

# HIP HOP MUSIC OF SIANTAR RAP FOUNDATION AT PEMATANGSIANTAR, NORTH SUMATERA

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## Abstract

This research examines how Siantar Rap Foundation (SRF) integrates traditional Batak musical elements into the modern hip hop genre through creative musical practices. SRF does not merely adopt hip hop as a global trend, but also fuses it with Batak identity and values through the selection of instruments, musical arrangement, the use of Batak-language lyrics, and the strengthening of visual identity in every performance. Using a qualitative method and an ethnomusicological approach, this research explores the mechanisms of cultural integration in SRF's works and their impact on the cultural identity of Batak youth. The findings reveal that SRF has successfully created a phenomenon of musical hybridity that is relevant to contemporary developments and capable of reaching national and even global audiences. Through strategies such as consistent music production, live performances in various cities, digital media utilization, and the reinforcement of Batak visual culture, SRF demonstrates that hip hop music can serve as a dialogic space between local and global cultures. This study is expected to enrich the discourse on music, culture, and identity, as well as inspire other musicians to explore local culture through global music genres.

**Keywords:** Siantar Rap Foundation, Hip hop, Batak, Cultural integration, Hybridity, Globalization.

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## INTRODUCTION

Hip hop is a cultural movement that originated among the African-American community in New York during the 1970s. This genre emerged as a form of expression for Black society, used to articulate protests, resistance, remorse, and sorrow stemming from the experiences of oppression and slavery in the United States (Asto Aji An & Azkia Sociology Anthropology Education Study Program, 2019). Hip hop culture has four primary elements: DJ (disc jockey), MC (rapping), breakdance, and graffiti art (Chumairo & Mutia, 2023).

This genre persists and continues to evolve in its musicality. In contrast to several other music genres that often preserve their authenticity, hip hop consistently evolves and adapts to contemporary trends (Laksono et al., n.d.). One of the hip hop elements utilized at the Marsada Fest event on November 16, 2024, at the Mandala Krida Stadium in

Yogyakarta is M-Cing (Rapping), which is one of the four primary elements of hip hop. Marsada Fest 2024 was an event designed to showcase Batak culture in Yogyakarta. The Atma Jaya Yogyakarta Batak Student Community (KMBA) organized this event with the theme "Kind of Culture," signifying a remedy for nostalgia for one's hometown. The Marsada Fest 2024 showcased captivating traditional music ensembles and performances, including the Marsada Band, Siantar Rap Foundation (SRF), Parhobas, and the 6 Puak Batak Dance.

SRF, characterized by its rapping style, has a distinctive musical arrangement and exemplifies the concept of hybridity. The SRF music ensemble establishes a unique musical identity by fusing hip hop with Batak music components as a result for a distinctive model that subsequently generates a unique hip hop style tailored to their culture. Through the use of the Batak language and the local characteristics of Siantar, SRF not only adapts the hip

hop genre but also showcases musical practices filled with cultural significance.

SRF is not merely a music group; they are a way for the newer generation of Batak to express themselves, who are interested in integrating traditional cultural identity with contemporary art forms. However, this fusion is not practiced by all young Bataks. As a result, SRF represents a distinct population that chooses to express themselves through a fusion of traditional Batak components and hip hop music. Through their work, SRF not only applies music for enjoyment, but also transforms it into something more significant and a platform for individuals to express significant issues in their life. In addition to their attendance at Marsada Fest 2024, SRF has been often seen since the researcher was 10 years old, when they began to gain popularity in Pematangsiantar, continuing to the present day. This phenomena demonstrates that the SRF music group may profoundly affect researchers emotionally, while also highlighting their effectiveness in integrating Batak musical components with the hip hop genre.

Since hip hop evolves globally, the style shown by SRF differs from conventional hip hop, since it merges the genre with aspects of traditional Batak music. The integration process establishes a distinct and singular character for the SRF music group. Contemporary hip hop, produced by various musical collectives, transcends mere imitation of the genre as a stylistic trend; it serves as a profound vehicle of expression and a reflection of identity.

