

**MUSICAL BIOGRAPHY OF SULTAN SULAIMAN
(HEAD OF SERDANG SULTANATE V, 1880-1946)**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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ABSTRACT

This work presents an academic study of the musical biography of Sultan Sulaiman, the fifth head of Serdang Sultanate, North Sumatera, Indonesia, in period 1880-1946. The discussion will lead to personal and cultural view including discussing the musical life of the Sultan and the impact of his musical thinking and activity for the cultural situation in the Sultanate. By personal, it will examine about the Sultan's music spirit, thinking, and activity. Personally, as a violinist, it aims to find out how he learn, where the influence he got from, what type at repertoire, and the reason why he got interest into music. Moreover, it is interesting to analyse his own music composition that will be analyse to framing his musical idea. While by socially will be concern on anything he did for music development in Serdang Sultanate during his commander and the impact after his period. In addition, this study will be presents in brief the correlation between Sultan's music activity and the political situation at that time. Researcher provide some introduction throughout the reign of Sultan Sulaiman where Serdang live under Dutch colonialism for the longest time. By doing analysis for Sultan Sulaiman's musical work, concludes that the main idea of his music is telling about his state and the ideas of nationalism. Then found that Sultan Sulaiman is the root of arts development in the Serdang Sultanate. This is evidenced by the many art activities he conserve and develop such as *Nobat Diraja*, *Mak Yong*, *Brass Band*, and *Serampang Dua Belas* dance. The activities he did on the past give many impact for art development in Serdang in nowadays. The spirit of art continious by his offsprings. It also stated that the art's idea of Sultan Sulaiman is a part of political strategy. This research provide guidelines for future researcher who enthusiasm to doing research in musical biography to find more complete data in the form of text, images, as well as audio to get the better results. This

research is divided into five chapters. Chapter 1 contains an introduction of the research, where the research background, research objective and research question is presented. Chapter 2 presents the literature review, which covers the literatures of the life background of Sultan Sulaiman, as well as music analysis theories in western and melayu approach that could be applied into this research. The research methodologies are explained thoroughly in chapter 3. Chapter 4 displays the discussion of the musical life of Sultan Sulaiman, as well as the analysis the musical work (composition) of Sultan Sulaiman. A summary and findings are highlighted in chapter 5, as well as suggestions for future researches.

Keywords: musical biography, sultan sulaiman, serdang sultanate

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BIOGRAFI MUZIK SULTAN SULAIMAN
(PEMIMPIN KESULTANAN SERDANG KE-V, 1880-1946)

ABSTRAK

Kajian ini membentangkan persoalan biografi muzikal Sultan Sulaiman, Sultan daripada Kesultanan Serdang, Sumatera Utara, Indonesia, yang ke V dalam periode 1880-1946. Perbincangan akan membawa kepada pandangan mengenai kehidupan muzik Sultan untuk diri peribadi serta kesan pemikiran dan aktiviti muziknya untuk keadaan kesenian di Kesultanan Serdang. Dalam ihwal diri peribadi, kajian ini akan meneliti semangat dan pemikiran dalam pekerjaan muzik Sultan, yang mana ianya adalah seorang piawai dalam bermain Biola. Ianya bertujuan untuk mengetahui bagaimana dia belajar, daripada mana dia mendapat pengaruh, dan sebab mengapa dia minat akan muzik. Seterusnya pengkaji akan menganalisis komposisi yang ia buat baik dari segi rangka bentuk maupun idea. Kemudian akan dicabarkan terhadap apa yang dilakukannya untuk perkembangan muzik di Kesultanan Serdang mula daripada semasa jabatannya sehingga kesan selepas jabatannya. Di samping itu, kajian ini akan membentangkan secara ringkas korelasi antara aktiviti muzik Sultan dengan keadaan politik pada masa itu. Pengkaji akan mencabarkan beberapa pengenalan sepanjang sejarah Kesultanan Serdang dibawah pemerintahan Sultan Sulaiman, di mana ianya hidup di bawah penjajahan Belanda untuk masa yang paling lama. Hasil analisis terhadap karya muzik Sultan Sulaiman menyimpulkan bahawa idea utama daripada muziknya adalah menceritakan perihal Kesultanan dan idea-idea nasionalisme. Sultan Sulaiman adalah akar perkembangan kesenian di Kesultanan Serdang. Ini dibuktikan dengan banyaknya aktiviti seni yang beliau lakukan, baik dalam pemeliharaan maupun mengembangkan kesenian seperti Nobat Diraja, Mak Yong, Brass Band, dan tarian Serampang Dua Belas. Seterusnya, kegiatan yang dilakukannya pada masa lalu itu memberikan banyak kesan dan manfaat bagi keadaan seni di Serdang pada masa kini. Semangat seni yang

