inviting the players must be per group, one group consist of at least seven people. So that it will spend more money than *uning-uningan* modern music. Like yesterday, we only used the keyboard and guitar, it only costs 3 million for a day's rent.” (interview, October 03, 2021 in Denpasar).

The capital cost required to use *gondang sabangunan* traditional musical instrument is quite large. In Denpasar city, many of them cannot afford to rent it. It happens because Denpasar city does not have *gondang* traditional music players yet who live in Denpasar city, so that they should invite music players from outside Bali such as from Jakarta, Medan, and other cities. If you invite music players from outside Bali, the cost is approximately 30 million. While using *uning-uningan modern* only costs 3 million.

## **2. The Artist's Creativity Factor**

Creativity can build the culture to be dynamic, moving, changing, or developing. One of the creative activities can be seen in the arts. One of the traditional arts that is affected by touch of creativity to produce changes or developments occurs in *gondang sabangunan* traditional music. The creative artists are able to create a new musical composition, a new atmosphere, and a different concept from sacred music. In this modern era, the impact of globalization provides unlimited opportunities for artists to be free and to be more creative with *gondang* traditional music. The creative artists are able to collaborate with traditional *gondang* musical instruments with modern musical instruments. Like the musical instrument *taganing*, *sulim*, *hasapi* collaborated with the keyboard and produced *uning-uningan* music. This statement was delivered by the informant, Aritonang.

“Currently in Denpasar, the most frequently used musical instrument to accompany every traditional ceremony is the keyboard in collaboration with the *gondang*, *hasapi*, and *flute* musical instruments. Even the keyboard is the main musical instrument to accompany every traditional ceremony. Because by just only using the keyboard, we can perform any song in *uni-uningan* style, including modern pop songs that are currently popular.” (interview on 17 May 2021 in Denpasar).

The statement above shows that due to the creativity of artists, the musical instruments used to accompany the Toba Batak traditional ceremonies in Denpasar city are growing. The creative artists are able to change or arrange pop-modern songs into *uning-uningan* music by collaborating with Batak Toba traditional musical instruments, such as: *Taganing*, *Hasapi*, and *Sulim* with modern keyboard instruments. In addition, the Batak Toba ethnic community also responded well to this change because the presence of modern *uning-uningan* music made the atmosphere of traditional ceremonies alive.

### **3. The Lack of understanding of *Gondang Sabangunan***

The lack of cultural capital about *gondang* traditional causes the transformation of *gondang* traditional music into *uning-uningan* modern music. In Denpasar city, there is no group of artists who understand how to use the *gondang sabangunan* ensemble so that *uning-uningan* modern music is the choice for every traditional ceremony. This was revealed by informant F. Nadeak as a Toba Batak artist in Denpasar City.

“Among *gondang* traditional instruments, the *sarune* is the most difficult to play. Other musical instruments can still be learned. In contrast to *sarune*, players cannot be thoughtless or just anyone must be descended from a *sarune* player. In Denpasar city, no one has been able to use the *sarune* musical instrument, so this is one of the reasons why *gondang* traditional musical instrument is never used to accompany traditional ceremony in Denpasar City.” (interview on October 21, 2020).

The statement above shows that in Denpasar city no one is able to use the *sarune* musical instrument, so that this case can cause *uningan* modern is more often used to substitute for *gondang sabangunan* traditional music at traditional ceremonies of death and marriage. The impact is that people are getting used the things that are not from the actual culture. Apart from the artists, many people do not also understand about the music in traditional ceremony. They use music only as a formality without understanding the meaning and relevance of music to traditional ceremony. They think it only as a formality. Nowadays it is very often encountered when traditional ceremony only uses a single keyboard musical instrument. People think that the important thing is that there is music that accompanies the traditional ceremony. This is in line with what Pilliang (2011:420)

said, popular ideology leads various discourses into the form of superficiality, surface characteristics, outward appearances and image celebrations. This ideology celebrates image without meaning, outer skin over content, appearance over essence, popularity over intellect. Therefore, the ideology of popularity delays enlightenment and the search for identity because society is led to outward appearances not to the essences.