The significance of this study derives from SRF's capacity to illustrate the process of cultural hybridization as it evolves in response to evolving circumstances. Through their work, hip hop music serves as a medium for communication, engagement, and the reinforcement of identity, while linking Batak culture with the genre, particularly M-Cing (Rapping). Consequently, SRF establishes an environment in which local components may engage and cooperate with global cultural influences, particularly within the context of hip hop music.

After seeing the performance of the SRF music group on November 16, 2024, in Yogyakarta, the writer interested in undertaking research on SRF on February 3, 2025, in their hometown of Pematangsiantar, North Sumatera. Pematangsiantar City will serve as the research site, since it is the birthplace of SRF. This research focuses on obtaining data performed in music studios.

This research on SRF has significant implications for science, since it may provide new insights and facilitate prospects for future research. Thus, this research will examine how SRF not only makes music, but also helps today's Batak people perceive and comprehend their cultural identity. This research focuses on the process of cultural hybridity by SRF's hip hop musical practices, which combine parts of Batak heritage with components of hip hop music, as well as SRF's strategies for introducing Batak music to a large and worldwide audience.

## LITERATURE REVIEW

The subject of research necessitates pertinent references to act as a framework for comprehensive analysis and to resolve the issues under study. The references are derived from multiple written sources and hold significance for the research subject. Below are several references:

Andreas Elia Zefanya Sitompul, in his thesis "Analisis Bentuk Musik dan Makna Lagu Sinanggar Tullo yang diaransemen grup musik Siantar Rap Foundation" explored the song Sinanggar Tullo, which was combined with modern Hip Hop elements by the Siantar Rap Foundation music group. The arrangement by this music group displayed a rap style enriched with ethnic nuances and deserved to be considered popular music in the Hip Hop genre. This work provided opportunities for researchers to explore popular songs created by the community, especially in the context of Batak and North Sumatran culture. This thesis specifically analyzed the song "Sinanggar Tullo" and emphasized the musical form and meaning of the song (Sitompul, 2019). The gap between the author's study and this thesis is rooted in the author's emphasis on the underlying phenomena of cultural hybridization within Batak hip hop music and the ways in which SRF embodies Batak cultural identity through their creations.

Thesis entitled "Diplomasi Hip hop: Sejarah, Muatan, dan penggunaannya oleh Amerika Serikat di Indonesia." by Alfin Zulfikar Rizkymexplored the evolution of hip hop, which originated as a subculture in the Bronx as a means of defiance against gang systems. Nowadays, hip hop has spread worldwide, including Indonesia, and is used by the United States as a mechanism of Public Diplomacy referred to as Hip Hop Diplomacy. This strategy seeks to radicalize the younger generation of Muslims. This thesis elucidated the use of the hip hop genre in United States

diplomacy and explored how music might serve as a mechanism to address societal issues such as radicalization (Rizky, 2017). The distinction between the author's research and this thesis is attributed to the author's emphasis on the potential of hip hop music to convey Batak cultural identity.

Abrianto Chandra Okta in his thesis entitled "Berasa Jawa (Proses Penciptaan Musik Hip hop Km 7 Yogyakarta) analyzed the creativity of Boedi Pramono in integrating Javanese music, which was classified as traditional music, with Hip Hop as western music, through the Hip Hop K 7 group. Boedi Pramono, in his creative music, created the Hip Hop Group Km 7 which was initially in the traditional arts environment and then integrated modern genres, from music to dance. This thesis is pertinent to the study since it explores the cultural fusion and aesthetic integration within hip hop, while the research analyses how SRF embodies their Batak cultural identity through their creations (Abrianto, 2019).

Willona Khairunissa Kenya Damaraji in her article titled "Kolaborasi Musik Rock Kentongan Melalui Kreativitas Generasi Muda Mukela Banyumas," explored the integration of traditional Banyumas kentongan music with rock music. This collaboration had effectively garnered the attention of youth while reinforcing local cultural identity. The community persisted in integrating kentongan with many genres to sustain its relevance in the modern era. This article highlighted the significance of the younger generation in fostering musical creativity, which is pertinent to this research as it demonstrated their substantial commitment to the preservation and advancement of culture through music (Damaraji, et al., 2024).

