

Revitalization of the *Gendang Binge* as Identity Karo Langkat Arts

Adina Sembiring¹, Uyuni Widiastuti², Hendy Obed Sembiring³, Ewin Johan Sembiring⁴, Eben Haezarni Telaumbanua⁵

^{1,2}Faculty of Languages and Arts, Universitas Negeri Medan, Indonesia

^{3,4}Sekolah Tinggi Theologi Sumatera Utara, Indonesia

⁵Sekolah Tinggi Agama Kristen, Tarutung

adina_matheny@yahoo.com

Abstract

The revitalization of the Gendang Binge was carried out due to the loss of the main function of the Gendang Binge in traditional Karo Langkat arts due to the dominant influence of the keyboard in various traditional ceremonies in the Karo Langkat community. The drums of Binge are made of old jackfruit wood which is dried first so that the sound of the drums does not change after the skin is attached. The Binge drum is divided into 2 types, namely the Indung drum and the children's drum. Gendang Binge indung is 19 cm long, with a top cover of 12.5 cm and a bottom cover of 6.5 cm, while the drum for children is 19 cm long, with a top cover of 10 cm and a bottom cover of 8 cm. The material used for the membrane or skin for the Binge drum is napuh skin (a type of endemic animal rabbit) in the Karo highlands, while to tie the skin to the wood used cowhide and for sticks using kaffir lime wood. Some of the techniques in playing Gendang Binge include: Tang and Tih are used to produce the sound of the Gendang Binge ovary, while for Tang and Cek to produce the sound character of the children of Gendang Binge. To produce Tang in the ovary of the Gendang Binge, the large stick must be struck on the edge of the drum, while for Tih the large stick is struck right in the middle of the membrane of the Gendang Binge. To produce a Tang sound from the child's Gendang Binge, the stick is hit on the edge of the lips and must hit the membrane, while to produce a Check sound, the drum stick is hit and pressed at the same time in the middle of the membrane.

Keywords

revitalization; drumbing;
identity; Karo Langkat



I. Introduction

The Karo ethnicity is one of eight ethnic groups in North Sumatra Province. In general, the Karo people live in the highlands (gugung), but since the migration a few hundred years ago, the Karo people have spread to several areas in North Sumatra, such as upstream Langkat, upstream Deli Serdang, and parts of Dairi, Rambe (2017).

The Karo people in Langkat Regency are called Karo Jahe, while the Karo people in the highlands (Karo Regency) are called Karo Gugung. These regional differences do not make the Karo people distinguish between Karo Jahe and Karo Gugung. Culture and customs are still adhered to as they are known with the Panca Marga or Marga Silima, namely spreading the clans of Selima (Karo-Karo, Sembiring, War-angin, Tarigan and Ginting) to the Langkat area.

Some of the musical instruments in these two regions are almost all the same, the only difference is in Drum Binge, because Drum Binge only owned by the Karo Jahe community. Drum Binge is part of the musical instrument in Karo art which is different in size from the Karo drum. The Binge drum has a larger diameter, both the ovarian drum and the child's drum. Binge drums are also more commonly found in the Karo Langkat area. According to several sources, Gendang Binge comes from the Karo Langkat community, whose existence is now almost extinct.

Drum Binge very rarely exposed to Karo art because it may be located in the Langkat Regency area whose population is more dominated by the Malay community. Currently, it is very rare to see Gendang Binge participating in various traditional ceremonies, rituals, and weddings. The development of the times and the acculturation between tribes in the Langkat area to Gendang Binge is decreasing, one of which is due to the influence of the emergence of electronic keyboard music that can be programmed to resemble the sound of Gendang Binge with a variety of more interesting musical variations, Barus (2014).

Musical data related to Gendang Binge is also very minimal, which can be found in various Karo cultural archives. This condition shows how little interest the Karo people have in the existence of Gendang Binge. Seeing this condition, it is necessary to revitalize the Gendang Binge so that the existence of Gendang Binge is not completely extinct and eventually extinct from the traditional Karo ethnic arts. Revitalization is the process of reviving, Sri Edi Swasono, (2002).

While there are still those who understand and can make a Binge Drum in Namo Tatong Village, Langkat Regency. The Binge drum created in this village is true to its original form. The Gendang Binge that has been produced can be played with musical compositions that use the Gendang Binge rhythm approach so that the Gendang Binge game system is documented. Therefore, this research really needs to be done so that the existence of Gendang Binge does not become extinct and can be passed on to the young people of the Karo ethnic community.

Revitalization is a process or method or action taken to revive something that has not been previously exploited or used properly. Revitalization can mean making actions vital or very important and indispensable, so that revitalization can be concluded as a method used to make something crucial become more empowered and increase its vitality value. Revitalization itself is not something that is only oriented to the completion of physical beauty, but must also be complemented by improving the economy of the community and introducing the existing culture. To carry out revitalization, community involvement is needed. The involvement in question is not just participating to support aspects of formality that require community participation, besides that the community involved is not only the community in the environment, but the community in a broad sense (Laretna, 2002).

