

## Creation of 'Rentak Sumut' Dance Music as a Tourism Icon of North Sumatra

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### ABSTRACT

*This research work aims to findout a new method of creating dance music 'Rentak Sumut' which is rooted in music local traditions of North Sumatra. The objectives of this research are to finding the method of creating dance music 'Rentak Sumut' as an icon of Sumatran tourism North and finding the method of promoting dance music 'Rentak Sumut' as an icon North Sumatra tourism. The method used in this research is a qualitative approach. The process of searching for data and information is carried out with the interview method deeply to the traditional musician of North Sumatra as informants. The study found that 'Rentak Sumut' dance music uses a dance rhythm that comes from music Malay tradition in the 6/8 bar with a medium tempo. Song lyrics describe nature, culture and geography of North Sumatra entirely. North Sumatra Rentak dance music is applied in various communities.*

### KEYWORDS

*Dance Music  
Tourism  
North Sumatera*

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### INTRODUCTION

According to the Law of the Republic of Indonesia Number 10 of 2009 concerning tourism, tourist attraction is everything that has uniqueness, beauty and value in the form of a diversity of natural, cultural and man-made wealth that is the target or destination of tourist visits. The natural beauty, flora and fauna, ancient relics, historical relics, as well as arts and culture owned by the Indonesian people are the resources and capital for tourism development to increase the prosperity and welfare of the people.

Cultural resources that can be developed into tourist attractions include: a) Historical buildings, sites, monuments, art galleries, ancient cultural sites and so on; b) Contemporary engineering and sculpture, architecture, textiles, arts and crafts centers, design centers, artist studios, film industry, and so on; c) Performing arts, drama, ballet, folk songs, street theater, photo exhibitions, festivals and other special events; d) Religious relics such as temples, temples, mosques, sites and the like; e) The activities and ways of living of the local community, the education system, studios, traditional technology, ways of working and the local system of life; and f) Travel to historical places using unique means of transportation (Pitana, 2009).

Tradition is something that displays the past in the present, so that the culture of a society in the conception of tradition is a continuation of the past for the present and the future (Purba in Widiastuti, 2022). Traditional music is music that is passed down from generation to generation and is sustainable in the community of a region, in this tradition it also implies a culture that cannot be separated from the past. According to Sedyawati (in Widiastuti, 2022) traditional music is music that is used as a manifestation of cultural values that are in accordance with tradition.

Traditional music and dance as part of the culture in North Sumatra is no doubt beautiful. The eight indigenous ethnicities – Malay, Toba, Karo, Simalungun, Mandailing, Pak-Pak, Nias, and Angkola - have their own unique music and dance culture. For example, ethnic Malays are known for the music and dance of Zapin, Mak Inang, or Serampang. The Toba ethnicity is famous for its Tortor dance culture. Meanwhile, for the Nias ethnic group, there is the Maena dance. However, the arts of music and dance only represent the centrality of their respective ethnic cultures.

This study is intended to package the traditional musical heritage of the eight indigenous ethnic groups in North Sumatra into one dance music product entitled 'Rentak Sumut' as an icon of North Sumatra tourism. Rentak is a term for the rhythm or rhythm used in the musical treasures of the archipelago, especially North Sumatra. Rentak can also mean 'simultaneously' or 'simultaneously'. So, apart from being a musical creation, this 'Rentak Sumut' music also contains a message that we move together in rhythm to build North Sumatra.

Based on observation of the previous research, the writer found that there was once music and dance that became the icon of the city of Medan, namely the song 'Medanku Sayang' which was created into 'Ahoori Dance'. These songs and dances are packaged in the Zapin Melayu sequence and have succeeded in becoming an icon for the city of Medan for approximately two years since 2019. However, when it comes to the multi-ethnic order of North Sumatra, no music and dance products have been recognized as cultural icons together.

This research was conducted to formulate the above problems in order to find an alternative solution. Namely, by combining the various ranges of traditional music in North Sumatra into a single work of dance music. Creating a dance music concept that combines Malay, Karo, Toba, Nias, Simalungun, Dairi, Pak-Pak, and Angkola in one hybrid artwork that represents ethnic diversity in North Sumatra, both in terms of music and lyrics. In many literatures, the ethnic groups in North Sumatra are often grouped into several sub-tribes or Puak, along with other tribes such as Malay, Toba Batak, Simalungun, Angkola, Pak-Pak, and Mandailing (Rifandi, 2021: 219). With applied research on the creation of the North Sumatran Rentak dance, it is hoped that a creative and innovative product will be born that can be applied as an icon in the North Sumatran cultural tourism industry through art studios or cultural tourism loci in North Sumatra.