#### **4. The Lack of Transmission of Culture to the Young Generation**

Cultural transmission is the spread or transmission of messages from one generation to the next in a relay. Cultural transmission is a way for humans to maintain their culture so that it remains sustainable or working continuously. This cultural inheritance is not only just conveying values that are considered as the best version and become standard guidelines in society. In order to transmit the culture, ancient people generally used spoken language, while writing was very limited (Siregar, 2015: 152). In Denpasar city, the cultural inheritance of *gondang sabangunan* is still less, either from family, community or from artists. One example of cultural inheritance through the family is the way the parents teach the children about *gondang* traditional music from an early age, then the *gondang* culture will be attached to the child. So, even though it is influenced by modern music, it is unlikely that the child will already have the capital of knowledge about the actual traditional *gondang*. However, in Denpasar City, this is rarely applied by parents to their children, because the parents do not have enough knowledge of traditional *gondang* music. In addition, most of them have their own activities so they don't have time to teach. This was conveyed by an informant, a traditional leader of Panjaitan.

"It is rare for parents to know about our *gondang* traditional music here because in general they have lived in the city for a long time and have often followed modern music to accompany traditional ceremony. If we don't have knowledge about it, how do we can teach it to your child. On the other hand, the majority of parents here have their own busy lives so they don't have time to teach this to their children." (Interview, on 03 October 2021).

The informant's statement above shows that parents who live in Denpasar have adopted modern music because they have lived in Denpasar for a long time so that their knowledge about *gondang* traditional culture is very lacking. Apart from the family, from the community and artists, no one has made a special training place for *gondang sabangunan* traditional music in Denpasar city, so it is difficult for the young generation to know the real Batak traditional music.

## **5. The Globalization Factor**

The main factor in the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music is the globalization factor. Without realizing, globalization changes the values of society. The impact of globalization and advances in the field of incoming communication technology, unconsciously have an impact on the intensity of cultural contact between tribes and cultures from outside. Especially, with cultural contact with foreign cultures, not only the intensity becomes great, but the spread takes place quickly and has a wide range. The impact of globalization and technological advances is very fast affecting the changes in *gondang sabangunan*, where the Batak people are very easy to adopt other cultures and leave their identity. One example is the use of keyboard musical instruments as the main formation of modern *uning-uningan* musical instruments. Nowadays, the traditional ceremony of the Toba Batak ethnic group cannot be separated from the keyboard musical instrument. As Simatupang's narration follows.

"The factor for changing *gondang* traditional music into *uning-uningan* modern music is because people are adopt other cultures quickly and leave their identity behind. For example, musician Viki Sianipar, he arranges Batak songs by collaborating Batak music with western music. For the younger generation, it is very beautiful, so they imitate the same thing. So that, it doesn't maintain its identity." (interview, on May 16, 2021 in Denpasar).

This case shows that the impact of globalization and technological advances is quickly affecting the changes in traditional Batak music. The Batak people are very easy to adopt other cultures and leave their identity. Technology is a medium that makes it easier for foreign cultures to replace local cultures.

## **6. Pop Culture Factor**

The development of pop music culture significantly influenced the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music in traditional ceremony in Denpasar city. It happens because of the market needs and people's tastes for pop songs. Many artists adopt today's pop songs which are performed in the form of *uningan* modern so that they leave the actual traditional music songs. Pop songs that are currently popular are arranged into *uning-uningan* music and it is in great demand from both young and old alike. Even nowadays, pop music is more dominantly used as musical complement in traditional ceremony of the Toba Batak ethnicity. Pop music is currently occurred to be performed for Batak Toba ethnic ceremony in Denpasar city. Pop music that is often presented at traditional Batak ceremony are the music of *maumere*, *anak*

*medan, sayur kol and pocco-pocco*. Society is concerned with celebrating pleasure rather than specialness, and society accepts it without prioritizing its true benefits and meaning. The existence of pop music cannot be prevented from traditional ceremony as long as it is from consumer demand. Like it or not, musicians must obey with the owner's request for any music which is requested. The meaning of traditional music in traditional ceremony shifts into a mere entertainment event. The success of traditional ceremony is measured by the material of the party and the shrewdness of the musicians. The better the musician in entertaining, people will more praise for the traditional ceremony.

