

## Contents of Ritual Chanting “*Pemasu-Masun*” in Marriage Ceremony in Karo Society<sup>1</sup>

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### Abstract

*Pemasu-masun* is a ritual chanting which presented at the marriage ceremony at Karo society who are one of the tribe whose live in North Sumatera. Specifically in this paper the presentation of *pemasu-masun* at the marriage ceremony as much as five times. *Pemasu-masun* is solo vocals with musical ensemble accompaniment. The person who presents is a *perkolong-kolong* (traditional Karo's singer). The basis of the presentation is the mores of Karo. Describe with a systematic approach. Analyses of the *pemasu-masun* show that texts are more important than melodies like logogenic songs. The melodic structure have 2 to 5 tones, with a singing style declaimed, but at the end of a phrase there is a melismatically called *renget*. The structure of the text consists of seven parts, each part being one form and called the main ideas. The seven main ideas in the *pemasu-masun* that are presented at the marriage ceremony include: 1) the arrival of the kinsfolk, 2) calling the deceased family whose perform the ceremony, 3) asking for the blessings, 4) the name of the marriage ceremony, 5) advice against both groom and bride, 6) the chanting as additional of speech acts in marriage ceremonies, 7) request against fellow kinsfolk.

**Keyword:** content, ritual chanting, marriage ceremony, Karo society.

### 1. Introduction

The legality of a marriage according to Karo's custom when all payment of dowries is completed submitted. Thereafter could be *engglari ulu emas* (debt of mores) to *kalimbubu singalo ulu emas* (brothers of groom's mother). Then the two groom and bride are seated at a designated place called a *pelaminan*. Next the *ngerana* event or speech act. Although many parties who give speech acts only three to the groom's family and two in the bride's family that at the end there is ritual chanting *pemasu-masun*. Therefore, only the six most presentations of *pemasu-masun* in marriage ceremonies. The marriage ceremony takes place with the custom of Karo called *adat nggeluh*.

*Adat enggeluh* govern all the life of Karo society. One is regulating the Karo community kinsfolk system. In Karo's kinsfolk system there is the concept of "*merga si lima rakut si telu tutur si waluh*". *Merga si lima* means the five of clans, *rakut si telu* means the three of bonds which and *tutur si waluh* means the eight of kinsfolk.' The Karo community is known by the *merga si lima* or the five of clans. The five of clans in the Karo society that is *karo-karo*, *ginting*, *tarigan*, *sembiring* and *perangin-angin*. Each of them has branches. One clan even though different branches are considered like siblings.

*Rakut si telu* (the three of bonds) consists of 1) *senina*, 2) *anak beru* and 3) *kalimbubu*. *Senina* is the relationship between the family of boys in a family. *Anak beru* is the heir of the one who marries the sister and the father in law of sister. *Kalimbubu* is the heir of the mother family or wife. The *tutur si waluh* can be interpreted as the eighth of kinship. This is a development of *rakut si telu* (the three of bonds). The eight of kinsfolk is like the chart below:

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<sup>1</sup> This paper is based on the results of field research.

<p><u>Sukat.</u> People make a party/ceremony 1. <i>Senina</i></p>	<p><u>Kalimbubu</u> 5. <i>Kalimbubu</i> 6. <i>Puang kalimbubu and puang</i></p>
	<p><u>Senina</u> 2. <i>Sembuyak</i> 3. <i>Sipemerren and sedalanen</i> 4. <i>Siparibanen and sepengalon</i></p>
	<p><u>Anak beru</u> 7. <i>Anak beru</i> 8. <i>Anak beru minteri and anak beru</i></p>

1. *Senina*, is the same grandfather then interpreted as "brothers".
2. *Sembuyak*, like a brother with different of clan branch.
3. *Sipemerren*, the same clan of his mother or sister's mother. *Sepengalon*, namely the relationship of two or several people who have the same of *anak beru*.
4. *Siparibanen*, namely the relationship of two or several brothers to marry a brothers sisters. *Sedalanen*, has a relationship between two or several people who have the same of *kalimbubu*.
5. *Anak beru*, often called a recipient girl or wife. The son-in-law and the man who marries our sister, commonly called the *anak beru i angkip* or *anak beru i ampu*. In addition, the off spring of men than marrying of fathers and men than marrying sisters of grandfathers, namely *anak beru i pupus*. Besides, there is a *anak beru sipemerren*, means the relationship *anak beru* happens because their mother is siblings.
6. *Anak beru menteri* is a *anak beru* than a *anak beru*. *Anak beru pengapit* is a *anak beru* than *anak beru menteri*
7. *Kalimbubu*, often also called the family giver girl / wife.
8. *Puang Kalimbubu*, is a *kalimbubu* than a *kalimbubu*. *Puang ni puang* is a *kalimbubu* than a *puang kalimbubu*

