

MODERNIZATION IN TOBA BATAK CULTURE: A DESCRIPTIVE STUDY OF MUSICAL CHANGES IN THE SAUR MATUA CEREMONY IN SIBOLGA CITY

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Abstract

Modernization brings significant changes in various aspects of community life, including social, economic, political, and cultural, through the presence of technology. The city of Sibolga on the West Coast of North Sumatra is a multi-ethnic area, inhabited by Minang, Nias, Chinese, Javanese, and Batak Toba groups, with Batak Toba as one of the largest sub-ethnic groups. As times change, the Batak Toba community in Sibolga has also experienced the impact of modernization, especially in the implementation of the traditional saur matua ceremony. The modernization process encourages adjustments in the procedures of the ceremony to remain relevant to people's current lives. Some traditional elements are still maintained, but there are changes, especially in the aspect of traditional music which is now adapted to current needs and tastes. This study uses a qualitative ethnographic method to explore socio-cultural dynamics, especially the traditional music practices of the Batak Toba in the saur matua ceremony in Sibolga. The results of the research show that the change in music in this ceremony is influenced by the entry of Christian values, so that the community seeks to integrate religious teachings with tradition. The music used is now mixed, combining Western instruments with Batak musical instruments, and featuring a repertoire of Batak Toba instrumental music with modern compositions such as Palti Raja. This transformation has generated various community reactions, both support and criticism, which reflect the dynamics between the preservation of tradition and adaptation to the times.

Keywords: Modernization, Saur Matua, Sibolga City, Uning-uningan, Palti Raja.

INTRODUCTION

The rapid progression of technology has led to several alterations in people's lives, including cultural shifts resulting from modernization. Modernization is a transformative process that fosters advancement, characterized by the integration of technology across several dimensions of human existence, including social, political, economic, and cultural fields. Wilbert Moore further emphasizes that modernization is a thorough transformation from a traditional or pre-modern civilization to a modern society characterized by advanced technology and social systems similar to those of Western nations (Rosana 2017: 69). R. Soekmono similarly defined that modernity is an era characterized by the influences of Western Europe (Ilham and Zami 2022: 40).

The rapid progression of modernity is inescapable for civilizations globally, with transformations occurring in several facets of social life, including among the Toba Batak people, who are also undergoing modernization. The present wave of industrialization has induced alterations in their traditional culture, particularly in the musical aspects of ceremonial celebrations, notably the Saur Matua death ritual.

Sibolga City is a developing urban center located on the western coast of North Sumatra, characterized by its multi-ethnic demographic, which includes diverse groups such as the Minang, Nias, Chinese, Javanese, and notably the Toba Batak, recognized as one of the dominant sub-ethnic groups in the area (Zia and Rudiansyah 2021: 109). The Toba Batak sub-ethnic group in Sibolga City is inextricably linked to the forces of modernity. This continuous

modernization has altered their traditional culture to align it with contemporary advancements. Several aspects of Toba Batak culture have evolved, especially the musical elements used in diverse ceremonial events.

This research will concentrate on a specific ritual of the Toba Batak people, specifically the Saur Matua death ceremony. The Saur Matua ritual is among the most significant funerary rites in Toba Batak culture. Saur Matua is a death regarded as the most honorable, expressing reverence and commemoration for the deceased and all their descendants, including both married men and women with children. Music has a significant function as an accompaniment in the execution of the Saur Matua rite. The music used is the *gondang sabangunan* ensemble, which comprises *sarune bolon*, *gordang*, *taganing*, *hesek*, *ogung set*, *doal*, *panggora*, *ihutan*, and *oloan*.