## **THE FORMS OF TRANSFORMATION OF GONDANG SABANGUNAN TRADITIONAL MUSIC INTO UNING-UNINGAN MODERN MUSIC AT THE BATAK TOBA ETHNIC TRADITIONAL CEREMONY IN DENPASAR CITY**

### **1. Transformation in the formation of musical instrument**

The formation of musical instruments in *uning-uningan* modern musical ensemble is not an absolute formation. In various musical groups in Denpasar city, the number and types of instruments which are used in *uning-uningan* modern musical ensembles consist of various kinds. Sometimes the formation of an ensemble depends on the availability of musicians, but sometimes it also depends on what format is desired by the considered group of the musicians. *Uning-uningan* ensembles which is used in Denpasar city including the *keyboard, taganing, sulim, and hasapi*. Meanwhile *gondang sabangunan* ensemble such as *taganing, gordang, odap, ogung, sarune bolon, and hesek*. Moreover, in *uning-uningan* modern ensemble musical instrument, *gondang sabangunan* ensemble only used the *taganing* as musical instrument. In the difficult economic situation, single organ player can accompany by using the keyboard only. They can apply the *uning-uningan* music repertoire. This case has a negative influence on the existence of traditional Batak Toba music. Furthermore, this case is in line with the statement of Giddens (2003:8) which said that the destruction of local culture is caused by the local community itself who does not have the ability to keep up with the globalization that hit local traditions. Likewise, the Batak Toba ethnic community in Denpasar city is still not familiar with their own culture. So that, who destroys the order of traditional music is the Batak Toba ethnic community itself. It can be seen clearly that the keyboard is not the part of the of *gondang sabangunan* traditional music or *gondang hasapi*. However, it is still requested that music players are required to provide a keyboard as a musical instrument.

## **2. The Repertoire Type Transformation**

In addition, during the changes in the formation of musical instruments, the type of repertoire which is played in traditional Batak ceremony in Denpasar City has also changed. From the results of the research, the authors found that the repertoire that is performed does not depend on the rules which are made by the custom. Each group has its own variation in selecting the music which is presented in the ceremony. There are music groups that are against the inclusion of music which is outside Batak custom, such as the music of *maumere*, *sayur kol*, *anak medan* and other songs. However, there are groups that accept this music. The type of repertoire which is played at traditional ceremony tends to be Christian spiritual songs, regional Batak songs, and even pop songs outside of the Batak image which is not in line with the custom. The reason is because of the development of musical understanding. The use of repertoire to accompany music at traditional ceremonies has changed from the original. When carrying out the traditional ceremony which invited guests, the executor who carry out traditional ceremony are very proud to ask music players to play music outside of Batak customs, such as: pocco-pocco, maumere, anak medan and pop music outside of Batak customs with the reason that the event is more alive.

During the implementation of traditional marriage ceremony and traditional death ceremony, whether using traditional music or *uningan* modern, cannot be separated from the structure of the *mula-mula* phase, *somba-somba*, *mangaliat*, request, and *hasahatan*. The *mula-mula* phase and *somba-somba* are the opening phases of *gondang* by using slow tempo that is accompanied by the repertoire of *gondang mula-mula* and *gondang somba-somba*. When starting a *manortor* in a traditional ceremony there must be an *mula-mula* phase. The goal is to show the participants' respect for God, and to express the belief that everything in this world has an origin. Then, it is followed by *somba-somba* whose purpose is to worship God, and the participants of traditional ceremony. The next phase is *mangaliat*. This phase uses fast tempo by using the *gondang liat-liat* repertoire. The aim of *Mangaliat* is to show that God will provide safety and welfare to those who hold traditional ceremony. After *Mangaliat*, is the request phase. The request phase is to accompany when giving *ulos* or gifts, the repertoire used is in accordance with the request by the *gondang paminta*. The last phase is *hasahatan* and *sitio-tio* which aims to make all requests and hope that God will be granted and their fortunes. This phase uses a fast tempo accompanied by a *hasahatan* repertoire. However, the practice of using music at traditional ceremony in Denpasar city do not to follow the phases contained in traditional ceremony anymore. Sometimes these phases are ignored in order to short the time. As

stated by Piliang (2011:232), one of the human characteristics of a global city is speed (homo dramos). The world of human life is ruled by time and speed. One of the characteristics of people who live in the city is busy and fast-paced. It is the same with the Batak Toba ethnicity in Denpasar city where they live in urban areas which require them to do everything quickly because they have their respective activities. This has an effect on the implementation of the Batak Toba traditional ceremony where the implementation is shortened, one way is by eliminating the *gondang hasahatan* phase (colosing).

