

THE STUDY OF LINGUISTIC ON MINAHASA ETHNIC VOCAL MUSIC

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Abstrack

Some research states that music is a language, both of which use sound media. The rhythm of language also allows the same rhythm of music for a particular culture language. The Minahasa ethnic group has a diverse array of cultural traditions such as language and culture. This ethnic has a series of language types with each accent or a distinctive intonation that is said to be unique. On the other hand, its distinctive singing tradition is also very united with the people who live in it. If a typical accent is part of the Minahasa language language and the distinctive singing tradition is part of the Minahasa culture, can both be linked? Is the Minahasa way of singing influenced by the accent of the language? By looking at these problems, the researcher wanted to give an idea of how the language relation by way of singing of Minahasa people through the title of Linguistic Review on Minahasa Vocal Music. To answer the problem, the researcher uses the C. Dalhaus method of formal analysis: explains the structure of a work in terms of function and relationship between sections and elements, energetic interpretation: relates to the phase of movement or stretch of the tension, gestalt analysis: view the work as overall, hermeneutics: the interpretation of music in the context of an emotional statement or an external meaning. The research titled Linguistic Review of Minahasa Ethnic Vocal Music is a multi-disciplinary research because it will discuss two different disciplines of language discipline and music science. This research is categorized as descriptive research because it will give description about how the elements of language process in the way of singing people Minahasa.

Keywords: linguistics, prosody, vocal music.

I. Introduction

According to Pen (1992), music is a language, a form of communication. Music can invite emotional responses and can express thoughts, but music can not express concrete things or ideas in the form of nouns, verbs and adjectives. Music as an abstract language which means it depends on the relationship between music creator and listener. It is clear that both the language and the music both have the function and the task to convey the composer's message or idea to the listener with the basic sound. It's just that the music itself can not express the real meaning because the music has no poetry. So music demands the listener to interpret the meaning of the music from the lens of its creator based on the circumstances in which it was created. In poetical music or vocal music, music connoisseurs can immediately get a general picture of what is sung based on his poetry here.

Accents or accent for Minahasa people is an emotional expression. Slang for the Minahasa people to make his speech more meaningful. For example in Minahasa, or more specifically in the city of Manado, is very popular with the tradition of 'bamop'. In conveying the mop story, the Manadas usually pick up a story in which the speaker must acknowledge that he is a Liwutung. In practice, the storyteller must know how to express an accent or accent Liwutung because it is his emotional expression. This is done so that the message of the mop story can be understood and will be felt fun by the listener with the condition of the listener has background knowledge about the accent or accent context in Minahasa. So it can be concluded that the accent which is the embodiment of the prosodic element of language is very important to express a more meaningful utterance.

In terms of vocal music, in the ethnic context, Minahasa is more familiar with the terms song or song than vocal music, although in the general sense between the three terms is the same. The tradition of singing as part of the culture of the Minahasan people has seduced its people to apply it in all aspects of its life as in some rituals of gratitude from ancient times to the present. Jaap Kunst himself stated:

*“Although the Minahasan has gradually lost nearly all its own culture to foreign influences, it still has, here and there, exceedingly beautiful and curious poliphonic (four or more part) communal harvest songs of primitif sort”*¹ Thus, although Minahasa gradually began to lose all its culture due to external influences, Minahasa still had its primitive songs of polyphony (chanting with four or more voices) sung in the harvest gardens event.

Formerly, Minahasa ethnic songs were known not because of the scores but their circulation took place orally. This is because the ancient Minahasa ethnic group did not know the term. This phenomenon resulted in one song sounding different when sung in other sub-ethnic. This is what makes researchers wonder why so and hypothesize that accents as part of linguistics greatly affect the way of singing.

¹ Jaap Kunst, *Indonesian Music and Dance, Traditional Music and Its Interaction with the West* (Amsterdam: Royal TropicalInstitute/Tropenmuseum University of Amsterdam/Ethnomusicology Centre 'Jaap Kunst', 1994), p. 183.