As a result of modernization, modern music has emerged as a result of technological advancements and globalization. The modernity has resulted in alterations and adaptations of the musical styles shown at the Saur Matua ritual. These alterations not only signify the social and cultural dynamics of the Toba Batak people but also include endeavors to preserve cultural relevance in a contemporary environment. The incorporation of contemporary Western music, including modern keyboard and saxophone instruments, into the culture of the Toba Batak people in Sibolga City has effectively altered several traditional Toba Batak musical aspects, especially traditional instruments. This modern music introduces a fresh, appealing tone while being anchored in classic Toba Batak melodies and rhythms. This phenomena illustrates modernization, which influences the community's response to cultural changes to maintain relevance in the contemporary period.

This research will explore how this modernization occurred in Toba Batak society and describe the musical changes that occurred during the Saur Matua ceremony due to modernization. The aim of this research is to describe the forms of modernization that occurred in Batak culture, which impacted the changes in musical presentation during the Saur Matua ceremony.

LITERATURE REVIEW

This research will utilize a number of literature reviews as a theoretical basis. Some of the literature reviews applied include Max Weber's modernization theory, which underlines the influence of cultural

values, particularly religious values, in determining people's behavior and societal activities. In his renowned publication, *The Protestant Ethic and The Spirit of Capitalism*, Weber discusses how the Protestant ethic, characterized by diligence, discipline, and rationality, facilitated the emergence of capitalism and the evolution of the modern economy in Western Europe and the United States (Ismiyati Kumkum 2017:11). Furthermore, the literature study applied as a theoretical foundation for this research is Karl Edmund Prier's theory of musical analysis. In his work, *Ilmu Bentuk Musik*, Prier states that musical analysis is the activity of cutting and paying attention to details separately and ignoring the entirety of a musical work, from the beginning to the end of the song (Prier 2015: 1).

METHOD

This phenomenon was observed on August 18, 2023, in Sibolga City. Further study was undertaken from March 12 to March 30, 2025, at Sibolga City. This research used a qualitative method with an ethnographic approach. According to James P. Spradley, ethnography is a study approach that focuses on understanding culture through direct observation and interaction with the observed society (Winarno 2015: 260-261). This approach was applied to understand the social and cultural phenomena related to traditional Batak Toba music practices in Sibolga City in the context of the Saur Matua traditional ceremony, where these musical practices have undergone changes due to the influence of modernization, which has given rise to an intersection between traditional and modern music. This qualitative research involved several data collection techniques, including observation, interviews, and documentation, as well as a combination of the three, known as triangulation. This data collection process was time-consuming, lasting several days or even months.

All data obtained during the observations were recorded and collected for further analysis. In this study, the data analysis used to describe all data obtained during the observations was the Miles and Huberman data analysis model. This data analysis model includes data reduction, data presentation, and drawing conclusions.

DISCUSSION

Saur Matua Ceremony

Saur Matua is part of a series of traditional death and burial rites within the Toba culture (Manurung, 2017;49). The Saur Matua ceremony is one of the highest types of death ceremonies in the culture of the Toba Batak people. It is believed to be the highest because an individual who dies saur matua has descendants, both male and female, and all of his descendants have married and had children. The death of this saur matua may be characterized as an ideal death, as shown by the fulfillment of all commitments and tradition duties throughout his lifetime by the deceased. Thus, it can be said that the Toba Batak people's conception of a fulfilled life resides in the practices they have adhered to throughout their existence.

The ideal of a saur matua's death is intrinsically linked to the traditional values of the Toba Batak people, which define the purpose of their existence. These values include *hagabeon*, *hasangapon*, and *hamoraon*. The *hagabeon* achieved by someone who has died saur matua is seen from their descendants, where the person who died has had children and daughters, and has had grandchildren from those children or daughters. The *hasangapon* attained by an individual who hath passed away is reflected in the traditional duties and responsibilities fulfilled during their lifetime. *Hamoraon* achieved by someone who has died saur matua can be seen from the person who has died saur matua can be seen from the person who has died no longer has customary debts, either to their children or daughters. The customary debt referred to to their descendants means that the person who died has successfully carried out the customary marriage for their children or daughters (wawancara dengan Paulus Hutagalung, 14 Maret 2025).