Destriwati Limbong in her thesis entitled "Ganube dan Hibriditas Musik Pop Batak" analyzed the song "Sursar" by the Ganube music group, which integrated traditional Batak Toba components with modern music, namely Pop. This thesis elucidated that Ganube incorporated Batak melodies and lyrics while also transforming both modern and traditional rhythms into a more contemporary form (Limbong, n.d.). The research gap examined by the author, as referenced in the thesis above, pertains to the genre, since this study utilized the rapping style in hip hop as a medium of expression. Thus, this research focused on the process of cultural hybridity in rap practices as a mode of expression for the young Batak youth, merging heritage with worldwide music trends.

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A thesis titled "Lagu Populer Pada Upacara Perkawinan Adat Batak Toba Di Yogyakarta," written by Jeremia Leonardo Turnip, examined the song "Ini Rindu," frequently utilized in the specified traditional ceremonies, which has experienced musical and cultural transformations as a reflection of the Batak Toba community's adaptation to social and cultural changes in their new environment. This song integrated traditional components with contemporary musical elements and lyrical adaptations that used the Batak language and children's melodies. This research was distinguished by its genre, utilizing the Rapping style in Hip hop as a medium of expression. Additionally, the research on the song "Ini Rindu" emphasized how popular songs are adapted and integrated as a strategy for the Batak community residing outside their native region (Leonardo, n.d.). This research focused on cultural hybridization through the collaboration of hip hop and traditional Batak music as the identity expression of the youth Batak generation in Pematangsiantar.

Ami Saptiyono in her Master thesis "Jogja Hip hop Foundation Studi Negoisasi Kultural Lewat Musik," explored the negotiation of cultural identity inside the Jogja Hip Hop Foundation. The initiative started with youth generation in Yogyakarta aiming to save native Javanese music by integrating it with worldwide hip hop, culminating in the emergence of a new cultural phenomenon termed Javanese hip hop. The negotiation was conducted by verbal and nonverbal communication to secure audience consent, aiming to satisfy the public's psychological demands; nevertheless, both internal and external disputes emerged throughout the process. External conflict came when the public repudiated the new cultural identity, while the internal conflict emerged from divergent idealisms among group members. To resolve this dispute, conversation was conducted to achieve mutual understanding which ultimately

resulting in the acceptance of Javanese hip hop by the dominant group as a new cultural form that did not undermine the current culture, yet rather facilitated a connection between the older and younger generations. This thesis highlighted the process of identity negotiation and the associated conflicts, demonstrating that cultural identity negotiation might alter the dominant group's perceptions and behaviors about the new identity introduced by the community (Ami Saptiyono, 2015). This study differs from the thesis that it focused on the representation of Batak cultural identity through SRF's work, illustrating how SRF not only produces music but also serves as an initiator for reinforcing Batak cultural identity amid globalization.

## METHOD

This research represented an ethnomusicological approach that conducted a textual analysis of the musical components found in SRF's works, while also examining the contextual relationship between culture and tradition in influencing both the creation and reception of hip hop music within the younger Batak generation. Qualitative methods were used to obtain in-depth and detailed information about SRF. Data collection techniques were carried out through observation, interviews, documentation, and literature studies. Field observations were conducted to directly engage with and analyze the objects or phenomena central to the research focus, allowing for thorough documentation and analysis. Interviews were carried out with members of SRF to gather comprehensive data and insights regarding the group's identity, musical journey, instruments, works, and strategies aimed at engaging a broader Batak audience, as well as the process of cultural integration. Data collection was conducted utilizing electronic devices that generate recordings, including videos, photographs, audio, or other archival materials that serve as evidence for the research. In between studies, comprehensive literature analyses were undertaken to analyze and assess a range of references from articles, books, theses, journals, and other relevant sources that relate to the research topic and its associated issues.

The gathered data was further evaluated by categorizing it and further subdividing it into smaller components. The categorized and analyzed material was then conveyed in a structured narrative. The analytical procedure included the selection of pertinent and irrelevant data, together with facts

considered essential for further study, prior to drawing conclusions (Sugiyono, 2020).