### **3. The Music Player Position Transformation**

Culturally, the position of the *gondang sabangunan* traditional music player must always be higher than the participants who attend in the traditional ceremony, even the family holding the party or the invitees. It happens because the Batak people believe that *pargondang* (music players) are the connectors between humans and Debata Mulajadi Na Bolon (God Almighty). So that, the position of *pargondang* must always be higher than the others when carrying out traditional Batak Toba ceremony. In *Bona Pasogit* (hometown), the position of the *pargondang* (music player) playing music at the top of the Batak house in which is called *bonggar*, while the invitees are positioned in the courtyard of the house for the *manortor* (dancing). *Bonggar* is a kind of balcony in the Batak house which is located at the top as a place for *gondang players*. Until now, in *Bona Pasogit*, if the *gondang* music players accompany traditional ceremony, their position is still in the *bonggar*. In case the village still has a Batak house. This is different from the position of *uning-uningan* modern music players in Denpasar City. The position of the musicians is in line with the participants of traditional ceremony. The implementation of the traditional death ceremony and wedding ceremony in Denpasar city is usually carried out in hotels or in certain buildings. This place does not have *bonggar* like those are found in Batak houses. So, that it requires the position of the musicians to be in the same position as the participants.

### **4. Execution Time Transformation**

In my hometown (*bona pasogit*), the implementation of the traditional death ceremony or *saur matua* using the traditional musical instrument *gondang sabangunan* which is starting at night. It is called *mamuhai gondang* (starting *gondang*). The *Mamuhai Gondang* ceremony or starting the *Gondang* is carried out by the family. Moreover, the *Mamuhai Gondang* event is only attended by the nuclear family. Then the next day, the traditional death ceremony of *Saur Matua* starts again in the morning until the event ends

by using the traditional music of *gondang sabangunan*. In contrast, the implementation of traditional ceremony in Denpasar city, *uning-uningan* modern music usually starts in the morning until the afternoon called *ulaon sadari* which means a traditional ceremony carried out in one day. *Mamuhai gondang* is performed in the morning followed by a series of traditional ceremonies for the death or *Saur Matua*. The transformation that occurs during the implementation of the *gondang* is found in the traditional ceremony of the death or *Saur Matua*. In *Bona Pasogit*, the traditional ceremony for the death or *Saur Matua*, *Mamuhai Gondang* is carried out at night. Meanwhile, in Denpasar city, *Mamuhai Gondang* is carried out in the morning. It happens because of the conditions that are not possible. In Denpasar city, Batak Toba ethnicity is a majority immigrant who works as an employee so they don't have enough time. In addition, playing music at night can disrupt the rules around the area.

## **5. The Transformation of Music Player Identity**

The identity of music players is a term for musicians when they play music at traditional ceremony or other events. The identity of the traditional *gondang sabangunan* music player with the modern *uning-uningan* music player is different when they play music. For traditional *gondang* players it is called *pargonsi*, while *uning-uningan* modern music players are called *parmusic*. The mention for *pargonsi* has a higher level than *parmusic* because the players of the *sarune* and *taganing* instruments have special names. The *sarune* player is called *Batara Guru Humuntar* and the *taganing* player is called *Batara Guru Humundul*. These two musicians are the highest player positions because they are recognized as representations of "gods". It is religiously believed that *pargonsi* is an intermediary for the delivery of praise and worship to the creator. This title is only found in traditional *gondang* music players, while in *uning-uningan* modern players there is no call of respect for *Batara Guru* because all the musicians have the same level. This is what distinguishes the identity possessed by *pargonsi* which has a higher level than *parmusic*. This identity is not permanent but only applies when they are playing music during traditional ceremony/rituals.

## **IMPLICATIONS OF THE TRANSFORMATION OF GONDANG SABANGUNAN TRADITIONAL MUSIC INTO UNING-UNINGAN MODERN MUSIC AT THE BATAK TOBA ETHNIC TRADITIONAL SERVICE IN DENPASAR CITY**

### **1. The fading of *gondang sabangunan* traditional music in Denpasar city**

The transformation of *gondang sabangunan* traditional music into *uning-uningan*

modern music was started from 2003 up to now. Moreover, in 2003, it was first time a *uning-uningan* modern group was formed in Denpasar City. The group was called the Lake Toba Group. Then, other artists followed to form a *uning-uningan* group. So that, nowadays it is increasingly used by the community. This transformation has caused the fading of *gondang sabangunan* traditional music in Denpasar city. Based on the results of research, there are some causes of the fading of *gondang sabangunan* traditional music by several things, namely:

- a. In Denpasar city, there are no artists who are able to use *gondang sabangunan* traditional music instrument, especially the *sarune* musical instrument. Actually, this case greatly affects the fading of *gondang sabangunan* traditional music. It happens because if you want to use *gondang sabangunan* traditional music, you have to invite a group of artists from outside Denpasar. Meanwhile, if you invite from outside the city of Denpasar, it will cost more. Unfortunately, many people who are not able to afford it economically prefer to choose *uning-uningan* modern music. The statement above were delivered by Tambunan as the informant.