The traditional saur matua ceremony is regarded as the apex of joy for the Toba Batak community. This signifies that the gifts from the Creator have been bestowed upon them through three essential dimensions: *hagabeon*, *hasangapon*, and *hamoraon*. Consequently, the saur matua ceremony functions as a demonstration of appreciation towards *Mulajadi Na Bolon*, which is reflected in the provision of food for the numerous attendees at the event. Within the Toba Batak tradition, the saur matua ceremony is referred to as *ulaon sipanakkok na male*, *sipatuat na butong* (wawancara dengan Aliman Gorat, 19 Maret 2025).

The practice of the saur matua ceremony incorporates components of *dalihan natolu*, encompassing *hula-hula*, *dongan tubu*, and *boru*. *Dalihan natolu* serves as a guiding principle that

governs the kinship structure within the Toba Batak community. *Dalihan natolu* serves a significant function in the context of marital relationships within the Toba Batak community. Furthermore, *dalihan natolu* functions as the cornerstone of traditions and principles that govern the existence of the Toba Batak community. Thus, *dalihan natolu* serves as the fundamental foundation, guiding philosophy, and social framework within the Toba Batak community (wawancara dengan Sanri Jon Simarmata, 12 Maret 2025).

Dalihan na tolu, encompassing the *hula-hula*, *dongan tubu*, and *boru*, is integral to every Toba Batak ceremonial event, particularly during the saur matua ceremony. Every component of this *dalihan na tolu* carries its distinct function and importance. The *hula-hula* serves an essential function as a source of blessings and life. Therefore, the *hula-hula* are highly respected, and this respect is demonstrated through words, attitudes, and actions. The *dongan tubu* actively contribute to traditional ceremonies by providing both manpower and material resources. The *boru* serve as *parhobas* or attendants, supporting the *hula-hula* in various capacities, particularly during ceremonial celebrations. The *boru* are placed in a subordinate position and must demonstrate respect for their *hula-hula*.

The implementation of the Saur Matua ceremony usually involves many *hula-hulas*, including; the *bona ni ari*, *bona tulang*, *tulang*, *pangalapan*, and *naposo*. Typically, a protocol (*raja parhata*) that includes both *hula-hula* and *suhut* (ritual organizer) procedures leads the execution of the Saur Matua ceremony. The Saur Matua ceremony is structured into two distinct phases: the pre-ceremony and the main ceremony.

1. Pre-Ceremony

The pre-ceremony serves as the foundational preparation prior to perform the main ceremony. The initial step involves a gathering of the deceased's close family to discuss the ceremony that will be conducted in honor of the deceased. During this meeting, the family will deliberate on which relatives or clans will participate in the ceremony. Subsequently, the discussion will focus on topics including the type of meat to be served, specifically buffalo or pork, as well as the necessity of *ulos* to be utilized during the ceremony. This meeting will also determine the schedule for the traditional ceremonies and burial of the deceased, beginning with the *martonggo raja* ceremony and concluding with the *partuatna* ceremony.

The *Martonggo Raja* remains an integral component of the pre-ceremony proceedings. The

event typically takes place following the family gathering, occurring one day prior to the main ceremony (*partuatna*). All parties involved in the *dalihan na tolu* (the family's family) are invited to the *tonggo raja*. Friends from the village, also called *dongan sahuta*, also engage in the discussions. Once all participants are assembled, the *tonggo raja* commences with a truthful recitation of the deceased's *ngolu* or life story (*jujur ngolu*). The *tonggo raja* outlines the protocols for the upcoming ceremony, which includes a sequence of church events, the presentation of the *ulos saput*, the reception of the *hula-hula* group, and the main ceremony taking place in the courtyard. *Martonggo raja* masih merupakan bagian dari pra upacara. *Martonggo raja* ini biasanya dilaksanakan setelah rapat keluarga, dan satu hari sebelum menjelang inti upacara (*partuatna*). Dalam *tonggo raja* ini, semua pihak yang termasuk dalam unsur *dalihan na tolu* diundang. Selain itu, *dongan sahuta* (teman sekampung) juga turut berpartisipasi dalam musyawarah ini. Setelah semua pihak berkumpul, acara *tonggo raja* ini dimulai dengan pembacaan *jujur ngolu* almarhum, yaitu riwayat hidup almarhum. Dalam *tonggo raja* ini ditetapkan tata tertib pelaksanaan upacara yang akan dilaksanakan esok hari, yang meliputi rangkaian acara gereja, pemberian *ulos saput*, penyambutan rombongan *hula-hula*, serta pelaksanaan upacara di halaman.