## RESULT AND DISCUSSION

### Hip Hop Music and Siantar Rap Foundation Music Group

The hip hop genre serves as an effective medium for articulating significant messages, with lyrics that represent the lived experiences and struggles encountered by numerous individuals. Moreover, partnerships among artists hailing from various backgrounds enhance the genre, resulting in a distinctive and captivating auditory experience. Technological advancements via digital platforms have facilitated the evolution of hip hop, enabling it to connect with an increasingly expansive audience. Thus, hip hop transcends mere musical classification; it embodies a cultural phenomenon that encapsulates the challenges and hopes of a worldwide community.

The hip hop genre comprises four fundamental elements that establish its foundation and define its characteristics within the culture. The harmonious combination of these elements fosters a distinctive and vibrant identity in the realms of art and music. Every component significantly contributes to the formation of hip hop as a powerful cultural phenomenon on a global scale. This article provides an overview of the four fundamental components of hip hop culture.

#### 1. DJ-ing

DJ-ing, is a hip hop element that plays an important role in producing and processing music. A DJ engages in the creation and mixing of beats through various techniques, including: (1) scratching, which is a technique of rubbing a vinyl record to produce a distinctive and rhythmic sound; (2) beatmatching, the process of aligning the tempo of two tracks to facilitate a seamless mix; and (3) sampling, which involves extracting sound parts from existing recordings to craft a new composition; (4) mixing, which is the process of mixing several tracks into one consistent flow of music and includes transitions between songs and volume settings so that the transitions are smooth and feel natural. DJs serve as the foundational rhythm for hip hop tracks while simultaneously fostering a supportive atmosphere for rappers. The evolution of technology has enabled DJs to utilize digital tools, thereby enhancing their creative capabilities and facilitating a broader exploration in the production of varied musical compositions. DJing serves as a crucial component

of hip hop culture, embodying a distinct art form in its own right.

## 2. MC-ing (Rapping)

MCing, commonly referred to as rapping, represents a fundamental aspect of hip hop that involves the detailed arrangement of words accompanied by rhythm and vocal delivery. This art form stands out as a defining characteristic of hip hop culture, where artists are empowered with articulating narratives, personal experiences, or societal critiques through inventive lyrical compositions. The messages embedded within these lyrics transcend mere entertainment; they serve as reflections of the complexities of daily life and variety challenges encountered by individuals. The subject matter explored in rapping is notably varied, encompassing social concerns such as poverty, injustice, and struggle, alongside intimate themes like love and personal growth. Additionally, this expressive medium provides a platform for marginalized voices, enabling individuals or communities to articulate their emotions and perspectives. Thus, it becomes evident that MCing transcends performance, acting as a mediator for societal transformation.

## 3. Breaking (Breakdance)

Breaking, often referred to as Breakdance, represents a distinctive form of dance that is emblematic of hip hop culture. This dance form integrates acrobatic elements with the vibrating beats of hip hop music, allowing performers to showcase their creativity and individuality through movement. Breakdance consists of four basic movements: (1) toprock, which serves as the initial standing movement and acts as a transition to subsequent actions; (2) downrock, characterized by floor interaction using hands and feet for rapid movement or spinning; (3) freezes, involving the act of halting in a specific position to produce a visually captivating effect; and (4) power moves, which are acrobatic feats demanding significant strength and skill, including headspin, windmill, and flare, representing the most notable aspects of breakdance. Each dancer, referred to as a B-boy or B-girl, typically cultivates a distinctive style and choreography, contributing to the dynamic and captivating characteristics of breakdance within hip hop culture.

## 4. Graffiti

Graffiti serves as an appealing visual art form associated with hip hop culture, embodying themes of resistance through the application of spray paint and markers. Artists utilize walls and

various public surfaces as their canvases, frequently embedding political or social commentary that resonates with the identity of their communities. While it was historically perceived as the intentional and unauthorized defacement of property, graffiti has increasingly gained recognition as a legitimate art form, celebrated for its significant aesthetic contributions.