Karo traditional musical instruments are generally used to accompany traditional ceremonies, ritual ceremonies and for entertainment, which are divided into two forms of ensembles, namely the Gendang Lima Sendalan Ensemble and the Sendalan Telu Ensemble, Sembiring (2020). The musical instruments that are part of the Sendalanen Five Gendang Ensemble consist of: Sarune, Singanaki and Singindung, Gung and Penganak. The musical instruments that are incorporated in the Sendalanen Telu Drum Ensemble consist of: Keteng-keteng, kulcapi, bowls

In general, the Karo traditional music ensemble consists of two, namely the five sendalanen drum ensemble and the telu sendalanen drum ensemble often played by the Karo people who are in the mountains (Karo Gugung). The Karo Langkat community also

plays the same traditional musical ensemble, but there is the addition of a drum called Gendang Binge. The Karo Langkat community uses the Gendang Binge for ritual ceremonies or traditional ceremonies that are used as a medium to express feelings with various appreciations that they do.

Art is part of a culture that has universal values, meaning that it can be accepted by people with different cultural backgrounds. Art is the result of a human creation process that aims to provide inner satisfaction in every human life. According to Kuntjaraningrat (2009) art is a complex of ideas, ideas, values, norms, and rules in which the complex patterned activities and actions of humans in society are usually in the form of human-made objects.

From very high levels of aesthetic value to very simple works of art all have the same function as self-enlightenment in the mind of every human being. art is a beautiful work which is the result of human cultivation in fulfilling the needs of his soul, Banoe, (2003). Art is something that has elements of ideas, activities, and artifacts. Ideas can be interpreted as a form of art as a complex of ideas, ideas, values, norms, rules and so on. While activities can be interpreted as a complex of activities and patterned actions of humans in art. And finally artifact can be translated as a form of art through the work produced by humans.

II. Research Methods

This research approach is qualitative with the type of research study and exploration of the creation of works of art. The process of searching for data and information is done diachronically to find out in a sequential and complete manner about the creation of the Gendang Binge (Drum Indung and Gendang Anak). Research using data Primary data and secondary data. Primary data were obtained through in-depth interview techniques and participatory observation aimed at finding the accuracy of the data, which was also followed by conducting focus group discussions in formulating and establishing concepts in the creation of Gendang Bingei (Gendang Indung and Gendang Anak). Secondary data is obtained from other sources, such as books, records, journals, or from other sources in order to support research data.

In qualitative research, data collection is carried out in natural settings (natural conditions), primary data sources and data collection techniques are more on participant observation, in-depth interviews and documentation. Catrine Maeshall, Gretchen B Rossman in Sugiono (2019) said that “the fundamental methods relied on by qualitative, researchs, for gathering information are, participation in the setting, direct observation, in-depth interviewing, document review. In this case, Nasution in Sugiono (2019) states that data analysis has started since formulating and explaining the problem, before going into the field, and continuing until the writing of research results. Data analysis becomes a guide for further research until, if possible, grounded theory.

Data analysis in qualitative research is carried out before entering the field, during the field and after in the field. In this case, Nasution in Sugiono (2019) states that data analysis has started since formulating and explaining the problem, before going into the field, and continuing until the writing of research results. Data analysis becomes a guide for further research until, if possible, grounded theory.

In this study, the data analysis technique was carried out by categorizing and analyzing primary data and secondary data through expert discussion. Next, formulate the concept and model of the creation of Gendang Bingei (Drums of the ovary and Gendang of children). Interpretation of research data is carried out to interpret the data that has been compiled, processed, and presented into conclusions that can be understood by the reader.

Drawing conclusions in this study is by adjusting the hypothesis with the research results that have been found, whether it is appropriate or not, and so on. The most important thing for researchers to understand is that drawing conclusions on research results is objective and based on valid data. In addition, the language and discussion used is not long-winded, so that the reader is not difficult to understand.

III. Discussion

3.1 Revitalization *Drum Bingein Karo Rare Arts*

Drum Binge made of old jackfruit wood. Jackfruit wood must be dried first so that the sound of the drum does not change after the skin is installed. The Binge drum is divided into 2 types, namely the Indung drum and the children's drum. *Gendang Binge indung* is 19 cm long, with a top cover of 12.5 cm and a bottom cover of 6.5 cm, while the drum for children is 19 cm long, with a top cover of 10 cm and a bottom cover of 8 cm.

The skin used for the membrane or skin for the Binge drum is *napuh* skin, a type of rabbit endemic to the Karo highlands, while cowhide is used to bind the skin to the wood. The sticks or bats are made of kaffir lime wood.