2. The Main Ceremony

The core of this ceremony is also known as the *partuatna* ceremony. This sequence of events generally depends on how long the body has been in state. Ideally, this core ceremony will be held when all the deceased's sons and daughters, as well as the *hula-hula* involved, are present. This main ceremony consists of two series of events: *marulaon di jabu* (indoor ceremony) and *marulaon di alaman* (indoor ceremony).

The *Marulaon in Jabu* encompasses a series of significant events: an inaugural ceremony, a church service conducted by the church leader, and the ceremonial draping of the *ulos saput* (clothing) on the deceased by the *hula-hula pangalapan*. Once the *ulos saput* is draped over the body, the deceased is carried to the courtyard for the *maralaman* ceremony.



Figure 1. Church Opening Ceremony
(Source: Wendis Sihotang, August 19, 2023)



Figure 2. Presenting the Ulos Saput
(Source: Wendis Sihotang, August 19, 2023)

Observations made in Sibolga City revealed that the *maralaman* ceremony is held inside the deceased's home, due to the insufficient yard for the ceremony. During the *maralaman* ceremony, all the *hula-hulas* involved are summoned in turn, following a predetermined procedure established during the *tonggo raja* (the king's offering of the *ulos*) to the deceased's descendants. The *ulos* ceremony features music that complements each *tor-tor* performed. The presentation of the *ulos* serves as a heartfelt gesture and a blessing from the *hula-hulas* to the heirs of the deceased.

During the *maralaman* ritual, the *suhut* would present all the *jambar* (meat) and *ringgit* (money) to each *hula-hula* as an expression of gratitude for the benefits conferred upon the *suhut* through the *boras sipir ni tondi* and *ulos holong*. The *jambar* (meat) and *ringgit* (money) are allocated according to the roles and principles established in the preceding *tonggo raja*.



*Figure 3. Pinning the ulos by the hula-hula
(Source: Wendis Sihotang, August 19, 2023)*



*Figure 4. Somba Suhut's procession to Hula-hula
(Source: Wendis Sihotang, August 19, 2023)*

The funeral procession ended with expressions of gratitude to all participants, including the dalihan na tolu, hula-hula, dongan tubu, boru/bere, and dongan sahuta for their material and moral supports. The thanks were delivered sequentially by the hela (daughter-in-law of the deceased) representing the boru, and the hasuhuton (representative of the deceased's eldest child). The procession was thereafter entrusted to the huria (church) given the responsibility with conducting the service prior to escorting the body to its final resting place.



*Figure 5. Suhut's Thank You Message
(Source: Wendis Sihotang, August 19, 2023)*



*Figure 6. Departure Ceremony
(Source: Wendis Sihotang, August 19, 2023)*

The execution of the Saur Matua ritual often include the traditional Batak Toba musical the ensemble, Gondang Sabangunan, as an accompaniment to the tor-tor dance during the ceremony. The Gondang Sabangunan ensemble comprises sarune bolon, gordang, taganing, hesek, ogung set, doal, ihutan, oloan, and panggora. However, the Gondang Sabangunan ensemble in Sibolga City has undergone changes: some of its musical instruments have been swapped out for contemporary Western instruments, a development that shows how Batak Toba culture has evolved, particularly in the area of music.