The process of creating a musical work is something that is important to understand and to get special attention in order to gain an in-depth understanding of the musical creativity of each composer, who is different in creating a work of musical composition. For this reason, in-depth investigations and research on the process of creating musical works are carried out to describe and see what are the creative ideas of several composers, which are then sought for patterns that often occur and become a benchmark for composers in creating musical works. Reynold (2002:19) explains A musical work is achieved gradually over time in a manner that doubtlessly varies for each composer: part discovery, part construction, even admittedly, part contrivance and also part sheer undirected bumbling. There is a necessary (though by no means uniform) staging involved in the process of completing a musical composition.

From what Roger said, it was explained that there was a process that occurred gradually for each composer in creating a piece of music, which of course varied from one composer to another. As for these stages in general as stated by Routledge (1926:26) in his book entitled *The art of thought*, namely preparation incubation, illumination and verification.

These stages are not a standard stage, there will be changes and differences from each creator in accordance with the wishes and conveniences he believes in,

Sunarto (2013) emphasized that the creation of works of art involves three elements, namely (1) knowledge, (2) activity, (3) method. The aspect of knowledge, whose manifestation is in the form of thoughts, is in the form of an inner dialogue process that uses abstract ideas about certain objects which are the wealth of one's knowledge. Aspects of activity, in the form of activities, liveliness, and busyness of art creators in formulating artistic expression formats, which arise from thoughts about knowledge in the form of abstract ideas about certain objects. Furthermore, the method is in the form of techniques and rational procedures to conceptualize and realize the values of goodness, beauty and truth that exist in that thought so that it becomes a form of artistic expression that is empirical, symbolic and can be enjoyed.

Kholid, in the Journal of Art Studies and Creation (2006) describes the process of creating music into several stages:

1. Founding Idea, the process of creation mainly starts from interest, desire or desire to create which then gives rise to an idea. From these ideas finally obtained a variety of questions such as: "What", meaning what will be done. When it comes to what to do,
2. Concept, concept is the elaboration of predetermined ideas.
3. Exploration of Sound, Exploring the sound of each instrument to be used, then the results of the exploration are then arranged according to the compositional framework that has been planned. Exploration of sound is needed to better explain the character of the works composed by composers, because there is a possibility that ideas and concepts may not match what we expect when expected in sound form. After the exploration process, it is then written in the form of a composition outline. Composition framework can be notation (block notation, numbers or symbols) or rote.
4. The cultivation of applying and developing musical ideas from basic forms to more complete forms as well as harmonic arrangements (arrangements) with all musical parameters. This needs to be considered for a balance in a piece of music, for example apart from considering the range of tones that can be played by each instrument, it is also about considerations regarding the development of motifs, structures, forms, dynamics, sound colors, including the playing techniques to be used in each instrument.

Music has many forms and functions. Aside from being an independent work of art, music also functions as a collaborative art for other works of art. According to Allam P. Meriam (1964) there are several functions of music, namely: a) As a means of entertainment, music functions as a means of entertainment; b) As a means of communication, music as a means to communicate with other people, especially people from different countries; c) As an offering, music is a symbol of community culture; d) As a physical response, music can also be used to accompaniment to rhythmic activities and to evoke soul emotions; e) As harmony with community norms, social norms or playing a role in social morality; f) As a social intuition and religious ritual, music can provide social and religious contributions; g) As a means of survival and cultural statistics, participates in preservation for the continuation and stability of culture; and h) As a form of integration and community identity.

Sumandiyo Hadi added the following functions of music: 1) Music as a motion accompaniment; 2) Give an illustration or description of the atmosphere; 3) Music helps reinforce the expression of movement; and 4) Other additional functions, namely as a

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stimulus for dancers. In the form of collaboration with other types of art, Prof. Vincent McDermott (2013: 37) explains "Music functions as multimedia, what is meant by multimedia music is that it can be combined with other media such as lyrics, theater, dance, and ceremonies. The music used in this medium is different from the approach to instrumental music. For multimedia music, musical instincts are limited by factors outside of music, namely other media.

From the several studies above it is clear that the form of presenting music is not limited to independent art but can also be enjoyed as multimedia art. One of them is dance music. Music and dance are two types of art that are closely related. The presence of music in dance is a particular attraction for dance stylists and connoisseurs. For this reason, the existence of music in the process of composing dance is a necessity for every dance artist and art connoisseur in general.

According to Doris Humphrey (1983:12), "Dance is not an art that stands alone. She is like a princess who always needs a sympathetic partner, namely music. With this simple premise, you can find a number of types of music that can be used as accompaniment to a dance. Choosing music is not an easy thing to do. The cultivation of music in dance works must really be carried out by bringing together ideas, themes and concepts in dance.