berterusan oleh keturunannya. Kajian ini pula mendapati bahawa idea seni Sultan Sulaiman adalah sebahagian daripada strategi politik beliau. Kajian ini memberi garis panduan kepada penyelidik masa depan yang berminat untuk melakukan penyelidikan dalam kajian biografi muzik untuk mencari data yang lebih lengkap dalam bentuk tulisan, gambar, dan juga rekaman suara untuk mendapatkan hasil yang lebih baik. Kajian ini terbahagi kedalam lima bab. Bab 1 mengandungi pengenalan penyelidikan, di mana latar belakang penyelidikan, objektif penyelidikan dan soalan penyelidikan dibentangkan. Bab 2 menyajikan kajian literatur, yang meliputi literatur latar belakang kehidupan Sultan Sulaiman, serta teori analisis musik dalam pendekatan barat dan melayu yang dapat diterapkan dalam penelitian ini. Kaedah penyelidikan dijelaskan secara teliti dalam bab 3. Bab 4 memaparkan perbincangan tentang kehidupan muzik Sultan Sulaiman, serta analisis karya muzik (komposisi) Sultan Sulaiman. Ringkasan dan penemuan serta cadangan untuk penyelidikan masa depan adalah diserlahkan dalam bab 5.

Kata Kunci : biografi muzik, sultan sulaiman, kesultanan serdang

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CHAPTER 1

INTRODUCTION

1.1 Introduction

Before become a country named Indonesia in 1945, North Sumatra province known as East Sumatra (some literatures said Northeast Sumatra). It was, as well as other region in Indonesia, a state which life with traditional rules. Reid (1979) states that, “*Under the colonial umbrella the people of northern Sumatra, like those of neighbouring Malaysia, retained an extravagant array of traditional rulers-sultans, rajas, datuks, and uleebalangs*”.

As long as region of East Coast Sumatra dominated by Melayu people. This Malaynese build the Malay Kingdom which consisted of *Deli, Serdang, Asahan, Langkat, Kualah, Bilah, Panai, Pinang, Indrapura, Tanah Datar, Pesisir, Lima Puluh, Suku Dua, Pelalawan, Bedagai, Padang, and Rokan, Tambusai, Kepenuhan Rambah, Kuntur Dar Es Salam and Senggigi, and Lima Urung Deli, Sinembah, Sunggal, Pertjoeut, and Hamparan Perak*

(Ommar, 1999; Suprayitno, 2001)

1.1.1 Brief History Of Serdang Sultanate

Serdang – the topic area of this research - as one of the sultanate in East Sumatera had a deep story at the beginning of its establishment. “*The power struggle among the Deli Sultanate caused the kingdom to broke in two, one of them become the Serdang Sultanate*” (Dahlan, 2015).

The clash was getting worse after the death of the third commander of Deli, *Tuanku Panglima Paderap*, in 1723. *Tuanku Jalaluddin*, the oldest son, was ruled out for

physical disability reason. *Tuanku* Gandar Wahid (Pasutan) forcibly grabbed the position Commander of Deli (*Panglima* Deli) and send away his brother *Tuanku* Umar and *Tuanku* Sampali (mother of *Tuanku* Umar), who is Princess of Deli, went to Serdang (Basarshah, 2003). It should be, based on rule of royal, *Tuanku* Gandar Wahid did not have a right to this position because he is the son of concubine. Dahlan added :

To muffle the commotion, two royal authorities, *Raja Ulung* Sunggal and *Raja Ulung* Senembah made an agreement with the *Raja Urung* Batak Timur and an Aceh's authority to crown *Tuanku* Umar as the Sultan of Serdang in 1723 whereas the territory included *Padang Kuis*, *Padang Bedagai*, *Percut*, *Senembah*, *Araskabu*, *Ramunia*, and *Perbaungan*.

(Dahlan, 2015)

Historically, Serdang was once the territory of Aceh. The Acehnese expedition in 1854 was the most recent and had achieved recognition as far as Serdang. Reid (2017) states, "*The influence of Aceh predominated in Langkat, Deli, and Serdang, all of which states welcomed the idea of Dutch Protection*".