The use of Modernization

Weber said that religion and cultural values impact modernity, thus resulting in changes in society. Traditional music often has profound connections to the spiritual and symbolic aspects of individuals' lives. Transformations in traditional music may arise when individuals embrace new ideals introduced by foreign religions and cultures.

In the context of the Saur Matua ceremony among the Toba Batak people in Sibolga City, the transformation of music into a more modern form demonstrates that the community has integrated new values into their social structure. These new values were introduced by missionaries who effectively arrived and disseminated Christianity in the Batak region. The Toba Batak people subsequently incorporated these values into their cultural elements, such as traditional ceremonies, which led to modifications that aimed to harmonize religious values with their traditional culture.

The religious values that the Toba Batak people have adopted in the rituals of every traditional ceremony they perform, particularly the saur matua ceremony, are a clear indication of this change. The church's central role in the inauguration of the ceremony and the procession of the body to the grave

are indicative of these religious values. In this context, contemporary instruments, including saxophones and keyboards, are essential for the accompaniment of the church hymns chanted during the procession. The gondang sabangunan ensemble is unable to perform these church anthems due to the diatonic system employed, as it operates on a pentatonic system.

The adaptation process encompasses not only alterations in technical or musical elements but also signifies a transformation in the mindset, behavior, and social values of the Toba Batak community. They can embrace contemporary aspects as integral to their evolving identity, all the while preserving their cultural heritage. This illustrates the adoption of new principles that motivate society to function in a logical and structured way, as articulated in Weber's theory of modernization.

Analysis of Musical Change

1. Instrumentation

The increasing modernization of the Toba Batak community, influenced by globalization and technological progress, has led to transformations in the musical elements of the Saur Matua ceremony. The musical aspect that has experienced a shift as a result of modernization is the variety of instruments used in the Saur Matua ceremony. Historically, this ceremony showcased a gondang sabangunan musical ensemble, which comprised taganing, gordang, sarune bolon, hesek, and ogung. Currently, the musical ensemble featured in the Saur Matua ceremony has experienced a transformation, incorporating technology with modern instruments like high-tech keyboards and Western instruments such as the saxophone, alongside traditional Toba Batak instruments like taganing and sulim. This combination results in a more modern and contemporary musical ensemble.



Figure 7. Music used
(Source: Wendis Sihotang, August 19, 2023)

The integration of contemporary music with traditional music occurs due to its simple presentation and relatively low costs. Furthermore, the availability of contemporary music at an affordable cost can enhance the musical diversity during the saur matua ceremony. This is particularly true with the inclusion of keyboard instruments that utilize advanced technology, capable of performing a variety of music styles that have been pre-programmed into sample formats, (wawancara dengan Lambok Pasaribu, 30 Maret 2025).). Furthermore, the presence of these Western instruments is also valued for their ability to play church songs presented in the ceremony (wawancara dengan Agus Limbong, 24 Maret 2025).

The keyboard utilized In the Saur Matua ceremony enhances the accompanying music by incorporating advanced technology, featuring a range of instruments like drums, bass, piano, and accordion, all programmed with diverse styles or samples. The instruments enhance the melody of each ceremonial song through various hand assignments. The left hand sets the chords and manages functions like start, fill-in, and coda, whereas the right hand performs the melody utilizing the saxophone sound. The keyboard additionally regulates the tempo and rhythm of the music across different speeds. The piece, originally composed in the C major scale, can be transposed to the F major scale using a +5 setting, which enhances the versatility in the performance of the ceremonial music. This is a brief excerpt of the notation:



Notation 1. Drum Keyboard Sampling Notation



Notation 2. Bass Keyboard Sampling Notation



Notation 3. Keyboard Accordion Sampling Notation



Notation 4. Piano Keyboard Sampling Notation

The saxophone, a modern Western musical instrument crafted from metal, is categorized as an aerophone. In Sibolga, the saxophone plays a significant role in traditional Toba Batak rituals, especially during the saur matua ceremony. Within this ceremonial framework, the saxophone serves as a replacement for the sarune bolon, complementing the melodies of ritual songs. The substitution arises from the limited availability of sarune bolon musicians in the Sibolga area, whereas saxophone players are more readily accessible. Additionally, the popularity of the saxophone can be attributed to the growing interest in contemporary Western music, leading to its incorporation in various traditional ceremonies, such as the saur matua ritual. (interview conducted with Agus Limbong on March 24, 2025). The saxophone lends itself to improvisational performances by integrating harmonies, particularly when paired with sulim instruments, leading to a richer and more varied musical experience. The techniques used in saxophone playing draw inspiration from the sulim style of the Toba Batak, including mandila-dilai, manganak-anaki, and mambunga-bungai. This is a brief excerpt of the notation:



Notation 5. Saxophone Notation

Taganing is a traditional Batak Toba musical instrument characterized as a membranophone, featuring six drums made from jackfruit wood and covered with buffalo skin. The components include ting-ting, paidua ting-ting, painonga, paidua odap, odap, and gordang. The performance involves the use of a pair of sticks employing a specific technique, where the left hand maintains the tempo of the keyboard, while the right hand engages with different drums, guided by the player's practical knowledge and experience. This is a brief excerpt of the notation:



Notation 6. Left Hand Notation



Notation 7. Right Hand Notation

The Sulim is an aerophone instrument from the Batak Toba tradition, featuring nine holes, which include a blow hole, a resonance chamber, six tone holes, and a wind exhaust. Utilized in a horizontal manner as a conduit for melody during ceremonial events. Sulim demonstrates proficiency in playing two diatonic octaves through the application of the mandila-dilai, manganak-anaki, and mambunga-bungai techniques. The Sulim performed during the Saur Matua ceremony in Sibolga is characterized by the basic tone of F major. This is a brief excerpt of the notation:



Notation 8. Sulim Notation

2. Repertoire Form

Through field observations conducted during the saur matua ceremony in Sibolga City, the researchers noted the presence of various songs that accompany the tor-tor, including the repertoire of gondang mula-mula, gondang somba, and gondang hasahatan/sitio-tio. The ensemble that performed at the ceremony showcased a repertoire distinct from the conventional gondang sabangunan group. This selection was informed by the practical experiences of its members in supporting various Toba Batak traditional ceremonies, such as saur matua.

This ensemble uses the uning-uningan repertoire from the gondang hasapi tradition, recognized for its ability to generate a wider range of melodies within the system of the Western diatonic system. This enhances the musical performance to align with the requirements of contemporary Toba Batak society (interview with Agus Limbong, March 24, 2025). The analysis centered on a specific uning-uningan song, "Palti Raja," drawn from the gondang somba repertoire, which was selected to accompany the tor-tor somba (worship) for the hula-hula naposo.

The repertoire of the "Palti Raja" uning-uningan song played at the saur matua ceremony consists of an intro, four repetitions, and an outro. This uning-uningan instrumental song is freeform, played at a tempo of 120 bpm with the key of F, using 4/4 time signature. The total duration reaches 149 bars, including a 7-bar intro, a 138-bar song section repeated four times, and a 4-bar outro. Each repetition uses a consistent improvisational motif. For analytical purposes, the song is divided into seven sections: the intro, the first to fifth sections, and the outro. The analysis

will concentrate on the motifs and phrases contained within each segment of the song, taking into account the repetitive structure and instrumental characteristics that are distinctive to the "Palti Raja" repertoire.

An intro is often an unspoken guideline, typically articulated by musicians drawing from their hands-on experience in the industry. This opening section begins with a keyboard instrument playing a pre-programmed musical style/sampling, involving several instruments such as drums, piano, and bass, using 4/4 time with a speed of 120 beats per minute.