Therefore, several issues will be discussed in this scientific paper, among which are: (1) How to pattern the accent of Minahasa society? (2) Is the Minahasa way of singing so influenced by the distinctive accents? (3) How did the prosodic elements affect the way of singing of Minahasa people?

The purpose of this scientific paper is to describe the Minahasa accent patterns of speech, describing how the elements of language in this prosody as part of linguistics proceed and correlate in the typical language and singing in the Minahasa ethnicity and prove that the different ways of singing of Minahasa people are influenced by his accent. The data in this paper are the songs that are very popular among Minahasa people such as 'O Ina Ni Keke' (traditional Minahasa) and Rumatung's 'Opo Empung Raraateme Kai' by Rumengan.

To see how the language elements in this prosody as part of linguistics proceeded and correlated in the typical language and singing of Minahasan ethnic, researchers used the theory as offered by C. Dalhaus as follows.

- a. Formal analysis: describes the structure of a work in terms of function and relationship between sections and elements of language and music
- b. Energetic interpretation: related to the phase of movement or expanse of the tension.
- c. Gestalt analysis: view the work as a whole.
- d. Hermeneutics: the interpretation of music in the context of an emotional statement or an external meaning.

2. REVIEW OF LITERATURE

2.1 The concept of variation or variety of languages

Everyone has a distinctive language characteristic of the "color" of sound, pronunciation, diction, language style, sentence arrangement, etc. in the language. The most dominant feature of these traits is the "color" sound. We can recognize someone who greets or speaks to us by just hearing his voice. This language variation which in sociolinguistics is called *ideolek*; Language variations by user and group are called dialects. K. Petyt states that: "The term dialect refers, strictly speaking, to differences between kinds of language which are differences in vocabulary and grammar as well as pronunciation. The term dialect refers, especially in speech, to differences in the types of languages involving differences in vocabulary, structure and pronunciation. However, when it comes to intonation or how to pronounce the use of language or its dissection only by pronunciation, it is called an accent.

Language variation caused by the existence of social interaction activities conducted by the community / group is very diverse and because of the utterances that are not homogeneous. There are several aspects to distinguish languages, namely:

- a) *Fungsiolek*, ie language variations that arise due to certain functions
- b) *Kronolek*, a variation of language that arises because of a certain time or used by a social group at a certain time. For example, the variations of Indonesian in the thirties, fifties, and variations of the present-day languages.)

- c) Akrolek, ie language variations that arise because a language is considered higher than other languages.
- d) Basilek, ie language variations that arise because a language is considered lower than other languages or the language of the people most .e) Slang, a variation of language that characterizes newly discovered and rapidly changing vocabulary.f)
- e) Colloquial is a variation of the language used by speakers in everyday language)
- f) Jargon, ie variations of the language used by certain social groups not understood by other groups.
- g) Argots are social variations that are used in a limited way by certain professions and are confidential. For example, the language of the thieves that "glasses" means police. There are also those who consider the argot to be the same as the jargon seen in secrecy.

2.1 The Phonological Concept

Phonology is a linguistic field that discusses how speech sounds are generated by human speech implements. The speech currents are a continuous series of intermittent sounds with short pauses, accompanied by loud sounds, low-low sounds, short lengths of sound, and so on. This is by researchers called 'strains of language'. In the speech stream there are sounds that can be segmented, so called segmental sounds; but concerning the soft loudness, short length and pause of sound can not be segmented. Part of the sound is called suprasegmental sound or prosody. In a study of sounds, Chaer (1994) described three suprasegmental elements as follows.

a) stress.

The pressure concerns the soft sound problem. A segmental sound that is pronounced with a strong air current that causes its amplitude to widen, must be coupled with hard pressure. Instead a segmental sound is pronounced with an air current that is not strong so that its amplitude narrows, surely coupled with soft pressure.

b) Tone or pitch.