In the other reference, it was noted also as part of the Siak empire, as Suprayitno (2001) explained, "*On 16th August 1862 Sultan Serdang (Basyaruddin) signed an agreement with the Dutch government which stated that Serdang Sultanate and its conquered areas, Padang Bedagai, Denai, Pertjoet, Perbaungan was part of Siak Sri Indrapura*". However, whether it was part of Aceh or Siak, like other parts of Indonesia, Serdang remained under the shadow of Dutch power.

1.1.2 The Kings of Serdang

Starting from 1717 until 2017 Serdang Sultanate is now 300 years old. Throughout this period Serdang sultanate has been led by 8 leaders. Although since 1946

Serdang Sultanate has no more power as a government, yet it still functions as an *lembaga adat* (cultural empowerment) with the Sultan as *kepala adat* (leader).

The list of the Sultans of Serdang, regarding to Basarshah (2003), are as follows:

i. *Tuanku Umar Kejeruan Junjungan*

Tuanku Umar was the first Sultan Serdang appointed by the Sultan of Aceh in 1723. He served for 44 years and was killed in the siege of Siak to Serdang in 1767.

ii. *Tuanku Sultan Ainan Johan Alamshah*

Sultan Ainan Johan succeeded his father *Tuanku Umar* and was sworn in to become the second Sultan of Serdang in 1767. The title of Sultan was given by Siak in 1814. *Tuanku Ainun Johan* ended his leadership and died in 1817.

iii. *Tuanku Thaf Sinar Basarsyah*

Born in 1790 and became the third Sultan of Serdang in 1817. He presided over 33 years until the end of 1850.

iv. *Tuanku Sultan Basyaruddin Syaiful Alamsyah*

Sultan Basyaruddin is the eldest son of the *Tuanku Thaf Sinar*. His crowning as the fourth Sultan of Serdang took place in 1850. By the end of his life in 1880, he had one and only son named Sulaiman who would succeed his post later.

v. *Tuanku Sultan Sulaiman Syariful Alamsyah*

Sultan Sulaiman is the fifth Sultan of Serdang. About Sultan Sulaiman will be explained more completely in the next sub-section.

vi. *Tengku Rajih Anwar*

The death of *Tuanku Sultan Sulaiman* was not take a long distance time with the social revolution, tragic events that destroyed the entire Malay sultanate in

Eastcoast Sumatra. The incident gave a traumatic effect in Serdang Sultanate especially for the royal family. So that Tengku Rajih Anwar (Son of Sultan Sulaiman) was reject to be crowned as Sultan. He was only crowned as a prince (1946-1960) from a political perspective but not in a cultural perspective.

vii. Tuanku Abunawar Sinar

Tuanku Abunawar Sinar also reject the Sultan position and just served as the crown holder from 1997 to 2001.

viii. Tuanku Luckman Sinar Basarsyah

Tuanku Luckman Sinar is the son of Sultan Sulaiman from marriage with Hajjah Zahara. The eight holder of the crown of the Serdang Sultanate since 2002 until his death in 2012. During his life, beside his position as head of Sultanate, he is well known as a Malay scholar and an productive book writer about the Malay Kingdom especially in the region of East Sumatra. Many of his books became the references in discussion of Malay world (Sinar, 2016)

ix. Tuanku Achmad Tala'a Shariful Alam Shah (2012-sekarang)

Tuanku Achmad Tala'a was crowned as the ninth leader of Serdang Sultanate in 2012 after Tuanku Luckman Sinar. Since that time until now, he still going standing on the position (Nasution, 2014).