The collaboration of these four elements contributes to the formation of a vibrant and multifaceted culture within hip hop. The aforementioned elements establish a framework that enables individuals to articulate their thoughts, exchange experiences, and engage with significant social concerns. The collaboration of these elements position hip hop as more than merely a musical genre; it emerges as a social movement with profound impact and importance. Hip hop serves as a platform for communities to come together, honor their identities, and promote constructive transformations within society.

## The Cultural Integration Process through SRF Hip-Hop Musical Practice

SRF emerges from a hybrid process that innovatively merges traditional Batak music with the hip-hop genre. By incorporating Batak culture into hip-hop, SRF adopts a comprehensive strategy through various interconnected musical elements. The four primary components that facilitate this cultural integration are:

### 1. Discovering each Genre

The first action undertaken by SRF in the cultural integration journey involved a thorough exploration of the defining traits and core elements of the two genres to be integrated: traditional Batak music and hip hop. The study identified components of Batak music, including traditional instruments, rhythmic patterns, unique melodies, and the cultural values embedded within them. Moreover, SRF grasped the essential elements of hip hop, including rhythms, vocal delivery styles, sampling methods, and contemporary music production techniques. This phase was essential to guarantee that the integration transcended superficiality, genuinely merging the core elements of both musical traditions in a sincere and impactful approach.



## 2. Selecting the suitable traditional and modern instruments

Upon analyzing the distinct features of each genre, SRF identified the most suitable traditional Batak instruments alongside modern hip hop instruments for their integration. In selecting traditional instruments like Taganing, Sulim, Sarune Bolon, Hasapi, and Ogung, emphasis was placed on their unique auditory qualities and their role in reinforcing the Batak cultural identity. In the meanwhile, modern instruments like hip-hop turntables, keyboards, and acoustic guitars are used to create a dynamic beat. This selection considered the appropriateness of the sounds and the instruments' capacity to enhance one another, resulting in a cohesive and harmonious blend.

## 3. Arrangement and Balancing

Following the selection of instruments, the subsequent phase involves arranging the music to achieve a harmonious balance between both modern and traditional elements. The SRF plays a crucial role in identifying the elements of traditional instruments that should be emphasized while also recognizing those that should be minimized to ensure harmony with the hip hop components. SRF selects a hip hop beat that effectively complements traditional Batak rhythms. This approach necessitates ongoing experimentation and refinement to ensure that both components harmoniously coexist, resulting in a complex yet enjoyable auditory experience. Through this approach, SRF preserves its authenticity while retaining the unique features inherent to both genres. "In instances where these instruments are integrated and a clash occurs, it becomes necessary for one of the instruments to yield; this may involve decreasing the tempo of the taganing or potentially lowering the intensity of the hip hop" (Interview with Awenz, February 3, 2025; author's translation).

## 4. The Use of Batak's Lyrics with Hip-Hop Style

The lyrics used by SRF are crafted and presented in a unique hip-hop rap manner: characterized by rhythm, speed, and expressiveness. The use of the Batak language within this hip-hop genre serves as a powerful medium for expressing cultural values, narratives, and social commentary to audiences, simultaneously promoting the Batak language and its cultural heritage to a broader group of people. The energetic rap style enhances the appeal of the lyrics, making them more relatable and accessible to younger audiences.

## 5. Integrating Batak Expressions with Hip Hop Vibes in Performance

Alongside music production, SRF integrates Batak cultural elements into their stage performances. The performance incorporates Batak cultural idioms, prominently featuring the taganing instrument, which constitutes 80 percent of the cultural symbols represented on stage. Additionally, ulos and garments adorned in the traditional colors of red, black, and white are utilized, alongside hip-hop style accessories like necklaces and hats (Djulianto & Genep Sukendro, n.d.). This enhances the cultural narrative they aim to express, transforming their performance into more than merely a music concert; it becomes a vibrant and pertinent cultural celebration. Through the progression of these stages, SRF has effectively achieved a thorough and significant cultural integration, positioning hip hop music as an effective medium for the advancement of Batak culture within a contemporary framework. This process additionally creates possibilities for other musicians to gain insight into the depth of local culture via global music genres (Study S- et al., n.d.).