There is a change in the name of kinfolk in marrying a boy with a daughter. The changes can be seen in the table below:

In General	In Marrying a Boy	In Marrying a Daughter
<i>Kalimbubu</i>	<i>Kalimbubu singalo ulu emas</i>	<i>Kalimbubu singalo bere-bere</i>
<i>Puang kalimbubu</i>	<i>Kalimbubu Singalo ciken-ciken</i>	<i>Singalo perkempun</i>
<i>Siparibanen</i>	<i>Siparibanen</i>	<i>Singalo perbibin</i>
<i>Anak Beru</i>	<i>Anak Beru</i>	<i>Bibi sirembah ku lau</i>

**2. The Melodic Structure Of Pemasu-masun**

Eng - go karu er - be - las ke - ri - na  
 sem - bu  
 yak se - ni - na si - pe - me - ren si - pa - ri - ba - nen

se - pe nga - lon sen - da - la  
 e e nen ka - ri - na - na i -  
 ja me - re - ken ca - kap pe - dah a - jar di - ngen  
 to - to - ndu si me - hu - li nan - da - ngi  
 ta - ri - gan mer - ga - na ras be - ru gin - ting i - ja bas pe - ja - bu - ken  
 na - rang a - ak sin - tua e

In the example above consists of six melodic phrases. The six melodic phrases consist of two melodic styles. Melodic phrases 1 through 5 are called *didong-didong* (higher tone) and phrases 6 are called *susurna* (low notes). The notes of the two melodies of the phrase are different. In melodic phrases *didong-didong* the center of notes on f and f#, while in *susurna* the melody centered on the b-flat tone. But both melodic phrases are declamation style. At the end of the melodic phrase there is a *rengget* (melisma). Reality like this is the style of melody in all *pemasu-masun*. Therefore, textual elements are more important than musical elements.

### 3. Contents of Pemasu-masun At Marriage Ceremony

The contents of the five ritual canting *pemasu-masun* masking presented in the *erdemu bayu* (marriage ceremony) are 7 (seven), ie as noted in the table below:

**Table of Contents of Pemasu-masun in the Erdemu Bayu**

No	The Contents of <i>Pemasu-masun</i>
1	the arrival of the kinsfolk
2	calling the soul or the deceased of family
3	asking for the blessings
4	the name of the marriage ceremony
5	advice against both groom and brides
6	the chanting as additional of speech acts
7	request against fellow kinsfolk

#### 1,1 The Arrival of the Kinsfolk

The arrival of the kinsfolk is the ideals and expectations in Karo's custom. With the rising of the kinsfolk, the *erdemu bayu* (marriage ceremony) may be carried out. The arrival of the kin in the *pemasu-masun* presented in *erdemu bayu* consists of 4 (four) parts, a) the arrival of *senina* of the groom's family, b) the arrival of *kalimbubu*

the groom's family, c) the arrival of *kalimbubu* of the bride's family, and d) the arrival of the *anak beru* of groom's family.

a. Arrival of *Sembuyak* of the Groom's Family

The arrival of all the *senina* of groom's families is described as in the following chant text:

1. *Enggo kam erbelas karina*
2. *Sembuyak senina sipemerren siparibanen*
3. *Sepengalon sendalanan karinana*

Translations: 1. Have congratulated of you all, 2. *Sembuyak senina sipemerren siparibanen*, 3. All of *sepengalon sendalanan*

b. Arrival of *Kalimbubu* of the Groom's Family

The arrival of *kalimbubu* of the groom's family that is said that *kalimbubu* has delivered the speech, as the following chant text.

1. *Enggo kam erbelas karina*
2. *Kalimbubu kami siempat merga rikut puang silima merga*
3. *Ija mererken cakap*
4. *Kata kekelengen rikut toto mehuli*
5. *Nadangi anak berundu anak beru menterindu*
6. *Tarigan mergana sirulo rikut kemberahen*
7. *Ija erdandanken beberendu kempundu tumbuk ras beru Karo*

Translation: 1. Have delivered the words all, 2. Our *kalimbubu* whose four clans with *puang* whose five clan, 3. In giving speech act, 4. Speech of love and prayer is good, 5. Against to your *anak beru* and *anak beru menteru*, 6. All of *tarigan's* clan with his wife, 7. Cause with your child in law, grandchildren, marriage with women whose *karo-karo's* clan

c. Arrival of *Kalimbubu* of the Bride's Family

The arrival of *kalimbubu* of the bride's family like the following chant text.