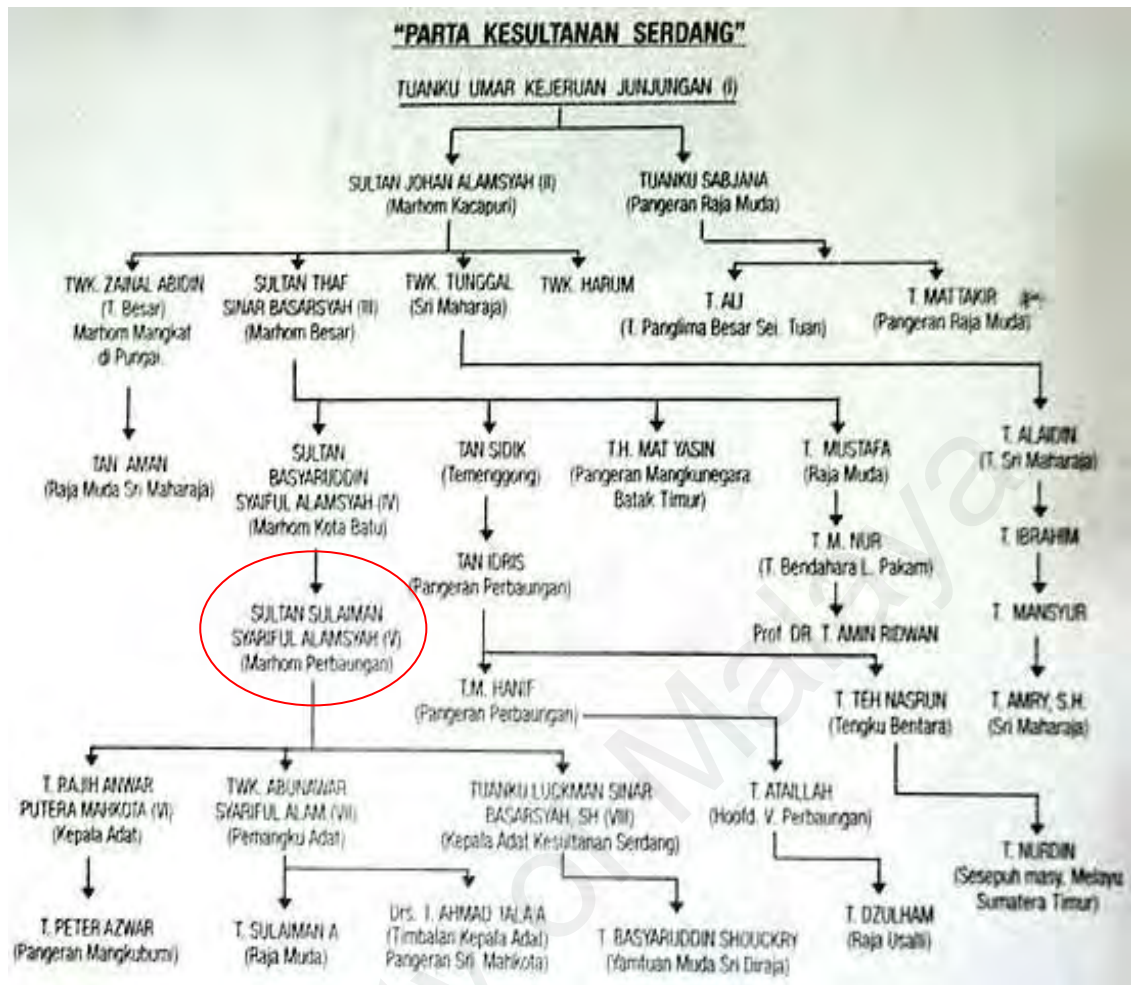


Figure 1.1 The family tree of Serdang Sultanate
(Source : Tembakaudeli.blogspot.com)

1.1.3 Sultan Sulaiman

From the chart above clear seen that Sulaiman is in the one line descendants of the Sultans of Serdang. He is the fifth generation of the Sultan from the beginning of Serdang Sultanate. He was born in 1866 in Serdang palace, Rantau Panjang, Sumatera, as the one and only child of Sultan Basyaruddin and Enzik Rata (a woman who came from Pantai Cermin).

At that time, the economic situation in Serdang was very safe because many Western traders (Singkel) traded through the port of Serdang. Indeed, Serdang has opened a trade route with the British since the period of Tuanku Thaf Sinar Basarshah. Serdang has a trading fleet and trades up to Pulau Pinang (Anderson, 1826).

At that time, Pulau Pinang, better known as George Town, had become the center of the British position in the Straits of Melaka since its first entry in 1786. Penang has long been known as a city of culture and tourism. Many tourists with various professions are here. Engineers, naturalists, officers, doctors, professional event, and amateur artists. They all brought with them their particular European prejudices, when they encountered other cultures (Hoyt, 1991).

After his father died, in accordance with the tradition rule, Sultan Sulaiman was crowned by *Wazir Berempat* became the Sultan of Serdang V in 1880, succeeded Sultan Basyaruddin. At that time Sultan Sulaiman was still very young who was 14 years old (Sinar, 2016).