Figure 1. Indung Binge Drum



Figure 2. Children's Binge Drum



Figure 3. Indung Binge Drum Sticks



Figure 4. Children's Binge Drumsticks

3.2 Type and Shape *Drum Binge*

Drum Binge, it is divided into two forms, namely the idung drum and the child's drum. To distinguish the ovary drum and the child's drum, it can be seen from their shape. The ovary drum consists of only one intact part, while the child's drum has two separate parts, one with the size of the usual binge drum and the other a small drum that is right next to it which is called the child.



Figure 5. Ovarian Drum



Figure. 6. *Children's Drum*

3.3 Function of Drum Binge

The function of the gendang binge instrument in the drum in the Karo community is as an accompaniment in a report or song. In general, this binge drum is only played in some areas where the Karo people live. This drum binge is played during traditional ceremonies such as weddings and also death ceremonies in the Karo tribe. Recently *Drum Binge* it is rarely found as a result of the absence of the next generation and also this binge drum maker is not much anymore.

3.4 Binge Drum Making Material

Drum Binge made of wood which is shaped in such a way according to its characteristics. In general, Drum Binge consists of several materials. The trunk is made of wood, namely jackfruit wood, the upper part is made of mouse deer lecture which is the part that is beaten to produce a drum sound and the retainer part between the mouse deer skin and the wood is made of buffalo skin.

There are two types of drums, including the idung drum and children's drum. Both musical instruments are made of the same material. In general, the size of the two types of instruments is at least 40 cm so that the sound produced is good. Selection of the type of bamboo to be used as a drum binge instrument should have a minimum diameter of 3-5 cm. The reason is because with that length the sound produced is better and the character of the sound will match the character of the binge drum instrument.

To make a Gendang Binge instrument, the wood that has been selected should be dried for at least 1 week in a standing position so that the dried wood can produce a better sound and does not change the character of the sound. After drying, the stem is formed first. After that, you will enter the installation stage of the upper lid of the Binge Drum which is made of mouse deer skin.



Figure 7. *Drum Binge (Wood, Mouse Deer Skin and Buffalo Skin)*



Figure 8. Close Installation Process of Drum Binge

After that, it will be continued with the installation of followers between the deer skin and the trunk *Drum Binge* tied by buffalo skin.



Figure 9. Follower Installation Process of Drum Binge

3.5 Bingei Drum Making Equipment

Some of the equipment used in the manufacture of instruments *Drum Binge* is as follows:

1. Machete



Figure 10. Machete

The function of the machete is to cut and smooth the wood that has been provided previously.

2. Saw



Figure 11. Chainsaw

The function of the saw is to cut wood if the size of the wood exceeds the desired one

3. Eyebrow Knife



Figure 12. Eyebrow Knife

An eyebrow knife is used to brush the wood so that the wood surface is cleaner and neater.

4. Iron Hammer



Figure 13. Iron Hammer

This hammer is used to pry parts of wood to make holes from the top of the wood to the bottom of the wood

5. Ruler



Figure 14. Ruler

This ruler is used to measure the length and width of the wood so that the bingie drum that is made fits properly

6. Whole Tool



Figure 15. The Entire Bingie Drum Making Tool

3.6 Game Techniques *Bingie Drum*

Similar to the technique of playing other percussion instruments, the Gendang Bingie instrument is also played by hitting it, but the grip strength on the stick must be held properly and not too strong. There are two important techniques in playing the sticks on the Gendang Bingie instrument, namely by hitting like a percussion instrument in general. In the Gendang Bingie Indung, the way to hit it is to hit the circular part of the lid of the drum bingie to produce a ticking sound and at the same time it is useful as a regulator of the low point of the timbre produced by the drum. Then to produce the timbre of tak and tih, they are beaten with sticks in the right and left hands. However, when played simultaneously the sound produced can be adjusted the high and low sound of the Bingie Drum.

To play *Drum Bingie* There are several initial techniques that must be mastered, namely techniques to produce maternal and child characters and how to sit using *Drum Bingie*. In terms of the sound of *Drum Bingie* the main thing to master is the technique for

producing Tang, Tih and Check sounds. To make it more clear, it will be explained as follows:

- a. *Tang sound* and Tih, used to produce sounds from the ovaries *Drum Binge*.
- b. The sound of Tang and Check, to produce the sound character of the child *Drum Binge*.
- c. Tang sound in the ovary *Drum Binge*, the large stick must be hit on the edge of the drum lip.
- d. Tih sound, the big stick is hit right in the middle of the membrane *Drum Binge*.
- e. The sound of Tang, from the child of the drum binge stick being hit on the edge of the lips and must hit the membrane.
- f. Check sound, drum sticks are hit and pressed in the middle of the membrane.

