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Article

Ritual Music Concept of Silungkang Tuo Lament in The Ceremony of Tiger's Death in Silungkang Village, Sawah Lunto

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ABSTRACT

Silungkang Tuo lament is a kind of lament culture born in Silungkang village, Sawah Lunto city, West Sumatera. The objective of this traditional art is to mourn over a dead tiger. This lament does not have an obvious text and it is performed by chanting its lyrics without a clear articulation. Silungkang people call it *marunguih*. *Marunguih* is performed at night nearby the tiger tomb by someone who wears sarong functioning as a sheath. All things related to the dead tiger are performed through *marunguih*; and each of its musical things has a different rhythm. The purpose of this research was to learn about the value, aesthetics, and philosophy of *Silungkang Tuo* lament background. Hence it led on a music composition reconstructed from this *Silungkang tuo* lament that was able to fulfill the aesthetic standard of an art performance without dispelling the value of its own traditional society. The method used in this research was a qualitative method using anthropology, aesthetics, sociology, and musicology approaches. Methods used in collecting data of this research were observation, interview, and documentation. The result of this research was a music composition in a theatrical form. This research can also be used in tourism area particularly to boost tourism interest for Silungkang village.

INTRODUCTION

People of Silungkang village, Silungkang sub-district, Sawah Lunto city have several art traditions, and one of them is *Silungkang Tuo* lament that is also called as "*Marunguih*." *Silungkang Tuo* lament is one of the forms of ritual ceremony activity related to death event or the killing of a tiger that has done wrong toward the people of Silungkang village (Melhisi, 2007).

According to local people's belief, the tiger killed is a shape-shifter tiger that is the reincarnation of someone who has already passed away and been reborn into a tiger called as *inyiak*

(Nottingham, 2002). Since the shape-shifter tiger has done wrong repetitively toward people such as eating cattle, scaring human, destroying plants in people's land and so on, people get scared, angry, and furious until finally and they take the initiative to catch and kill that tiger. However, the release of the tiger that has been killed to its grave must be done through a ritual ceremony of *Silungkang Tuo* lament in order to avoid other tigers to take revenge against village people.

The presentation of *Silungkang Tuo* lament consists of two parts that each of their parts has different concept from different music repertoire namely 1) presentation in cavalcade form started from the place where tiger is caught until Silungkang market and accompanied by music ensemble of more dynamic and aggressive talempong pacik; 2) presentation in static stage form done in Silungkang market using traditional *dendang* material of *Silungkang Tuo* lament that has lamentation characteristic. This part of presentation only uses melancholic solo vocal music in which its singer's head is covered with sarong fabric during singing. In here, all things related to tiger are expressed with *marunguih* way through different melodious rhythm patterns.

The above phenomena are interesting to be studied and reconstructed into a performing art that has local uniqueness (local genius) and hoped to be able to become a filter that can fortify various influences of foreign culture considered for being able to undermine Minangkabau cultural values. It's also for cultural preservation and documentation in elevating tourism world in West Sumatera area, particularly in Silungkang village, Sawah Lunto city.

METHODS

The methods section describes the rationale for the application of specific procedures or techniques used to identify, select, and analyze information applied to understanding the research problem, thereby, allowing the reader to critically evaluate a study's overall validity and reliability. The methodology section of a research paper answers two main questions: How was the data collected or generated? And, how was it analyzed? The writing should be direct and precise and always written in the past tense.

RESULT AND DISCUSSION

Ritual Music Concept of *Silungkang Tuo* Lament

Form or shape is the reality that is concretely and really seen, whether it can be seen with eyes or heard by human's ear including the reality that is concretely invisible for human but abstractly it can be imagined and existed in the imaginative area (Djelantik, 1990).

In the previous statement, it is stated that every kind of artwork has a different form. Painting, for example, has forms (shapes) of the landscape, human portrait, and decoration. Sculpture can take shapes of animal, giant human, hero, flower, and trees. Dance can be in the forms of *Topeng* dance, *Baris* dance, *Legong*, Waltz, Tango, and Breakdance. Music can also take shapes of a symphony, trio, quartet, choir, and sonata. Traditional art can take shapes of *lelambaran*, *kebyar*, *pelegongan*, *tabuh*, *kekawin*, *geguritan* while literature can be presented in the forms of lyrics, fairy tale novel, *kekawin*, short story, and *gurindam*.