From a hybrid theory perspective, SRF's work exemplifies the synthesis of distinct cultures, resulting in the emergence of a new culture and identity. In this instance, hip hop has lost its purity due to the integration of indigenous Batak music components, which contributes to the uniqueness of SRF. This integration does not compromise hip hop's individuality as a form of expression; rather, it positively influences the evolution of hip hop music overall. Thus, SRF has the potential to enhance the diversity and intrigue of hip hop music by introducing new colors and deeper dimensions. SRF demonstrates that hip hop can harmoniously integrate with different musical genres, including traditional music, while retaining its fundamental substance.

## The Analysis of the Musical Elements in "Boru Ni Raja"

Homi K. Bhabha, in his writing "The Location of Culture," discusses the cultures of both the colonizer and the colonized, as well as the dynamics that emerge from their interaction. The convergence of two distinct cultures generates a new identity. This identity is not only an integration of two cultures, but the outcome of an exchange of influence and adaptation between traditional and modern civilizations. In this instance, SRF has established a

new cultural hybridity, arising from the integration of traditional and modern music.

The integration is evident in one of SRF's curated pieces, specifically the track titled "Boru Ni Raja." This track was crafted by Alfred Reynaldo Sitanggang, a member of the SRF Rapper, and subsequently arranged by Awenz along with other SRF members. "Boru Ni Raja" originates from the Toba Batak language, signifying the offspring of royalty, specifically referring to a daughter. The profound significance highlights the reverence and esteem afforded to Batak women, who are seen as courageous, resilient, self-sufficient, and steadfast in their commitment to upholding Batak traditions and heritage.

In 2014, Alfred Reynaldo relocated to Bandung to pursue his studies at a private university. During that time, he made a close relationship with a Sundanese woman and subsequently introduced her to his parents. After hearing his parents say, "If I could be with this king, that's it," Alfred became motivated to create song lyrics and make music. During a work trip back to Pematangsiantar City, Alfred shared his song draft with Bang Awenz for revision, and together they deliberated on the most fitting music genre for the piece.



Picture 1. Interview with Alfred Rey Sitanggang

In 2015, this song maintained an easy-going musical quality and had not yet gained popularity across various social media or other platforms. Subsequently, this song experienced a rapid surge in popularity across various social media platforms, such as YouTube, Instagram, TikTok, and streaming services like Spotify. The song has garnered 12 million views and 88 thousand likes on YouTube, prompting a subsequent revision featuring a more sophisticated musical arrangement. The composition "Boru Ni Raja" exists in two distinct iterations, with the initial version released in 2015 and the subsequent version appearing in either 2017 or 2018. The composition "Boru Ni Raja" undergoes an examination through the perspective of Prier's theoretical framework as presented in his work titled "Ilmu Bentuk Musik."

#### Lyrics of the song "Boru Ni Raja" arranged by SRF:

##### Reffrain:

*Molo boi do boru Batak na ro pinarsittta rohami ale dongan*  
*Kalau bisanya gadis Batak yang diinginkan hatimu teman*  
*Asa pos roha damang dainang i mangaramoti sasude na diroham ale dongan*  
*Agar hati Bapak dan Ibu ikhlas memberkati semua yang kau impikan teman*  
*Nang didia peho boru batak mabo asa ria sasude naeng na ro*  
*Dimana pun kamu, wanita batak lah agar semua yang datang akan bahagia*  
*Sai denggan ma sai horas ma sai horas horas horas*  
*Boru ni Raja i*  
*Semoga bagus dan semua horas, Semoga horas horas horas putrinya Raja*

##### Verse 1 (Rap):

*Horas ma boru batak mabo unang sai silebani ai boru batak ma bo*  
*Horas, gadis*  
*Horas lah, gadis Batak saja, jangan lah gadis yang lain, boru Batak saja*  
*Nang didia pe ho nang diluat na dao asa tupa sasude marlas ni roha na ro*  
*Dimana pun kamu walaupun di daerah yang jauh, Agar semua yang ada berbahagia*  
*Sai denggan ma sahat parbinsar ni ari*  
*Semoga bagus sampai hari yang akan datang*  
*Sai horas ma di iring Tuhan ganup ari simbora ma pulguk sai pulguk di lage lage*  
*Semoga selalu diberkati Tuhan setiap hari*  
*Sai torang ma tutu huhut horas jala gabe*  
*Semoga selalu bersinar, horas, dan semuanya tercapai*