“In this city, none of *uning-uningan* music artists were able to use the *sarune* instrument. It means that if you want to use this *gondang* traditional, you have to have a lot of money because you have to invite players from outside Denpasar. While, we can't just invite the *sarune* players here. It should be complete with all the players and their musical instruments, so we will spend a lot of money.” (Interview, 03 October 2021).

The statement above is in line with Bourdieu's statement (Bourdieu, 1991). It was said that capital has a close relationship with habitus. The capital is around in a person with the habitus. Same with habitus, capital becomes an inseparable part of the agent's struggle in the realm. Likewise, if people want to use *gondang* traditional music they must have capital, especially economic capital. Without a lot of economics capital, they cannot afford to carry out the ceremony which is accompanied by *gondang* traditional music.

- b. The lack of interest of the artists in learning of *gondang sabangunan* traditional music. The artists in Denpasar city were already contaminated with modern music such as keyboards and guitars. From this case, they are not interested in learning the traditional ones. Nowadays, in Denpasar city, if we want to view from a market perspective, the use of *uning-uningan* modern music is more popular because it is practical to be used. Moreover, it is cheaper, easier to learn, and it can build the atmosphere alive. This case makes the artists more interested in learning *uningan* modern. Therefore, as long as the artists think more about the material than the

tradition, this *gondang traditional* will fade away in Denpasar city. In addition, it will slowly disappear. This statement was stated by Sibarani as the informant.

“As artists, we will think more about money rather than anything else, especially if we only expect our work from one job. Like it or not, we have to follow the music according to developments, if we don't follow it, we cannot follow and survive in the changes. Nowadays, people here are used to see traditional ceremony which is accompanied by modern music. They feel that it is better because the traditional atmosphere is more alive” (interview, 20 May 2021 in Denpasar).

Therefore, the globalization era is a space that provides freedom to the art life, both of traditional and popularity. According to Soedarsono in (Hajizar, 1998:178-179) it will appear new forms and functions as a result of human needs and creativity. In the end, performing arts are oriented to money (money value) which will lead to secularization, vulgarization and excessive imitation. The taste of the market and the variety of entertainment options have resulted in a defeat of local performing arts, especially *gondang traditional* music.

- c. The availability of keyboards on traditional Batak Toba musical becomes the main instrument for accompanying music at a traditional Batak Toba ceremony in Denpasar city. This greatly affects the fading of the *gondang sabangunan traditional* musical instrument in Denpasar city. In this time, the existence of the keyboards in Denpasar city cannot be separated from the traditional ceremony of Batak Toba ethnic. It happens because it will be unfamiliar to the invitees' ears if it does not involve a keyboard as a musical instrument. Even though, in the difficult economic situation, it is common for only single organ players to accompany traditional ceremony by applying the repertoire of *uning-uningan* music using the keyboard. With the availability of the keyboard as the Batak musical instruments, it is able to replace the existence of traditional Batak ethnic musical instruments. The following statement was stated by the informant, Aritonang, regarding to the availability of a keyboard in the Batak Toba ethnic traditional ceremony.

“Nowadays, in Denpasar, the musical instrument that we more often used to accompany every traditional ceremony cannot be separated from the keyboard. Then, we collaborate it with *the gondang, hasapi*, and flute musical instruments. In fact, this keyboard has become our main musical instrument to accompany every traditional ceremony. Due to to the fact that just by using the keyboard, we can perform any song in *uning-uningan* style, including modern pop songs that are currently popular.” (Interview on 17 May 2021 in Denpasar).

The informant's statement above shows that the keyboards musical instrument has become part of the musical instrument to accompany Batak Toba ethnic traditional

ceremony in Denpasar city. This is an inseparable part of the traditional ceremony of the Batak Toba ethnic group in Denpasar city. The impact of the practical keyboard leads the Batak Toba ethnic in Denpasar city prefer to use keyboard as musical instruments. Besides, keyboard is cheaper and practical. Moreover, there are many people who can play the keyboard in Denpasar city. This is the causes of the fading of *gondang sabangunan* traditional music in Denpasar city.

## **2. Switching Function from Music to the Entertainment**

*Gondang sabangunan* traditional music was a sacred Batak Toba tradition. It was created by the all community members as a collective work, the art which is believed to have certain meanings, both of the artist, the social life and the environment. However, in Denpasar city *gondang sabangunan* traditional music is considered as a boring performance because the sound of the element of the pentatonic *gondang sabangunan* is difficult to catch the entertainment element. The availability of *uning-uningan* modern music is able to attract people's interest to prefer by using concept that uses keyboard as the accompaniment.