Silungkang Tuo lament is one of the ritual forms found in Silungkang village, Sawah Lunto city. In its performance, this ritual of *Silungkang Tuo* lament consists of two forms of presentation that each one of their concepts is different.

Music in The Form of Cavalcade Procession

According to the previous definition of form, cavalcade music in the ritual of *Silungkang Tuo* lament is in the form of an ensemble that's ideally played 8 players namely 5 talempong players, 1 gandang player, 1 tambua player, and 1 pupuik gadang (big Flute) player.

Cavalcade music is an important thing in the ritual of *Silungkang Tuo* lament. Without cavalcade music, the ritual of *Silungkang Tuo* lament cannot be performed because this cavalcade music is the initial step that becomes procession music toward performance ritual in the form of static stage. As procession music, musical instruments played in this part are dynamic and energetic music instruments particularly talempong and gandang.

In the form of an ensemble, the presentation material of cavalcade music consisted of percussion music namely a set of talempong, gandang, tambua, and pupuik gadang. Song repertoires played were Dance song 1, Dance song 2, *Talipuak Layua* song, *Singgah Ndak jadi* song, *Tanjung Bonai* song, *Rantak Kudo* song, and *Si Rantai Lunto* song. A set of talempong in the ritual of *Silungkang Tuo* lament consisted of seven talempongs.

Musical instruments played in the ensemble of cavalcade music consist of several kinds of musical instrument. First kind is seven talempongs made of bronze with the sort of idiophone classification of *bepencu* gong. Those seven talempongs are divided into 5 units of talempong namely (1) unit of *Pamulo* talempong consists of one talempong; (2) unit of *Aguang* talempong consists of one talempong; (3) unit of *Panariang* talempong consists of one talempong; (4) unit of *Pambao Lagu* talempong consists of two talempongs; and (5) unit of *Paningskah Bunyi* talempong consists of two talempongs. Each unit of those talempongs was played by mutually filling-in, intertwining, and interlocking each other (or interlocking system).



Fig 1: Photo of talempong

Second, the musical instrument of tambua is a kind of drum that has two faces, cylinder form, and quite larger size with the diameter of approximately 60 cm. In its play, tambua tended to produce rhythm play that had a constant characteristic in the intertwining of talempong music.



Fig 2: Photo of tambua

Third, gandang is a kind of drum that has cylinder form resembling the musical instrument of tambua but its size is smaller than tambua namely its diameter is approximately 20 cm. This musical instrument of gandang had a role in playing rhythm as variable in the fusion of talempong ensemble play, particularly variable from the rhythm play of gandang tambua.

Fourth, pupuik gadang is a kind of wind instrument that has multiple reed made of rice straw and then given a hollow gotten from the structure of twisted coconut leaves as resonance. This musical instrument had a role as the variable of melody in the play of talempong music ensemble.



Fig 3: Photo of pupuik gadang

From the above four instruments, it was then built an ensemble of talempong music used in cavalcade music. However, under certain conditions according to music player's creativity, sometimes the play of cavalcade music could be added with musical instruments of canang and aguang that their function was to enrich the sound aspect of talempong music.

Based on the play concept of its music, music was started by each unit of talempong built from the fusion of basic melodious patterns. Next, those main melodious patterns were developed by talempong player especially player that played the talempong units of *Pambao Lagu* and

Paningkah Bunyi. The quality of music play was determined greatly by the musicality and ability of play of these two talempong units. However, in its development, players still referred to the main melodious pattern so the sound aesthetic characteristic of each song would remain consistent according to each song specification (Waridi, 2008).

Viewed from how it was played, talempong in the ritual of *Silungkang Tuo* lament was started with the play of *Pamulo* talempong unit, followed by *Aguang* talempong, and then followed by *Panariang* talempong unit. After these three units of talempong were played, it was then played *Pambao Lagu* talempong unit. This *Pambao Lagu* talempong unit was a very important talempong unit for song framer because here, the determinant of the melodious formula result was played.