##### Reffrain:

*Molo boi do boru Batak na ro pinarsittta rohami ale dongan*  
*Kalau bisanya gadis Batak yang diinginkan hatimu teman*  
*Asa pos roha damang dainang i mangaramoti sasude na diroham ale dongan*  
*Agar hati Bapak dan Ibu ikhlas memberkati semua yang kau impikan teman*  
*Nang didia peho boru batak mabo asa ria sasude naeng na ro*  
*Dimana pun kamu, wanita batak lah agar semua yang datang akan bahagia*  
*Sai denggan ma sai horas ma sai horas horas horas*  
*Boru ni Raja i*

*Semoga bagus dan semua horas, Semoga horas horas  
horas putrinya Raja*

Verse 2 (Rap):

*Boru ni raja do diau holan i saut diau  
Aku mau putri raja itu yang jadi pendampingku  
Dang adong be na asing ai boru batak do diau  
Tidak ada gadis lain karena gadis batak yang aku mau  
Ai tung umbagak pe dison umbagak pe disan  
Walaupun ada yang cantik disini, ada yang cantik  
disana  
Ai holan hodo hasian boru ni tulang na disan  
Hanya kamu lah sayang putrinya paman yang disana  
Ai bege ho ma maccai uli boru ni raja  
Dengarkanlah begitu cantik paras putri Raja  
Bereng ho ma maccai bagak do boru batak  
Kamu lihatlah begitu cantik Wanita batak  
Sai horas ma tu sude boru ni raja  
Horas untuk semua putri raja  
Asa pos roha damang dainang lao mangida hita  
Agar hati Ayah dan Ibu senang melihat kita*

Reffrain:

*Molo boi do boru Batak na ro pinarsittta rohami ale  
dongan  
Kalau bisanya gadis Batak yang diinginkan hatimu  
teman  
Asa pos roha damang dainang i mangaramoti sasude  
na diroham ale dongan  
Agar hati Bapak dan Ibu ikhlas memberkati semua  
yang kau impikan teman  
Nang didia peho boru batak mabo asa ria sasude  
naeng na ro  
Dimana pun kamu, wanita batak lah agar semua yang  
datang akan bahagia  
Sai denggan ma sai horas ma sai horas horas horas  
Boru ni Raja i  
Semoga bagus dan semua horas, Semoga horas horas  
horas putrinya Raja*

Verse 3 (Rap):

*Takkas pe jabu suhat takkas do jabu bona  
Takkas marboru raja takkas ma hita mamora  
Manang aha pe na masa di tonga tonga hita  
Apapun yang terjadi di tengah tengah kita  
Molo marboru raja pos roha jala setia  
Kalau mau putri raja harus yakin dan setia  
Hemmada hemmada hemmada Songon inong na di  
jabu  
Hemmada hemmada hemmada seperti ibu yang  
dirumah  
Horas ma horas ma horas ma Pinarsitta ni rohakku  
Horas lah horas lah horas lah yang diimpikan hatiku*

Pre-Coda:

*Dang tu silebani dibahen ho gabe dongan  
Tidak kepada gadis lain yang kamu buat pendamping  
Molo adong dope boru ni rajai  
Kalau masih adanya putrinya Raja itu  
Unang sai adong na asing di roham ale dongan  
Jangan sampai ada yang lain di hati mu ya teman  
Boru ni raja bahen ho gabe dongan  
Putri raja lah yang kamu jadikan sebagai pendamping*

Coda:

*Sai hemmada sai hemmada hem-mada tutu.*

### **An Analysis of the Performance in "Boru Ni Raja"**

The Siantar Rap Foundation, in the video clip performance of the song "Boru Ni Raja I," features a significant element that embodies the identity of their music group, specifically through the use of costumes. The significance of costumes in a performance cannot be overstated, as they play a crucial role in enhancing visual appeal and aesthetics, ultimately making the performance more captivating and pleasing to the audience's gaze. The video clip performance of the song "Boru Ni Raja I" features the Siantar Rap Foundation putting on casual attire that reflects the Batak cultural colors, prominently showcasing the colors black and white. The garments they wear feature the emblem of the Siantar Rap Foundation music group, prominently displaying a gorga carving at the center. Furthermore, they wear hats and utilize accessories to enhance the outfit, contributing to an overall hip hop aesthetic.