This condition caused the Dutch not to recognize his crown besides the unfinished territorial conflicts between Serdang and the Netherlands. This crowning was also protested by the Sultan of Siak who considered Serdang was still his colony. The official recognition of the Dutch Government was just given after 7 years later in front of the Scherer Resident in Bengkalis and after signing the Van Verband document dated January 29, 1887 (Basarshah, 2003).

Sultan Sulaiman married a woman named Tengku Darwisyah on March 21, 1891. His wife is a descendant of Baharuddin, the King of Pagaruyung. This marriage did not give a child, then Sultan Sulaiman married for the second with Enzik Kurnia

Purba. Not take a long time, the Sultan married with Enzik Raya Purba and *Tuanku Hajjah Zahara* respectively as the third and fourth wives (Nasution, 2004).

Sultan Sulaiman served in the period 1885-1946. This is a dramatic reign, because Serdang Sultanate faced to three different situation. Firstly under the Dutch colony, secondly under the Japanese colony, and thirdly transitions time to merged into the Republic of Indonesia as well as the tragic situation of the social revolution whereas all of Malay sultanate of East Sumatra was annihilated. However, Sultan Sulaiman take a longest time commander period under the Dutch power which was sixty-two years from 1880 until 1942.

During the Dutch occupation, Serdang was well-known for its anti-Dutch character. About this way of think was written by Reid (2017) *“During the uncertain period between 1862-1865 the area divided on the lines of old rivalries, with Deli and Langkat clinging to the Dutch despite considerable internal opposition, Asahan relying on the British, Serdang undecided and Coal divided”*. In addition, on the same idea with Reid, Basarshah explained :

Then there was a special note from the Dutch resident in Serdang which is say that Sultan Serdang (Sulaiman) is a strange person, he only thinks himself and sees every government employee (the Netherlands East Indies), as his enemy. Especially about the new politics is very painful to us. Always suspicious, then every act of something is taken into account of the vices that are veiled behind it.

(Basarsyah, 2003)

Serdang, especially under Sultan Sulaiman’s commander, always gave more problems to the Dutch and in contrast had a close relationship with Japan. It caused of the Sultan saw Japan was potentially to became a great nation and could help Indonesia to independence from the Dutch colony. It was clearly seen in 1894, when Sultan Sulaiman declined an invitation from the Queen of the Netherland to

came to her Royal. Instead of, with his Princess and team, Sultan Sulaiman turn way for Japan to meet the Japanese emperor, Meijo Tenno (Basarshah, 2003).



TUANKU SULAIMAN SYARIFUL ALAMSHAH (1895)

Figure 1.2 Sultan Sulaiman Syariful Alamshah (1895)
(Source : Family Collection of Serdang Sultanate Institute)

Sultan Sulaiman died in 1946 at the age of 80 years. He left eight children of three wives: Tengku Putera Mahkota Rajih Anwar and Tengku Putri Nazri from Enzik Kurnia Purba, Tengku Shahrial Sinar and Tengku Fatimah Zahriah from Enzik Raya Purba, and Tengku Abunawar, Tuanku Luckman Sinar, Tengku Abukasim and Tengku Zainabah from Hajjah Zahara.

Talking about relationship between Sultan Sulaiman and arts (especially music) is a something 'unique'. Specially, Sultan Sulaiman himself is a great violinist and composer in the same time. Then, it hypotise that Sultan Sulaiman is the root of art development in Serdang Sultanate. This musical side of Sultan Sulaiman make a sense to writer to take it as a research topic. All about Sultan Sulaiman and his musical life will be try to find out and will discuss in the chapter IV.

1.2 Problem Statement

Although *Melayu* and the Kingdoms issue has been discussed since many times, however the literatures regarding to the Kings's biography is very limited. Also thought there are some literatures about the history of Serdang as well as the Kings, but there is no the published literatures focused on the musical side.

1.3 Research Objective

This research presents an academic study of the musical biography of Sultan Sulaiman. It focuses on various aspects of personal life and social impact. The specific objectives of this study are:

- i. To find out the personal musical life of Sultan Sulaiman.
- ii. To analyse the musical work (composition) of Sultan Sulaiman
- iii. To identify the impact of Sultan Sulaiman's idea for music (art) development in Serdang Sultanate during and after his reign.

1.4 Research Question

The main focus of this research is to find the musical story of Sultan Sulaiman as long as his life and during his commander of Serdang. This research addressed the following questions:

- i. What is the musical life of Sultan Sulaiman?
- ii. What is the musical work of Sultan Sulaiman?
- iii. How is the development of music and art in Serdang Sultanate under commander of Sultan Sulaiman (1880-1946) ?
- iv. How is the impact of Sultan Sulaiman's idea for music and art development in Serdang Sultanate after his reign?