Even though there was strong accent similarity in several plays of different rhythm pattern, the truth was that several talempong units are played in the same rhythm pattern cycle. However, if it is presented in different places in a play of its music composition, it will result on a concept of talempong play that's mutually filling-in, intertwining, and interlocking each other.

Viewed from aesthetic side built in this talempong play, the unit of *Paningkah Bunyi* talempong had a very important role in determining the quality of talempong play, and the expertise of *Paningkah Bunyi* talempong player became the barometer of an aesthetic value achievement in this talempong play (Madesukerta, 2011).

Furthermore, the tone frequency and interval of this talempong were determined by doing measurement using Chromatic Tuner tool. Here, the tone frequency and interval of seven talempongs were measured by using Chromatic Tuner obtained from android phone application namely CarlTune-Chromatic Tuner.

The measurement of these talempong tones referred to the standard of diatonic tone that used Hz to determine tone frequency unit and Cent to measure tone interval unit as written in the following explanation.

Determining tone territory or octave position of talempong tones used in cavalcade music of *Silungkang Tuo* lament ritual was referring to the system of sound level organization commonly used in United States of America namely the U.S.A. Standards Association (U.S.A. STD) of C1 octave territory until C8 octave territory (Backus, 1977). Neutral octave territory was at the C1 position; talempong tone in *Silungkang Tuo* lament ritual was at the C5 position.

The frequencies of talempong tone in the ritual of *Silungkang Tuo* lament were:

1. Talempong 1 = A4 = 429,69 Hz – 41 Cent
2. Talempong 2 = A#4 = 470,21 Hz + 14 Cent
3. Talempong 3 = C5 = 522,95 Hz
4. Talempong 4 = C#5 = 563,48 Hz + 28 Cent
5. Talempong 5 = D#5 = 611,33 Hz – 30 Cent
6. Talempong 6 = E5 = 677,25 Hz + 46 Cent
7. Talempong 7 = G5 = 784,18 Hz

Therefore, the ratio of result difference based on the standard of international frequency was:

1.	A4	= 440,00	- 429,69	= -10,31
2.	A#4	= 466,16	- 470,21	= +4,05
3.	C5	= 523,25	- 522,95	= - 0,3
4.	C#5	= 554,37	- 563,48	= +9,11
5.	D#5	= 622,25	- 611,33	= -10,92
6.	E5	= 659,26	- 677,25	= +17,99
7.	G5	= 783,99	- 784,18	= +0,19

Standar Frekuensi Internasional
Frekuensi Talempong Silungkang
Selisih Hasil Frekuensi Talempong Silungkang

Fig 4: Frequencies of talempong tone in the ritual of Silungkang Tuo

Description about the sequence of talempong tone can be seen at the position of musical notes below:

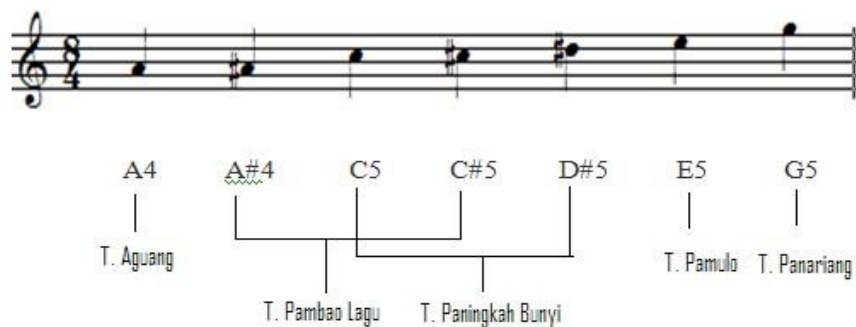


Fig 5: The sequence of talempong

Every talempong unit above was played by one player playing one main rhythm pattern that each one differed. Next, the measurement of tone interval refers to Alexander J. Elly's theory (1884) that finds Cent system in order to determine tone interval unit. The interval of these talempong tones was also measured by using the measuring instrument of Chromatic Tuner. Based on the measurement result of talempong tones in *Silungkang Tuo* lament ritual, it was found that their interval results are horizontally drawn as the following:

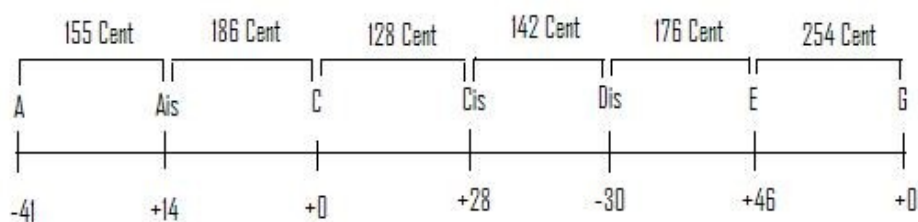


Fig 6: Measurement result of talempong tones in Silungkang Tuo lament ritual

Ritual Music in The Form of Static Stage

Music form in the static stage of *Silungkang Tuo* lament ritual is in the music form of solo vocal performed by one person using sarong fabric as property that is used for covering this person's social status so this person's self identity is not known by the public.

Based on the information given by traditional artist Mr. Umar Malin Parmato, he stated that *Silungkang Tuo* lament is the one and only *dendang* (song) used in the ritual activity of Silungkang Tuo lament. Text or this *dendang* word art is in the form of *pantun* (verse) that contains warning toward tiger or the "*inyiak*." Besides that, there is also *pantun* containing

statement that the death of that tiger is caused by that tiger's own action or behavior such as written in the example below:

*Anak urang dari Padang,
Singgah dahulu di Kapalo Koto,
Kok indak dek laku wa ang,
Indak wa ang ka baiko.
Ramilah urang di Sawahan,
Rami manjalang pukua tigo,
Jikok indak gadang kasalahan,
Indak lah wa ang kabaiko*

In the ritual, this *dendang* was performed in static stage located in the middle of the market area or in the middle of village accompanied by the presence of the tiger that had already been shot to death. This ritual was performed by one *dendang* singer while sitting, and it's known as 'static stage' in performing art. In vocal music called as *Silungkang Tuo* lament, its singing text was sung by *dendang* singer with a very simple way; melodious element played was done repeatedly with the leap of tones that tended to use semitone. Please look at the following notation.

Notation of *Silungkang Tuo* Lament



E e e e e e e e e e e e e i....

Ga la gun di di Tu juah Ko to o o o o o o o o o

Di am biak nak rang dari Pa da a a a a a a a ang

Ka mi ba jan ji ndak ka la mo o o o o o o o o o o o o o

Ka lau ndak bi suak be ko da ta a a a a a a a a a ang

Dendang singer of the *Silungkang Tuo* lament used sarong fabric as property that its function was to cover *dendang* singer's face and body when singing the lament. The use of sarong fabric as property by *dendang* singer served to obscure this singer's customary social status in society particularly in the customary kinship of this singer namely between father and son, among in-laws, and between younger sibling and older sibling (Daniel, 2007).



Fig 7: Silungkang Tuo lament singer

CONCLUSION

Silungkang Tuo lament is a cultural product existed in Silungkang village that its existence until today is still recognized by people who support that culture. Nowadays, Silungkang Tuo lament has experienced degradation particularly in terms of its players' musical ability and its musical instruments. Silungkang Tuo lament is not an independent vocal art like other Minangkabau dendangs (songs), but that Silungkang Tuo lament is a vocal art that its existence cannot be separated from musical instruments as its proponents namely talempong, gandang (Minangkabau traditional drum), pupuik gadang (Minangkabau traditional wind instrument) and tambua (another kind of Minangkabau traditional drum). Stalwart music repertoire of this Silungkang Tuo lament consists of dance song 1, dance song 2, *Talipuak Layua* song, *Tanjung Bonai* song, *Rantak Kudo* song, *Sirantai Lunto* song, and *Singgah ndak jadi* song. As suggestion, it's hoped that government can give this cultural product attention and motivation morally and materially so this cultural heritage of ancestors can evolve in line with the mindset development of its stalwart people. While for the stalwart people of Silungkang Tuo lament culture, it's hoped that they keep maintaining and bequeathing this reputable culture as local genius and also as the determinant of Silungkang people's self identity. Next, it's also hoped that this cultural product can be a filter for the entrance of foreign culture that is not compatible with the order of Minangkabau society.

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