For a sitting position to play *Drum Binge* also different from the drum gugung. The sitting position in the game of Drum Binge is with your legs crossed while sitting. The position of the right foot is above the shoulder of the left foot. Indung Gendang Binge is tucked between the legs as shown below:



Figure 16. *Sitting Position Playing Drum Binge (Mother)*

In the children's drum game, the right hand is in charge of hitting the big drum and the left hand is in charge of hitting the small drum next to it. A large drum will produce a tang timbre and a small drum will produce a check sound. As for the children, the binge drums are placed parallel to the players as shown below:



Figure 17. *Mother's Drum Game*



Figure 18. Kids Drum Game



Figure 19. Sitting Position Plays Drum Binge (Child)

A good position to play the Binge Drum instrument can be done according to the following figure:

a. Sitting position



Figure 20. Sitting Position and Laying Drum Binge

b. The Position of Holding the Sticks Keteng-Keteng



Figure 21. Position of Holding the Stick Drum Binge

IV. Conclusion

4.1 Conclusion

The revitalization of the Binge Drum was carried out due to the loss of its main function Drum Binge in traditional Karo Langkat arts due to the influence of the keyboard which is so dominant in various traditional ceremonies in the Karo Langkat community. Drum Binge made of old jackfruit wood that is dried first so that the sound of the drums does not change after the skin is installed. Drum Binge is divided into 2 types, namely the Indung drum and the child drum. Drum Binge The ovary is 19 cm long, the top cover is 12.5 cm and the bottom cover is 6.5 cm, while for Drum Binge The child is 19 cm long, the top cover is 10 cm and the bottom cover is 8 cm. Materials used for membranes or skins for Drum Binge is napuh skin (a type of endemic animal rabbit) found in the Karo highlands, while for tying the skin to the wood it is used ox skin and for sticks kaffir lime wood is used.

Some Techniques in playing Drum Binge Among them are: Tang and Tih are used to produce sounds from the ovaries Drum Binge, while for Tang and Cek to produce sound characters from children Drum Binge. To produce Tang in the ovary Drum Binge, the big stick must be hit on the edge of the drum lip, while for Tih the large stick is hit right in the middle of the binge drum membrane. To produce the sound of Tang from the drum, the sticks are hit on the edge of the lips and must hit the membrane, while to produce the sound of Check, the drumsticks are hit and pressed in the middle of the membrane.

4.2 Suggestion

Revitalization Drum Binge has never been done by anyone, therefore researchers are interested in vitalizing it (remaking) so that it can be used in rituals for the Karo people and does not rule out the possibility of learning the art of music in schools or collaborating with traditional Karo music artists who are always used in ritual ceremonies or other entertainment performed by the Karo people. Expected Drum Binge can be preserved by introducing it to the Karo people so that it avoids extinction

References

- Banoe, Pono. 2003. Kamus Musik, Kanisius, Yogyakarta.
- Amitya Kumara, Nurmia Evasanti, 2015, Bermain Musik Ansambel dan Perilaku Asertif dalam Belajar Sight Reading, Gadjah Mada Journal Of Psychology Volume 1, No. 2, Mei 2015: 82 – 95 Issn: 2407-7798 82 E-Jurnal Gama Jop
- Hastanto, Sri, 2002, Kajian Musik Nusantara II, Surakarta: ISI Press Surakarta
- Sembiring Adina (2020), Keteng-Keteng Development of Three Bamboo Sections, (BIOHS) Journal Journal ISSN: 2685-3868(Online), 2685-1989(Print) Vol. 2, No. 3, October 2020, Page: 698-705.
- Sunarto, B. 2013 Epistemologi Penciptaan Seni, Idea Press Jogjakarta.
- Sugiyono, 2018, Metode Penelitian Kuantitatif Dan R&D, Bandung: Alfabeta
- Suroso Panji, 2018, Model Creation of Musical String Instrument Based On Ethnic Diversity in North Sumatera. BIRCI Journal Vol 1, No 4, Hal 124 – 135.
- Sembiring, Adina, Atc, 2020, Keteng-Keteng Development Of Three Bamboo Sections, Journal ISSN: 2685-3868(Online), 2685-1989(Print) Vol. 2, No. 3, October 2020, Page: 698-705.
- Sembiring, Adina, Dkk, 2020, Penciptaan Keteng-Keteng Elektrik Telu Ngawan, Jurnal Virtuoso Vol 3, No 2 Universitas Negeri Surabaya.
- Suroso, Panji, etc, 2020, Organology Development and Electrification of Stringed Musical Instruments Based on North Sumatra's Ethnic Diversity In An Effect To Respond To The Challenges Of The Development Of The Music Industry. IC2RSE
- Tambayonh, Japri, 1992, Estetika Musik, Jakarta: Cipta Adi Pustaka