Furthermore, Drs Marzam, M.Hum explained several types of dance music. First, dance music is music that is specially composed to accompany social dancing. Second, dance music is music [maybe any kind of music] that is played specifically to accompany social dancing. Third, dance music is music that is specially composed and played specifically to accompany social dancing.

If so, it is implied that dance music does not have to be specially composed beforehand. But it can be taken from an existing musical composition so that the music can only be played as a dance. Of course, on condition that the music matches the dance. In summary, it can be concluded that dance music can be created by several methods, namely 1) music is created simultaneously with dance 2) music is created inspired by dance 3) music becomes the inspiration for dance.

In the presentation of dance including traditional folk arts according to Jazuli (1994:10-12), the role of music is grouped into three, namely: 1) Music as accompaniment or support, here the role of music is to accompany or support dance performance, so it does not determine the content of the dance much; 2) Music as a giver of the dance atmosphere, namely the role of music is very large in presenting a certain atmosphere in accordance with the work on the dance, and the atmosphere includes great, sad, happy, calm, confused, rowdy and so on; and 3) Music as an illustration or introduction to dance means that the role of music is not always to follow the movements of the dance and to provide an image and meaning contained, to emphasize certain parts and help create a certain atmosphere as desired by the dance work.

Marketing Communication Strategy of Medan City Tourism Office in Introducing Ahooi Dance as a New Branding for Medan City, Elok Perwirawati and Elisabeth Siahaan (2019). This study concludes that the marketing communication strategy of the Medan City Tourism Office in introducing Ahooi Dance as a new branding for the city of Medan is carried out by determining segmentation, targeting, and positioning. In addition, the Medan City Tourism Office carries out promotional efforts with several promotion mix techniques such as advertising (advertising), personal selling (personal selling), direct marketing (direct marketing), and word of mouth marketing. ). Meanwhile, the obstacles faced by the Medan City Tourism Office in introducing the Ahooi Dance as a new brand for the city of Medan are the management of cultural diversity that has not been maximized, the people of Medan

city who are still not aware of tourism, communication and coordination with stakeholders that are still not running optimally and the limited budget available. available.

The other similar research is The History of Kenya Dance Made as a Tourism Icon of Jombang Regency, Kartika Wulan (2016). This study concludes that Kenya Made dance grows and develops in Jombang Regency as one of the creative dances, which also enlivens the world of dance and the world of tourism which raises one of the tourism potentials of Sendang Made which is located in Made Village, Kudu District, Jombang Regency. This dance was introduced through a dance studio "Cindelaras". Kenya Made dance is an original dance art from Jombang Regency. Positive responses came from the dancers and other studios in Jombang Regency, thus making the dance known in Made Village and in the area around Cindelaras Studio. Kenya Made dance is taught in every studio in the Jombang area to develop the Kenya Made dance, which is attempted by the Disporabudpar of Jombang Regency as an introduction to Sendang Made tourism.

While Yulianto (2015) when doing study of Art Creations as Cultural Tourist Attractions at Padepokan Bagong Kussudiardja Yogyakarta, concludes that Padepokan Bagong Kussudiardja is a place for art activities, both art created by the late Bagong Kussudiardja, namely classical dance, creative dance, ballet and painting/visual arts which are cultural heritages. Every activity or event at the Bagong Kussudiardja Art Padepokan certainly requires a way to bring in visitors, namely through websites, twitter, facebook, banners, billboards and invitations to various government and private institutions and universities, especially those majoring in the arts. The many activities at Padepokan Bagong Kussudiardja also have an impact on the surrounding residents as shown through sales and parking managed by residents.

## METHOD

The method used in this research is a qualitative approach. Data observation was carried out as the first step to find the rhythm (rhythm) of traditional music from eight native ethnic groups of North Sumatra which became the material for creating dance music. The data were collected through a laboratory study of the traditional music analysis of eight native ethnic groups of North Sumatra. In addition, interviews with traditional music performers in the area were also conducted to enrich the data. The equipment needed is a video camera, photos and audio recording tools that are useful for documenting data.

The stages and steps that will be carried out in this research are: 1) Research preparation stage which includes designing proposals, conducting literature studies, determining research topics, formulating research problems and objectives, determining research locations, and determining research methods; 2) Data collection stage. Primary data was obtained through interviews (interviews) and participant observation, which aims to collect data followed by focus group discussions; 3) The data analysis stage is carried out by categorizing and analyzing the data and then having discussions with experts. Then formulate the concept and model of creating dance music for North Sumatra Rentak; 4) The production stage of North Sumatra Rentak dance music by doing studio work based on the concepts and models of the results of the studies that have been carried out; 5) The stage of distribution of works to dance studio partners and promotions on social media; and 6) The stage of concluding the results and making reports on research findings. At this stage, the results of the research will be concluded, conducting seminars on results and making research reports.