Tone with regard to the height of a sound. When a segmental sound is pronounced with high vibration frequency, it will be accompanied by a high tone. The tone that accompanies the segmental sound in the sentence is called intonation.

c) Pause or duration.

This is related to the natural sound hention of the said stream. Called a pause because of the stops, and called the joints because the place of rest is the occurrence of connection between segments with one segment of the other. The pause can be full and may be temporary.

2.3 Sapir-Whorf Theory

In linguistic history there is a very well-known theory of language and culture. This hypothesis is proposed by two experts, namely Edward Sapir and Benjamin Lee Whorf so-called Sapir-Whorf theory which states that the language that affect culture or culture. Or in other words that language affects the way of thinking and acting of

the people of the speaker. So the language controls the way human acts. What humans do is always influenced by the nature of the language.

2.4 Music Elements

Ronald Pen states that the elements in music are: duration or duration, pitch, dynamics, timbre, and rhythm.²

2.4 The Concept of Language and Music Relations

In terms of language and music, Ronald Pen states that:

*“Music is a language, a form of Communications. It can elicit emotional responses and provoke thought, but it cannot signify concrete things or ideas in the manner of nouns, verbs, and adjectives. Music is an abstract language whose meaning is dependent upon the relationship between the creator and the listener”*³. It can be translated that: "Music is a language, a form of communication. Music can invite emotional responses and can express thoughts, but music can not express concrete things or ideas in the form of nouns, verbs and adjectives. Music as an abstract language in which the meaning depends on the relationship between creator and listener ". It is clear that both the language and the music are both tasked with conveying the message to the listener with the basic sound. It's just that the music itself can not express the real meaning because the music has no poetry. So music demands the listener to interpret the meaning of the music from the lens of its creator based on the circumstances in which it was created.

3. DISCUSSION

3.1 DESCRIPTION OF 4 SUB ETNIK LANGUAGES OF MINAHASA

The following will be described or illustrated by each of the four sub ethnic Minahasa.

3.1.1 Tombulu language

Tombulu logic is generally the same at word pressure. However, it is found that there are differences in intonation between some areas in Tomohon eg Rurukan, Matani, Kakaskasen, and Kayawu.

Generally, areas far from the city of Tomohon such as Rurukan, Pangolombian, Woloan, Kayawu and Tara-tara have intonation of language that is very 'tragic' while the areas near the city of Tomohon eg Matani, Walian, Kakaskasen have a slightly intonation slightly flat. This is due to the shift in language in which most people already use the Malay Manado language.

² Ronald Pen, Introduction to MUSIC. (MacGraw-Hill's Inc, USA: 1992), pp. 12-17

³ Ronald Pen, *Introduction to Music*, United States of America: McGraw-Hill's Inc, 1992. p.4

<i>Pe la.....mā</i>	(Terlalu lama)
<i>A je.... sotacu....mū</i>	(Aduh sudah ketahuan)
<i>Suka su... ka kasi....e</i>	(Mau tapi gengsi)
<i>Wo se.....no</i>	(crazy)
<i>Kas-ke bio.....ngo</i>	(betapa bodohnya)

The above examples, although expressed in the Malay language of Manado, still Tombulu's accent stuck in his speech.

3.1.2 Tonseal Logic

The people of Tonseal tend to be flat.

3.1.3 Tolat Logic

Tolour's logic is still a bit 'tricky'. But in general still a bit flat compared to Tombulu and Tountemboan.

example::

<i>Wi - sa kou?</i>
Anda mau pergi ke mana?

The Tountemboan accent is very dubious. The people of Tountemboan are often talkative. The term talipya-lipya applies to the Manado people when they hear the Talkemboan sub-ethnic people telling stories.

Frequently heard examples when they count:

[‘*Satu, dua, tigyā, ampa, limya, anam*’]

Instead of: ‘*Satu, dua, tiga, ampa, lima, anam*’

3.2 HOW TO SING THE MINAHASA PEOPLE

As in general, every region in this hemisphere has a unique language and singing. Suppose the Javanese has a peculiarity of singing to his voice and his twists like a sinden, as well as the way of singing of Minahasa people.