1.5 Research Significance

Learn about biography of a personage always give spirit. There must be a side from a figure which does not revealed without biography study. Even more biography study of a leader. The leader's biography is an important source of information from which followers and potential followers learn about the leader's traits and behaviors, that the leader's life story provides the leader with a self-concept from which he or she can lead, and that telling the biography is an important leadership behavior. (Shamir, Horesh, & Adler, 2005)

Sultan Sulaiman is the special figure. In Indonesian history, there is no leader who learn, play, and compose music as an expert, but Sultan Sulaiman did it. This study aims to present his music spirit in his alonglife where there is never study and publish literature about it before. It will be an alternatife literature for musicologist and next researcher who want to do a research in similiar area.

1.6 Limitation of Study

Studying about biography has many sides to see. Also, Study for the biography of Sultan Sulaiman makes many possibilities parts to find out. In this research, study is focused on musical biography which discuss limited for personal's activity and social (cultural impact for socialise) view only.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter present the previous research related to this study include the point of view of some experts. Indeed, study about musical biography of a leader is very limited. However, many studies discussed about biography and musical biography which help researcher in this study. Also a western theory of music analysis will be discussed in order to help in music analysis process.

2.2 Biography

Study about biography is like a story about somebody or group's life. This type of study leads researcher to find something new and important from the subject which never know before to tell to the reader.

Biographical research has both *general* and *specific* purposes. The *general* purpose is to provide greater insight than hitherto into the nature and meaning of individual lives or groups of lives. The *specific* purpose of the research will be the analysis of a particular life or lives for some designated reason—for example in examining the world of work of teachers, nurses, prostitutes, librarians, actors, etc (Erben, 2005).

Biography professes to bring the reader into intimate personal association with each of its characters, to draw aside the veil that conceals from the world their domestic life, and to exhibit all their actions, great and small, without reservation, without exaggeration. But while the biographer, by combining the details of public and private life, attempts a faithful delineation of individual character, he intends to afford the

reader something more than a source of mere pleasure. Portraits of distinguished men are eloquent in their teachings to posterity (Renders, & Haan, 2014).

Noer (2015) made an autobiography novel about Mr. Habibie's, fifth president of Indonesia, story life and find the result that the brilliance of Mr. Habibie is come from the big interested in book during his childhood. This behaviour form his young adult character when well-known as a genius student who create an airplane in the future.

Cavally (2000) did a biography study for presidential case in the United States in the year 2000 and found that research on the variation in presidential (biography) approval ratings can help explain presidential behavior. We can explain the presidency using the basic framework developed by Richard Fenno in 1973 which suggests that behavior is a function of goals and constraints.

These two examples of study show how the biography study work. It comes into personal or group's live, even into very intimate thing. It is covered story about life as well as the idea of research subject.

2.3 Musical biography

Musical biography help to know the composer and his composition intimately. No man can comprehend everything to be understood about Kochel 543, the great E-flat Symphony, if he knows only how to parse its musical sentences, chart its formal design, and read its signposts of pitch, speed, volume, phrasing, and instrumentation. To become intimate with its inmost nature, even merely to be introduced to that nature, he must also know under what circumstances, at what stage in its creator's development, and in what sort of emotional weather it was composed (Weinstock, 1966).

Childhood is the one of important period to analysis when doing a biography research.

When examining Mozart's biography, Wiley (2008) found that Mozart had a big talent

start from his childhood, his endeavours to write a clavier concerto at the age of four, the speed with which he learnt new keyboard pieces, his ability to detect and remember discrepancies of violin tuning as subtle as an eighth of a tone, which are a form of consistency for his adult character.

Some researchs provide evident that environment and political situation where the composers life give effects to them when writing music. Chopin present the unique Poland character on his music as a Nationalism for his mother country. He introduce the unique style of his native Poland music to the world. However, it was also found that his music influenced by the music that he heard in the aristocratic salons while living in Paris (McKay, 1999).

In similiar case, Ching (2012) when doing a musical biography of P Ramlee found that P. Ramlee's music got influences from British music as consequence of colonialism in Malaysia at that time. His music is a fusion of Western music, looking from the instrument such as the violin, saxophone, accordion, trumpet, double bass, conga, and bongo, with Malaysian tradisional music observed in *ronggeng* or *joget*, *keroncong*, and *asli* songs.