1. *Radu-radu tampak kam karina*
2. *Kalimbubu singalo bere-bere rikut perkempun*
3. *La ketadingen*
4. *Kam singalo perbibin*
5. *Subuk beru ginting beru sembiring karinana*

Translation: 1. Along with you all, 2. *Kalimbubu singalo bere-bere* together with the *perkempun*, 3. No miss, 4. All you *singalo perbibin*, 5. Even the women whose *ginting's* clan or all of *sembiring's* clan.

d. Arrival of *Anak Beru* of the Groom's Family

Arrival of *anak beru* of the groom's family like the following chant text.

1. *Ibas nusurna matawari e*
2. *Enggo kam erbelas karinana anak beru rikut anak beru sipemerren*
3. *La ketadingen*
4. *Anak beru meteri pe karinana*

Translation: 1. At the time of this sunset, 2. Has equaled all *anak beru* and *anak beru sipemerren*, 3. not left behind, 4. All of *anak beru meteri*.

## 1.2 Calling the Soul or the Deceased of Family

Calling the soul or the deceased of family in *Karo's* means a tribute to the spirit or the deceased's family. Therefore, this becomes the content of the ritual chanting, which consists of 4 parts, namely: a) calling the spirits or the deceased of the groom's family, b) calling the spirits or deceased of the bride's family, c) calling the spirits or the deceased of *kalimbubu* of the groom's family, d) calling the spirit or the deceased of *kalimbubu* of the bride's family..

a. Calling the Soul or the Deceased of the Groom's Family

Calling the soul or the deceased of the groom's family like chant text below:

15. *Bapa tarigan mergana*
16. *Turang sientengah*
17. *Erjabu kempundue*
18. *Pejabuken anak senina ndu sintua e*

Translation: 15. Father, whose tarigan's clan, 16, *Turang. anak sintengah* 17. Marriage your grandchild, 18. Married son of your oldest brother.

b. Calling the Soul or the Deceased of the Bride's Family

Calling the soul or the deceased of the bride's family like chant text below:

#### 4. Natap gelah pertendin bapanta ndube

#### 5. Dari taneh kesalihen taneh dibata nari

Translation: 4. The spirit of our father we hope looking at, 5. From the land that has changed, the land of the supernatural.

c. Calling the Soul or the Deceased of *Kalimbubu* of the Groom's Family

Calling the soul or the deceased of *kalimbubu* of the groom's family like chant text below:

12. *Nulihka kami ku tengah jabundu ginting mergana*
13. *Erbicara bicara kange pusuh si beru ginting*
14. *Bicara tampak denga mindai bapa ginting mergana ndube*

Translation: 12 Seeing us to ginting's family, 13. If only what we are, with woman whose ginting's clan, 14. Wish we were still with the ginting's father.

d. Calling the Soul or the Deceased of *Kalimbubu* of the Bride's Family

Calling the soul or the deceased of *kalimbubu* of the bride's family like chant text below:

16. *Bapa ginting mergana nande beru sembiring*
17. *Apai kam lebe kulebohken apai arah pudi*
18. *Turang parang anak sientua*
19. *Erjabu beberendu e turang*
22. *Maka natap dage pertendin ndu bas kepulungen kami*

Translation: 16. Father, ginting's clan, mother sembiring's clan, 17. Which of you I call first, 18. Brother oldest, 19 Marriage your bere-bere, 22. Then all your spirit see or the dead in this crowd.

### 1.3 Asking the Blessings

Asking the blessings is the ideal and hope in Karo's elderly custom. So this part is 6 (six), that is: a) asking the blessing of the groom's family, b) asking the blessing of the bride's family, c) asking the blessing of both groom and bride, d) asking the blessings of all kinfolk of the bride's family, e) asking the blessing of *kalimbubu* of the groom's family. and f) asking the blessing of anak beru of the groom's family.

a. Asking the Blessing of the Groom's Family

Asking the blessing of the groom's family like chant text below

31. *Sangap tarigan mergana*
32. *Nande beru ginting*
33. *Kam pejabuken anak ndu e*
34. *Cawir metua ula bangger-bangger*
35. *Man teman arih-arih*
36. *Sembuyak senina*
37. *Sepemeran siparibanen*
38. *Sepengalonndu e sendalanndue karina*
39. *Tarigan mergana*

Translation: 31. Receiving a blessing tarigan's clan, 32. Mothers ginting's clan, 33. You marry your child, 34. Live happily no sickly, 35. For a deliberate friend, 36. *Sembuyak senina*, 37. *Sepemeran siparibanen*, 38. *All your sepengalon sendalanen*, 39. Whose tarigan's clan.