Minahasans have their own way of singing with a unique intonation for the treatment of glisando and melismatic. There are very thick glisando and some are rather flat. In addition, the singing improvisation is also unique.

For example, traditional Minahasa song, '*O Ina ni Keke*', which is very popular among Minahasan people. This song when heard in Tonsea and Tondano (Tolour), it reads as follows:

O Ina Ni Keke	
5	$\overline{7\dot{1}} \cdot \overline{\dot{2}} \cdot \overline{\dot{1}} \mid \overline{\dot{1}7} \cdot 5 \cdot \overline{56} \cdot \overline{\dot{1}} \overline{\dot{1}7} \cdot 6 \mid \overline{65} \cdot \cdot \mid$
O	i - na - ni ke - ke ma - nge - wi - sa ko?

The song when sung there is a gliding or clutch on the syllable 'i', 'na', 'to', 'ma', 'wi', 'ko'.

Uniquely again, when heard in Tomohon area, it reads:

O Ina Ni Keke	
5	$\overline{7\dot{1}} \cdot \overline{3\dot{3}2} \cdot \overline{\dot{1}} \mid \overline{7} \cdot \overline{65} \cdot \overline{56} \cdot \overline{\dot{1}} \overline{\dot{1}7} \cdot 6 \mid \overline{65} \cdot \cdot \mid$
O	i - na - ni ke - ke ma - nge - wi - sa ko?

In the above examples there are additional gliding or claws on the syllables 'i', 'na', 'ma', 'wi', and 'ko'.

And there is also the following sound in the area of Uwi Wood (Tountemboan):

O Ina Ni Keke	
5	$\overline{7\dot{1}} \cdot \overline{3\dot{3}2} \cdot \overline{\dot{1}} \overline{\dot{1}7} \cdot 6 \overline{\overline{765}} \cdot 5 \overline{56} \cdot \overline{\dot{1}} \overline{\dot{1}7} \cdot 6 \overline{\overline{765}} \cdot$
O	i - na - ni ke - ke ma - nge - wi - sa ko?

3.3 Relation of Language elements and elements of Vocal Music

3.3.1 Language Elements

The language elements herein are the suprasegmental or prosodic:

1. Pitch

Pitch relates to the high or low level of a sound the speakers use for each language type. This is done by controlling the vocal tension and the amount of air expelled through the glottis. The combination of vocal tension and the amount of air pressure produces high sounds while for low voices is the opposite. Two types of pitch control movements in human language are called tone and intonation. Intonation is a pitch movement in speech language that has nothing to do with differences in meaning. There are two types of languages namely, tonal language (Chinese) and non-tonal language. Minahasa is seen as non-tonal adherents of languages such as English.

2. Stress (accent)

Accents are a matter of treating a syllable more loudly than any other syllable. The syllable pressure is applied by one syllable in one word and the word pressure is applied by one word in a sentence or phrase. However, there is no evidence in the Minahasa language that the word pressure treatment makes the word meaning change.

3. Duration (length)

Pause is about the tempo that is applied to syllables in words or words in sentences. In some languages, there are some vowels or consonants that last longer than vowels or other consonants. This phenomenon is known as pause.

3.3.2 The elements of Music:

In music there are also elements that build it, namely:

1. Intonation, associated with the rise or fall of the tones.
2. Accent, associated with tone pressure.
3. Duration, related to the length of a tone being held.
4. Rhythm, related to rhythm.
5. Dynamics relates to the volume of sounds (crescendo or decrescendo)

The presence of vocal music is a collaboration between language and music. Both of these elements come together with a strong bond in terms of language (lyrics) and music (melody). These two elements can not be separated because they are related to one another. There is an interesting question that is often questioned, between melody and poetry, which one should take precedence? Of course this is an interesting question. The answer is that we must serve the verse because vocal music is more devoted to poetry because text messaging is the main thing that must be understood by the listener.