Study for biography of composers possible to do in many side. Allman (2004) in his work of Mozart's biography is common to discuss about subject from all sides including his childhood, young life, musical work, and musical idea. While researcher like Autexier (1992) was feel better to focus on musical work only when doing study in musical biography of Beethoven.

2.4 Music Analysis

Analysis is a scientific discipline between psychology, arithmetic, and philosophy, to describe music through a series of tones, rhythms, and harmonies, by discussing the of conscious and unconscious elements on the unity of the composition (Music

Enciclopedia, 1992). While the word composition is sometimes understood to include everything that has to do with the invention and notation of a musical work, which is to say, all that needs to be done in order for it to be performed (Sulzer, & Koch, 1995).

Prier (1996) explained music analysis as a process of cutting and paying attention to detail of the whole of a piece of music. Meaning looking at the beginning and end of a song as well as some rest in the middle, the rising and falling waves and their apex, in terms of structure.

So it can be concluded that the analysis is to study or examine a piece of music as detailed as possible, describing the music with all its elements. According to the theoretical basis above, the researcher will analyse the composition of Sultan Sulaiman from motive, phrase, including melody and harmony and other related elements, and analyze the idea of the composer in the composition. However, considering there are 2 possibilities that affect the composition of Sultan Sulaiman, Western and Melayu. Then all of this work looked at by two approach which are Western and Melayu.

2.4.1 Western Theory in Analysis of Musical Form

In the most general figurative sense of the word, form means the way that variety is united with wholeness in some object. Hence, it is a particular art of composition. we can recognize certain regularities in their shapes and various configurations (Sulzer, & Koch, 1995). Form was regarded as dealing with the very essence of musical works: how musical materials were arranged and correlated over the course of a piece of music (Zbikowsky, 2002).

The smallest unit in musical composition is the single tone. The smallest cluster of successive tones (from two to four or five in number) that will convey a definite musical impression, as miniature musical idea, is called a *figure (motive)*. Assuming the single tone to represent the same unit of expression as a letter of the

alphabet, the melodic figure would be defined as the equivalent of a complete (small) word; pursuing the comparison further, a series of figures constitutes the melodic motive, equivalent to the smallest group of words (a subject with its article and adjective, for example), and two or three motives make a *phrase*, equivalent to the complete, though comparatively brief, *sentence* (subject, predicate, and object) (Zbikowsky, 2002).

i. Motive

Motive, for some scholars synonymous with *figure*, is the smallest unit of construction in music. Consisting of at least one characteristic rhythm and one characteristic interval, it may include as few as two tones or as many as twelve (Stein, 1962). Look for the example below :

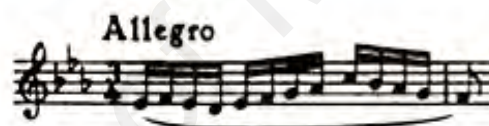


Figure 2.1 Example of Motive
Sources : Stein (1962)



Figure 2.2 Example of Motive 2
Sources : Stein (1962)

As an element of the song, a motif is usually repeated and processed (Prier, 1996). Regarding to Stein (1962), there are several possibilities of motive modification, which are as follow:

- a) Original Repetition, is a repetition in same way, without any changing.

For example :



Figure 2.3 Example of Original Repetition
Source : Stein (1962)

b) Repetition with Modification



Figure 2.4 Example of Repetition with modification
Source : Stein (1962)

The example above showing the first figure (a) is repeated with shifted rhythm, while the second (b) come with modifications.



Figure 2.5 Example of Repetition with modification 2
Source : Stein (1962)

The figure show a repeated rhythmic pattern but with change of the melodic pattern.

c) Sequence, is a shape of repetitions in the same direction but at different levels. Look for the example below :



Figure 2.6 Example of Sequence
Source : Stein (1962)

d) Alternation, is a repetition of semiphrase in different levels. For example:



Figure 2.7 Example of Alternation
Source : Stein (1962)

e) Contrary Motion, is a repetition form of semiphrase in contrast movement in the end of phrase. For example :