Notation 9. Keyboard Notation

The taganing musical instrument contributes significantly to the opening section of the song, providing fill-ins through improvisation that reflects the practical experience of the taganing musicians from the music group. This is then blended with the technique of playing odap-odap in the taganing game.



Notation 10. Taganing Notation

The introduction of the song features a melody performed through a blend of sulim, saxophone, and soprano saxophone from the keyboard, with all three instruments performing the melody together in unison. The introductory melody spans 6 bars, commencing on the first beat of the second bar and concluding on the first beat of the seventh bar. This is a brief excerpt from the introductory section:



Notation 11. Intro Melody Notation

This intro melody consists of two phrases: the antecedens and the consequens. The antecedent begins on the first beat of the second measure and ends on the fourth beat of the fourth measure. The consequent extends from the first beat of the fifth measure to the first beat of the seventh measure.

The musical presentation progresses with the melody from the song "Palti Raja" following the opening section. In this uning-uningan repertoire, the melody is executed concurrently by three instruments: sulim, saxophone, and voice keyboard. The sulim and voice keyboard act as the main melody carriers, while the saxophone offers supporting harmonies throughout various segments of the melody.

The first melodic section starts from the 7th measure of the 4th beat to the 16th measure of the 3rd beat. The musical structure of this segment consists of four phrases - two antecedens and two consequent phrases. The first antecedens phrase lasts from the 7th measure of the 4th beat to the 9th measure of the 4th beat, while the second from the 12th measure of the 3rd beat to the 14th measure of the 3rd beat. The first consequent phrase is found from the 9th measure of the 4th beat to the 12th measure of the 1st beat, and the second from the 14th measure of the 3rd beat to the 16th measure of the 3rd beat.

A distinctive characteristic of this section is the presence of a motif in the form of a literal repetition with a slight improvisation in the 16th measure of the second beat. This pattern can be explained by the (m) indicating the basic motif and (m') representing the literal repetition motif. This is a brief excerpt of the notation:



Notation 12. Melody Notation for the First Part of the Song



Notasi 13. Notasi Melodi Bagian Pertama Lagu (Keyboard)



Notation 14. Melody of the First Part of the song (Saxophone)

The second section of the instrumental song "Palti Raja" (uning-uningan) runs from the fourth beat of the 16th measure to the third beat of the 20th measure. The musical structure of this section is divided into two main phrases: antacedens and consequents. The antacedens phrase stretches from the fourth beat of the 16th measure to the third beat of the 19th measure, while the consequents phrase begins on the fourth beat of the 19th measure and ends on the third beat of the 20th measure.

The notable musical feature in this second section is the occurrence of a recurring motif characterized by a descending sequence pattern. The primary motif is located in the range of the fourth beat of the 16th measure to the third beat of the 18th measure (marked m), then followed by a variation motif that uses a descending sequence repetition technique, found in the fourth beat of the 18th measure to the third beat of the 20th measure (marked m'). Here is a snippet of the notation:



Notation 15. Melody Notation Piece Part Two (Silim)



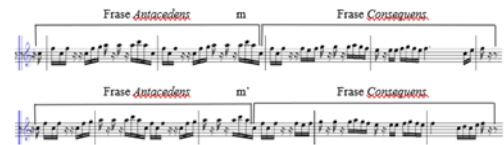
Notation 16. Melody Notation Piece Part Two (Keyboard)



Notation 17. Melody Notation Piece Part Two (Saxophone)

The third movement of this composition revisits the melodic theme introduced in the opening song, spanning from the 20th measure, beat 4, to the 29th measure, beat 3. In this section, the melody

stays true to the original theme presented at the beginning, preserving the same motif and phrase structure without alteration. This excerpt presents a portion of the notation:



Notation 18. Melody Notation Piece Part Three (Sulim)

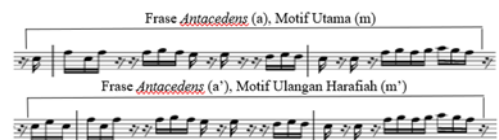


Notation 19. Melody Notation Piece Part Three (Keyboard)