The research population includes all dance studios in North Sumatra. While the sample in this study is Indonesian Creative Gymnastics Association North Sumatra, commonly

known as IOSKI. The location of the research was carried out in the city of Medan as the secretariat of the IOSKI North Sumatra studio.

## RESULT AND DISCUSSION

The creation of the song Rentak Sumut consists of several stages, namely determining the theme, writing the lyrics, composing the melody and arranging the music. The following will explain in depth for each of these stages.

### Define the theme of song

The characteristic of the province of North Sumatera is the presence of people with diverse ethnicities (multicultural). Various tribes and cultures live in this province. The diversity that exists makes North Sumatera nicknamed little Indonesia. Eight local tribes (*melayu, batak toba, karo, mandailing, simalungun, angkola, pak-pak, and nias*) as well as various immigrant tribes live together in harmony. From a geographical and cultural point of view, North Sumatera province can be divided into three regional categories namely mountainous, coastal and urban areas. Each of these regions has a unique and different cultural character. The song rentak sumut as the iconic song of North Sumatera is designed to represent all of these socio-geographical conditions. For this reason, the diversity of North Sumatera was chosen to be the big theme of this song.

### Lyrics

After determining the theme of the song, then the theme is translated into song verses. The lyrics of the song Rentak Sumut are divided into four verses. Each stanza consists of four lines. The following are the lyrics of the song Rentak Sumut

*Pergi berjalan ke tanah deli (Go walk to deli land)*  
*Indah kotanya (The beautiful city)*  
*Sejuk udara di danau toba (Cool air on Lake Toba)*  
*Kota wisata (The tourism city)*

*Hulu dan hilir Langkat- Asahan (Upstream and Downstream Langkat - Asahan)*  
*Penuh sejarah (Full of history)*  
*Negeri Serampang Serdang Namanya (Serdang, The city of Serampang Dance)*  
*Boleh Singgahkan (Please come)*

*Rakyat cerdas dan berbudaya (The people are intelligent and cultured)*  
*Indah manis tutur bahasa (Beautifully spoken language)*  
*Tentram semua dan bersahaja (Peaceful all and understated)*  
*Jadilah Sumut bermartabat (Be dignified North Sumatera)*

*Rentak Sumut (Beat the Sumut)*  
*ahai mari Rentak Sumut (Let's beat the Sumut)*  
*Marilah kita Bersatu (Let us Unite)*  
*Merawat Sumut tuk terus maju (Caring for North Sumatera to keep going)*

As previously mentioned, the lyrics of the song Rentak Sumut represent the socio-geographical character of North Sumatera. The first and second stanzas tell about the geographical conditions of the region in North Sumatera. Tanah Deli (Medan) represents the

urban area, Lake Toba represents the mountainous region which is a favorite of tourists, while Langkat, Asahan and Serdang represent the Malay coastal areas which have many historical stories. The third stanza describes the social conditions of the people of North Sumatra who live in harmony in diversity. The word Sumut Dignity is inserted at the end of the sentence as a symbol of the ideals of North Sumatra initiated by the current leader of North Sumatra. The fourth stanza is an invitation to maintain and advance North Sumatra.

### Melody and Music Arrangement

The melodies in the Rentak Sumut song are arranged according to a pre-arranged lyric pattern. Melodies are composed with variations of long and short rhythms. The melody is divided into 3 parts, namely part A-A' (verses 1 and 2), part B (verse 3), and section C (verse 4). The following is the melodic notation of the Rentak Sumut song. Tradition is something that displays the past in the present, so that the culture of a society in the conception of tradition is a continuation of the past for the present and the future (Purba in Widiastuti, 2022). Traditional music is music that is passed down from generation to generation and is sustainable in the community of a region, in this tradition it also implies a culture that cannot be separated from the past. According to Sedyawati (in Widiastuti, 2022) traditional music is music that is used as a manifestation of cultural values that are in accordance with tradition.