Picture 2. The Siantar Rap Foundation Costume in  
"Boru Ni Raja I" Song

(Source: YouTube Siantar Rap Foundation)

In the music video for "Boru Ni Raja I," SRF exhibits hybridity through attire and accessories, wearing casual garments adorned with Batak idiom colors, matched with necklaces and caps. During their performance, Siantar Rap Foundation uses costumes for visual and aesthetic improvement, including distinctive body gestures characteristic of rappers. Siantar Rap Foundation engages in many spontaneous gestures, each aligned with the speed and emotion of the music.



**The Siantar Rap Foundation Music Group aims to elevate Batak music, making it accessible to a broad and international audience**

### **1. Marketing Strategy Through Improving Works and Albums**

To enhance its cultural presence and identity, SRF continually adopts a strategy focused on refining its productions and albums. SRF is engaged in the production of Batak songs that reflect the unique style of the SRF music group, incorporating elements of hip hop into traditional Batak music. Hip hop music consistently incorporates Batak musical idioms, showcasing Batak culture through the use of traditional instruments like the taganing. This action reflects SRF's dedication to maintaining Batak culture in the age of globalization.

The integration of lyrics in the Batak language serves as an essential strategy to preserving cultural identity, enabling the SRF national community to express profound and significant messages for both the Batak and Indonesian society, while also promoting the Batak language and culture to a broader audience.

The increase in SRF's output and album releases can be attributed to partnerships with a diverse range of musicians and producers, alongside the strategic utilization of digital platforms for music distribution. This strategy enables SRF to connect with audiences from diverse backgrounds and areas, all the while promoting Batak culture on a national scale. A clear indication of the effectiveness of this strategy can be seen in the excitement of a fan from Pematangsiantar (Sari Simanjuntak, February 3, 2025), who looks forward to each new release from SRF with great enthusiasm.

### **2. Promotion Strategy Through Appearance**

SRF's forthcoming strategy involves the promotion of live performances by engaging in active performances in cities beyond its home base of Pematangsiantar. SRF has showcased its talents in prominent urban centers including Jakarta, Yogyakarta, Bandung, and Semarang, in addition to participating in a range of music festivals and cultural gatherings.



*Picture 3. Siantar Rap Foundation at the Nusantara Tea Festival  
(Picture by: Multimedia Team Siantar Rap Foundation, 26 May 2024).*



*Picture 4. Siantar Rap Foundation at the BK Fest event  
(Picture by: Multimedia Team Siantar Rap Foundation, 9 September 2024)*

### **3. Promotion Strategy Through Digital Media**

SRF consistently utilizes a promotional strategy using digital media as a crucial initiative to enhance the exposure and popularity of its music. SRF prioritizes the development of engaging and high-quality music videos as a critical promotional tool in addition to music production with each new song release. Subsequently, these recordings are extensively distributed on social media platforms such as Facebook, Instagram, TikTok, and Spotify. SRF's unique hip hop music is clearly illustrated by the substantial audience engagement with its music, reflected in the impressive number of viewers and listeners drawn to SRF's tracks.

In addition, SRF utilizes visuals to introduce themselves. Their attire consistently reflects elements of Batak culture. During national events, SRF adorns themselves with ulos, a traditional Batak woven cloth (Kasus et al., 2017), representing the essence of Batak culture. During community gatherings, SRF wears attire that reflects the colors associated with Batak identity: red, white, and black. This solidifies their identity as a music group rooted in Batak culture.

## CONCLUSIONS

The manifestation of cultural hybridity is distinctly observable in the work of SRF. SRF integrates hip hop styles in an insightful way, skillfully integrating them with Batak instruments. Through this creative approach, SRF has succeeded in creating a new space of expression that represents the identity of the younger Batak generation amidst the currents of globalization and modernization.

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