## b. Asking the Blessing of the Bride's Family

Asking the blessing of the bride's family like chant text below

6. *Maka sangap kam kaban mergana ras beru ginting pejabuken anak*
7. *Cawirmetua ula bangger banger*
8. *Man teman kami arih kerinana sembuyakndu*

Translation: 6. Then you luck kaban's clan and mother ginting's clan to marries you children

7. Live happily no sickly, 8. To be you deliberate of all your kinsfolk

## c. Asking the Blessing of the Both Groom and Bride

Asking the blessing of both groom and bride in order to gain luck in the new home like chant text below

40. *E makana kam pe bage*
41. *Tarigan mergana beru Karo*
42. *Sangap kena manteki perjabun si embaru*
43. *Jadi kena pagi jadi benang penjarumi tengah jabu*
44. *Lampas pagi ngalo tuah anak dilaki anak diberu*

Translation: 40. That's you are so, 41. The tarigan's clan and women whose karo's clan, 42. Be fortunate for you to live a new household, 43. Become a thread that engages in the middle of a family, 44. Hurry to give birth to a son and a daughter.

## d. Asking the Blessings of All Kinfolk of the Bride's Family,

Asking the blessings of all kinfolk of the bride's family like chant text below

27. *Bageim*
28. *Kaban mergana*
29. *Mejuah-juah dengen cawir metua kam rikut kemberahen e*
30. *Gelah alu bage*
31. *Kami pe karina melem ate kami*
32. *Sembuyak senina sipemerren siparibanen sipengalon*

Translation: 27. Thus, 28. Kaban's clan, 29. Congratulations and live happily with your wife, 30. Thus, 31. We are all satisfied 32. *Sembuyak senina sipemerren siparibanen sipengalon*

e. Asking the Blessing of *Kalimbubu* of the Groom's Family.

Asking the blessing of *kalimbubu* of the groom's family to be safe and prosper all *kalimbubu* like chant text below

20. *Maka mejuah-juh kam karina kalimbubu puang kalimbubu kami*
21. *Subuk kam milala mergana ginting mergana tambar malem*
22. *Karo mergana tarigan mergana karinana*
23. *Jadi penggurun kami enggeluh*
24. *Singajar ngajari beloh kami kurang*

Translation: 20. So congratulations to you all our kalimbubu and puang kalimbubu, 21. Let even milala's clan, ginting's clan tambar malem's clan, 22. Karo-karo's clan tarigan's clan, 23. Being teaches in our lives, 24. Who gives us the less-than-excellent teaching tuition.

f. Asking the Blessing of *Anak Beru* of the Groom's Family

Asking the blessing of *anak beru* of the groom's family so that *anak beru* in carrying out the work presumably more energetic and thanks like chant text below

16. *Maka reh gegehna kam karinana ngarak-ngarak kami*
17. *Bagem sura-sura kami karinana tarigan mergana*
18. *Gelah aru bage nande tigan sirulo*
19. *Bagepe kam si beru tariganken rikut bebere tarigan*
20. *Malem ka pe pagi ateta natap perjabunna*
21. *Tarigan mergana e ras beru Karo e*
22. *La lit kata bujur sideban*
23. *Siterturikenken kami*

Translation : 16. To be strong you all support us, 17. So our hope is all in from tarigan's clan, 18. Thus the mother with all tarigan's clan hope, 19. Likewise you, likened to women who tarigan's clan with children than mothers of tarigan's clan, 20. To be satisfied also we see his marriage, 21. Tarigan's clan with women karo-karo' clan, 22. No words but thank you, 23. What we can say.

#### 1.4 The Name of the Marriage Ceremony

In Karo's custom there is a special mention of a marriage ceremony. The term is based on kinship. In this chant it is stated that marriage is *berkat senuan*. This means that there is a relationship before. It's like the following chant text.

35. *Sebab ija*
36. *Ibas perjabun ndu e*
37. *Muat berkat sinuan*
38. *Lang adi situhuna min dai dani*
39. *Ginting mergana e kinkap minda kujabu kaban mergana*

Translation: 35. For where, 36. In this marriage, 37. Takes a blessing of *berkat sinuan*. 38. Actually the most proper. Ginting's clan married to kaban family.