### Rentak Sumut

Tempo = 120 bps



Vocals

per gi ber ja lan ke ta nah de li in dah ko ta nya se

3  
juk u da ra di da nau to ba ko ta wi sa ta hu lu dan hi lir lang kat a sa han

6  
pe nuh se ja rah ne gri se ram pang ser dang na ma nya

8  
bo leh sing gah kan rak yat cer das dan ber bu da ya

11  
in dah ma nis tu tur ba ha sa ten tram se mua dan ber sa ha

14  
bat ja di lah su mut ber mar ta bat

17  
ren tak su mlut d hai ma ri ren tak su mut ma ri lah ki

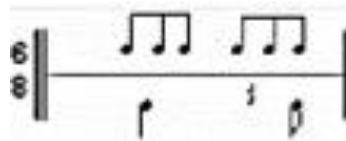
19  
ta ber sa tu mc ra wat su mut tdk te rus ma ju

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Figure 1. Melody of Rentak Sumut song

From the notation above, it can be seen that the melody in part A is dominated by short rhythms, while parts B and C are arranged in long rhythms. The use of the triplet pattern looks dominant in the melodic arrangement of this song. At some ends of the song (bars 2, 6, 12, 14, 20) there are indentations called crooks in the technique of singing traditional Malay songs.

The rhythm used in this North Sumatran Rentak dance music is a dance rhythm (song Dua) which is taken from the Malay music tradition with a 6/8 bar with a medium tempo. The pattern of the dance moves is as follows:



**Figure 2.** Rhythm pattern of Rentak Sumut song

The classification of the instruments used in the arrangement of the North Sumatra Rentak song can be seen in the following table.

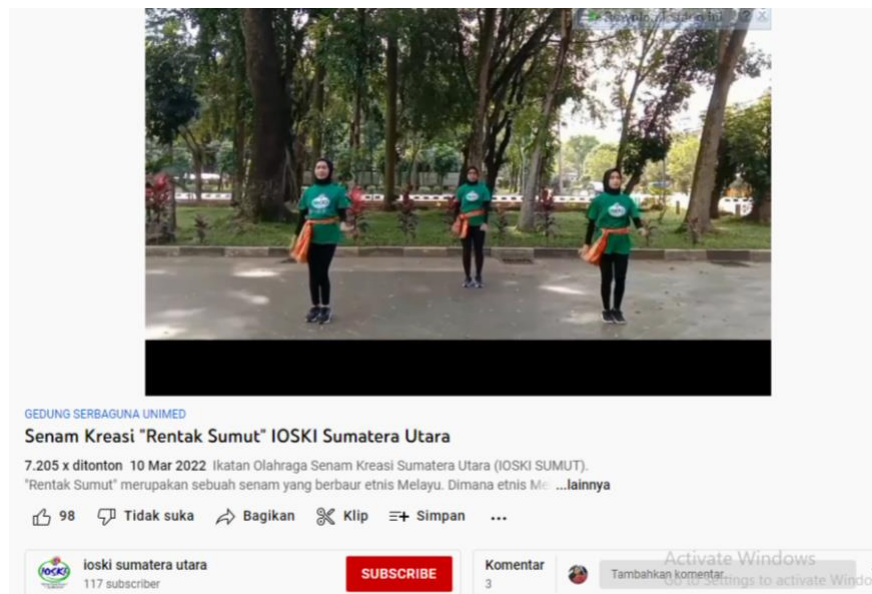
**Table 1.** Classification instrument used in Rentak Sumut song

Rhythmic Instrument	Melodic Instrument
<i>Gendang Melayu</i> (Malay Drum)	Piano
Tambourine	Bass Guitar
Cymbal	String Section
	Brass Section
	Accordion

### Application

As an effort to make the North Sumatran Rentak as an icon of North Sumatra, the researchers applied this North Sumatran Rentak song to several communities/organizations. One of them is the IOSKI Indonesian Creative Gymnastics Association of North Sumatra. With IOSKI the 'Rentak Sumut' dance has been posted on Youtube and has been watched 7.2 thousand times.





**Figure 3.** Rentak Sumut Dance performed by IOSKI

## CONCLUSIONS

Rentak Sumut song as an icon song of North Sumatra is designed to describe the socio-cultural and natural geographical conditions of North Sumatra. The Rentak Sumut song is arranged in 4 song verses. The first and second stanzas tell about the geographical conditions of the region in North Sumatra, the third stanza describes the social conditions of the people of North Sumatra who live in harmony in diversity, while the fourth stanza is an invitation to continue to maintain and advance North Sumatra. The melody of the Rentak Sumut song consists of 3 parts, namely parts A-A', B and C. Rentak Sumut dance music uses a dance rhythm derived from traditional Malay music in 6/8 bars with a medium tempo. The musical instruments used consist of rhythmic and melodic instruments including the *Gendang Melayu* (Malay Drum), Accordion, Piano, Bass Guitar, Brass Section, Cymbals and Tambourine. Rentak Sumut dance music is applied to various communities, one of them is IOSKI.

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