The invitees do the free style during the traditional wedding ceremony by using the accompaniment of the keyboard

Source: personal documentation, 2021

## **3. The Artists Are More Concerned with The Material**

Humans is called as economic creatures because they always try to fulfill their needs in order to achieve prosperity and maintain life. Likewise, Batak artists in Denpasar

have needs and desires to fulfill their need in order to survive. Therefore, some Batak artists in Denpasar city earn money by playing music in traditional ceremony or other Batak events. However, Batak artists in Denpasar city are currently more concerned with the material rather than concerned with the continuity of the *gondang sabangunan* tradition. The following statement is from the informant, Sibarani regarding the artists who are more concerned with material.

“As the artists, we will think more about money than anything else, especially if we only expect from one job. Like it or not, we have to follow the music according to developments, if we don't follow it, we cannot follow the changes even survive in this era” (interview, 20 May 2021 in Denpasar).

The informant's statement above shows that Batak music artists in Denpasar city are more concerned with material rather than preserving their culture. It happens because some Batak artists have their main profession as music players. This case causes them to be more concerned with money rather than anything else. Nowadays, the artists are more focused on learning *uning-uningan* modern music rather than *gondang sabangunan* traditional music, so that they can continue to sell in the market.

#### **4. The young generation is unfamiliar with *Gondang sabangunan* traditional music**

The young generation of Batak Toba ethnicity in Denpasar city consists of two groups. The first is the groups of immigrants who are the students, and youths who migrate to work. Second, a group of youth who were born and grow up in Denpasar city. In this case, the group of youth who are unfamiliar with *gondang sabangunan* traditional music is a group of youth who were born and grow up in Denpasar city. It happens because of several things, namely the younger generation has never seen the *gondang sabangunan* performance directly, the lack of parental involvement to the young generation to introduce *gondang sabangunan* traditional music, the lack of interest of the young generation to learn *gondang sabangunan* music.

It has been previously mentioned that the implementation of *gondang sabangunan* has never been carried out in a traditional ceremony of the Batak Toba ethnicity in Denpasar city. It has the implications for the young generation in Denpasar city. *Gondang sabangunan* which should be played in traditional ceremony is a medium for the young generation to get to know the *gondang sabangun* tradition. However, in the reality the music which is introduced to the young generation during *bona taon* parties, as well as traditional ceremony uses *uning-uningan* modern music, so that it makes the younger generation blind to the authenticity of the Batak Toba *gondang* traditional music.

Moreover, if the children never see the tradition since their childhood, how do they can understand and implement in their life.

Next, the lack of parental involvement in teaching *gondang sabangunan* tradition to the young generation. Today, many media already provided many ways how to learn traditional *gondang sabangunan* traditional music, one of them YouTube. Even though parents don't understand *gondang sabangunan* traditional music, they can introduce traditional music through YouTube. It will affect the introduction *gondang sabangunan* traditional music. In addition to introduce traditional music, the parents should encourage the children to choose *gondang sabangunan* traditional music over modern music. However, in the reality, the parents are even more supportive of their children for modern music lessons such as keyboards, drums, and others.

## **CONCLUSION**

At first the context of Batak Toba ethnic ceremony was accompanied by *gondang sabangunan* traditional music, but the practice of using traditional music at the Batak Toba ethnic ceremony in Denpasar City has transformed into *uning-uningan* modern music. Based on the descriptions and discussions in the previous chapters, regarding to the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music at the traditional Batak Toba ethnic ceremony in Denpasar city, the researchers found three conclusions. The conclusions of this research are as follows: the factors that cause the transformation include internal and external factors. The internal factors such as economic factor, the artist's creativity factor, the lack of understanding about *gondang sabangunan*, the lack of cultural transmission to the young generation. While the external factors, namely, globalization factors, and pop culture factors. The form of transformation related to *gondang sabangunan* traditional music into *uning-uningan* modern music is the transformation of the formation of the musical instruments, the transformation of the type of repertoire, the transformation of the position of the musicians, the transformation of the execution time, and the transformation of the musician's identity. The implications of the transformation of *gondang sabangunan* traditional music into *uning-uningan* modern music such as the fading of *gondang sabangunan* traditional music in Denpasar city, the switching functions to entertainment, the artists are more concerned with the material, the young generation is unfamiliar with *gondang sabangunan* traditional music.

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