#### 1.5 Advice Against Both Groom And Brides

Advice against both groom and brides very important. Advice at Karo society is one purpose of the custom deployment, like the following chant text.

18. *Emaka malem lah pepagi ate ndu*
19. *Ibas kam manteki perjabunndu siembaru*
20. *Gelah salu bage*
21. *Bapanta pe ras nande nta e pe karina malem atena*
22. *Terlebih-lebih nini biringta e nande Karo*
23. *Ibas kam jumpa la mas pedemuken e*
24. *Ula pepagi*
25. *Bagi perjukjuk singgamanik tarigan mergana nande Karo*
26. *Dosa isambung pagi maka reh gendekna*

Translation: 18. Therefore have happy with you, 19 In entering the new home, 20. That way, 21. Our Father and our mother are all happy, 22. Especially our grandmother, in your married not on this introduction. 24. Do not be later, 25. Like a teaser than a Singgamanik in a karo-karo-clad women's tarigan, 26. Because joins are shorter.

#### 1.6 The Chanting As Additional of Speech Acts

a. The chanting as additional of speech acts of groom's family, like the following chant text.

49. *Endam kerna cakap penambahi*
50. *Kata belas-belas tarigan mergana*
51. *Nehken cakap pengalo-ngalo nandangi sangkepna enggeluh*

Translation: 49. Here is an additional of speech act, 50. Instead of tarigan's family, 51. Speaking to his kinsfolk.

b. The chanting as additional of speech acts of bride's family, like the following chant text.

37. *Bageim*
38. *Kalimbubu puang kami*
39. *Kerna cakap penambahi kata kami Karo mergana*
40. *Ibas ngalo-ngalo kepulunen ndu*

Translation: 37. Thus, 38. Our puang kalimbubu, 39. Additional words of karo-karo's speech, 40. In receiving all of you.

#### 1.7 Request Against Fellow Kinsfolk

The existence of the request against fellow kinsfolk in Karo custom is a very common thing. The demand of the kinsfolk is two fold.

a. Request to *Senina* of the Bride's Family

Request to *senina* of the bride's family to always include in indigenous activities. It's like the following chant text.

28. *Bage pe man bandu singalo perbibin*
29. *Radu-radu seh kam erkalimbubu erpuang kalimbubu*
30. *Maka tegu-tegundu me Karo mergana e*
31. *Nande biring nande iting sirulo*
32. *Sebab kam kap karinana*
33. *Temanna sada perutangen*

Translation: 28. Similarly to the *singalo perbibin*, 29. Same as you had to *kalimbubu* and *puang kalimbubu*, 30. To be invited this karo-karo's clan, 31. Mother whose sembiring's clan and all of ginting's clan, 32. For you all, 33. His friends are in line.

#### b. Request to *Anak Beru* of the Groom's Family

Request to *anak beru* of the groom's family is to continue this continuing relationship of kinship. This can happen by way of marriage, like the following chant text.

24. *Bage gia perlebe-lebe kami enggeluh*
25. *Lit denga menda asam kami kutengah jabundu*
26. *Legikena pagi beru tarigan e kutengah jabu kami*
27. *Ngido-ngindo tanjong nge kena pagi nande tigan*
28. *Legi kena pagi permen kena e*
29. *La pedah pagi ertukur nina bapa dani e*
30. *Gelah e me pepagi benang pengerakut tarigan mergana*
31. *Ras kam kerina anak beru*

Translation: 24. So to our *anak beru*, 25. We still have girls as our capital, 26 Pick our homes, 27. All our troubles may be deliberated, 28. Win your candy, 29, Dowry not need be too much, 30. To become a new bond between us whose tarigan's clan, 31. With all of you *anak beru*.

#### 4. Conclusion

The ritual chanting *pemasu-masun* is shown at the marriage ceremony at Karo society. When viewed in terms of melody chanting is very simple. There are two types of melodic phrases namely *didong didong* and *susurna*. The *didong-didong* phrase has a tone higher than the tone contained in the melody phrase *susurna*. These two melodic phrases are sung repeatedly freely in the sense that there is no specific count. Substitutions sing from one phrase to another just based on the taste of the person who sings it. Although the melody tends to be repeated but the content continues to illustrate what is in the Karo customary philosophy. Therefore, its presentation in a marriage ceremony becomes important and gives more meaning so that the ceremony takes place is considered very big and great.

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