To prove this claim, the researcher attempts to examine some of Perry Rumengan's vocal music works entitled 'Opo Empung Raraateme Kai' to prove the relationship between the elements of language related to musical elements.

In music, the suprasegmental elements of language can be seen in the following way.

1. Intonation is expressed with high or low tones.

Example: Opo (piano), Opo (mezzo forte), Opo (forte). The word Opo is repeated three times the word must be expressed with three different levels of volume.

<i>Opo Empung Raraateme Kai</i>								<i>Perry Rumengan</i>
<i>p</i>			<i>mf</i>			<i>f</i>		
3 3 3 3 3 3 3 3								
O	po	O	-	po	O	-	po	Em - pung
0000	0000	7	7	7	7	7	7	
		O	-	po	O	-	po	Em - pung
0000	0000	0000	0000	5	5	5	5	
				O	-	po	Em - pung	
0000	0000	0000	0000	0000	0000	1	1	
						Em	pung	

So, to make it easier to get the relationship between language elements and musical elements can be formulated some of the following things below. The pressure of the syllable with intonation is moving upward.

<i>Raraate-me Kai:</i>	<i>Ra---ra - a----- te - me - ka- i</i> 3 4 5 4 3 2 3
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Notes: the phrase *rara'ateme kai* gets more loud pressure on the vowel / a / which is marked bold so that the highest note (5 = sol) is treated on the vowel.

The pressure of the syllable with the treatment is withheld (sustained note)

<i>Kai mahlooz Niko:</i>	_____ <i>Ka--- i mah—lo ----- oz Ni---ko</i> _____ _____
	0 3 3 4 5 . 5 5 5
	<i>Ka--- i----mah- lo----- oz Ni - ko</i>

Rhythm with Rhythm:

<i>Kai mahlooz Niko:</i>	$\begin{array}{ccccccc} \overline{\text{Ka}} & \overline{\text{---}} & \overline{\text{i}} & \overline{\text{mah}} & \overline{\text{---lo}} & \overline{\text{---}} & \overline{\text{oz}} & \overline{\text{Ni}} & \overline{\text{---}} & \overline{\text{ko}} \\ \hline \text{O} & \text{x} & \text{x} & \text{x} & \text{x} & . & \text{x} & \text{x} & \text{x} \end{array}$
	$\text{Ka--- i---mah- lo----- oz Ni - ko}$

or:

<i>Ya si Opo Empung:</i>	$\begin{array}{ccccccc} \overline{\text{Ya}} & \overline{\text{si}} & \overline{\text{O}} & \overline{\text{po}} & \overline{\text{Em}} & \overline{\text{---}} & \overline{\text{pung}} \\ \hline \text{7} & \text{7} & \text{7} & \text{7} & \text{7} & \text{7} & . & . \end{array}$
	$\text{Ya si O po Em---pung}$

Duration or pause is expressed with long notes.

<i>Ya si Opo Empung:</i>	$\begin{array}{ccccccc} \overline{\text{Ya}} & \overline{\text{si}} & \overline{\text{O}} & \overline{\text{po}} & \overline{\text{Em}} & \overline{\text{---}} & \overline{\text{pung}} \\ \hline \text{7} & \text{7} & \text{7} & \text{7} & \text{7} & \text{7} & . & . \end{array}$
	$\text{Ya si O po Em---pung}$

3. CONCLUSION

The existence of traditional Minahasa vocal music is strongly influenced by the way in which Minahasans speak an idea in the word language (which dramatization is caused by the suprasegmental elements that make variations of the language) The special skill of the accent produces special ornaments in Minahasa traditional music. The rhythm is also greatly influenced by the treatment the emphasis of words from one phrase or a sentence. This makes the Minahasan traditional music and its poetry firmly and even inseparably, both giving meaning to each other. If the text is removed or replaced in another language then the song has no spirit, meaningless, and even useless.

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