Notation 20. Melody Notation Piece Part Three (Saxophone)

The fourth section of the song lasts from the fourth beat of measure 29 to the third beat of measure 33. In this segment, two antacedens phrases can be found. The first antacedens phrase starts from the fourth beat of measure 29 and ends on the third beat of measure 31. While the second antacedens phrase lasts from the fourth beat of measure 31 to the third beat of measure 33. This section also contains a motif in the form of a literal repetition. The original motif is located on the fourth beat of measure 29 to the third beat of measure 31 (marked m), while the literal repetition motif appears on the fourth beat of measure 31 to the third beat of measure 33 (marked m'). This is a brief excerpt of the notation:



Notation 21. Melody Notation Piece for the Fourth Part (Sulim)



Notation 22. Melody Notation Piece Part Four (Keyboard)



Notation 23. Melody Notation Piece Part Four (Saxophone)

The fifth section of the song runs from the first beat of measure 34 to the first beat of measure 42. In this segment, there are two consecutive consequent phrases. The first consequent phrase stretches from the first beat of measure 34 to the first beat of measure 38. Meanwhile, the second consequent phrase starts from the first beat of measure 38 and ends at the first beat of measure 42. This fifth section also features a motif in the form of literal repetition, where the symbol (m) indicates the main motif and (m') indicates the motif that is repeated literally. This is a brief excerpt of the notation:



Notation 24. Melody Notation Piece for the Fifth Part (Sulim)



Notation 25. Melody Notation Piece Part Five (Saxophone)



Notation 26. Melody Notation Piece for the Fifth Part (Keyboard)

The entire song is repeated four times before entering the closing section. The closing section, or outro, of the song, performed at the Saur Matua ceremony in Sibolga City, is adapted from the practical experience of the group's musicians. The outro section begins at the third 145-beat mark and ends at the first 149-beat mark. Within this outro section, there are two musical phrases: the antacedens phrase and the consequents phrase. The antacedens phrase runs from the third 145-beat mark to the first 147-beat mark, while the consequents phrase runs from the third 147-beat mark to the first 149-beat mark. This is a brief excerpt of the notation:



Notation 27. Outro Melody Notation Piece (Sulim)



Notation 28. Intro Melody Notation Piece (Keyboard)



Notation 29. Outro Melody Notation Piece (Saxophone)

CONCLUSION

The transformation of traditional music during the Saur Matua ceremony among the Toba Batak community in Sibolga City exemplifies Weber's theory of modernization, highlighting how the impact of Christianity has reshaped the social and cultural framework of the society. The transformation is apparent through the incorporation of contemporary instruments, such as keyboards and saxophones, utilizing a diatonic system, which supplants the conventional pentatonic gondang sabangunan ensemble.

This transformation reflects a fundamental shift in the social values of the Toba Batak people, which has successfully created a harmonious cultural synthesis between modernity and tradition. The Saur Matua ceremony acts as a platform for discussion between traditional practices and contemporary influences, resulting in a blended culture that showcases the community's logical adjustment to evolving circumstances while preserving its traditional collective identity.

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Aliman Gorat, 67 tahun, Pensiunan Pegawai Negeri Sipil, *Raja Parhata* (Protokol), Pondok Batu, Sarudik, Kota Sibolga.

Lambok Pasaribu, 46 tahun, Pegawai Negeri Sipil, *Suhut* (Pelaksana Upacara), Panamboman, Kelurahan Sibolga Ilir, Kecamatan Sibolga Utara, Kota Sibolga.

Paulus Hutagalung, 55 tahun, Wiraswasta, *Raja Parhata* (Protokol), Poriaha, Dusun VI, Tapanuli Tengah.

Sanri Jon Simarmata, 46 tahun, Pengamat Budaya Batak Toba, Linkungan I, Kelurahan Sihaporas Nauli, Pandan, Tapanuli Tengah.