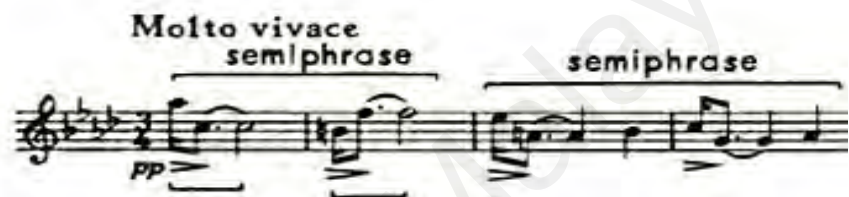


Figure 2.8 Example of Contrary Motion
Source : Stein (1962)

f) Retrogade, is repetition of semiphrase in mirror movement. As look as follow :

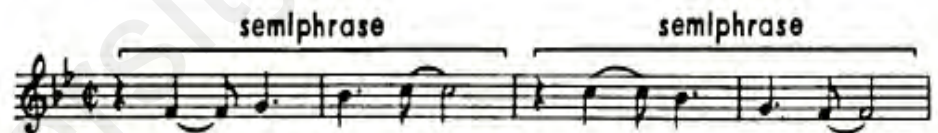


Figure 2.9 Example of Retrogade
Source : Stein (1962)

ii. Phrase

Combination of several motifs will form a phrase. The phrase is a unit, conventionally four measures in length, which is terminated by a cadence. It is possible to establish a norm based on the following (Stein, 1962):

- a) The conventional phrase is generally a four-measure unit, exceptionally it may be shorter or longer
- b) The phrase is the shortest unit terminated by a cadence

- c) It is generally associated with one or more other phrases
- d) It is the structural basis of the homophonic forms and is also utilised in certain polyphonic structures

There are two kinds of phrases, question and answer. The question phrase is marked with a cadence that gives the impression of a temporary stop, while the answer phrase is marked with a final statement that gives the impression of completion (Budilinggono, 1993).

iii. Cadence

- a) Authentic : **V-I**, consists of two categories :
 - The perfect authentic cadence, in which the root is present in both outside voices of the tonic chord
 - The imperfect authentic cadence, with either the third or fifth of I in the soprano, or with the third in the bass
- b) Plagal : Ended by progression of chord **IV-I**.
- c) Deceptive : Ended by progression of chord **V-VI**, or **V** to any unexpected harmony.
- d) Half : Usually the progression of any chord to **V**. However, in nineteenth- and twentieth century (tonal) music, phrase endings on II, III, or IV are found, and these must also be considered as half-cadences. The progression in minor of **IV**, **V** or **II-V** is sometimes classified as a Phrygian cadence.

iv. Period or Sentence Form

Period is part of the composition as a unity of the question answer and answer phrase. Sentences/ periods are a number of space bars (usually 8 or 16 bars) which is a unity. Usually a musical sentence consists of two phrases,

questioning sentence ('vorsatz') and answering sentence ('answer' / 'Nachsatz') (Prier, 1996).

The antecedent phrase is interrogative in character and is generally terminated by a non-final cadence; in tonal music, this is usually a half-cadence. The consequent phrase is responsive in character and, with few exceptions, is terminated by a cadence more conclusive than that at the end of the antecedent (Stein, 1962).

2.4.2 *Pantun* as Characteristic of Melayu Music

One of special character of Melayu song compare with other types of music is the lyrics. The form of lyrics in Melayu song build in *Pantun* pattern. *Pantun* is the way the Melayu's people convey a purpose poetically. It is like *tanka* for Japanese, *sonata* for European, or *ghazal* fo Persian.

Pantun reflect the personality, lifestyle and idea of the Melayu people (Sudirman, 2016). For the Melayunese in Serdang, the cultural environment and the orientation of social life of Melayu in Serdang is kept and recorded in Malay language. So to trace the thoughts in the music of Sultan Sulaiman it is necessary to see through the meaning of the lyrics (Faridah et al., 2014).

Ritawati (2018) doing research about *Pantun* view in its function in Nyanyian Lagu Melayu Asli (NLMA) found that “*pantun is an inseparable part of the realization of NLMA. Pantun is said to be the ‘soul’ of NLMA and has an important role*”.

Commonly, The types of *Pantun* in Melayu classified by three categories for it verse, called Bait in Malay terms. They are the *Pantun* of two lines, four lines, six lines, and eight lines in one verse. But the most commonly used is the four-line

type which is the first two lines called as *sampiran* (questioning), while remaining two is the *isi* (answering) (Dahlan, 2015).

The pantun structure determines based on the phonetic rhymes at the end of the sentence in each line. New rhyme is labeled with the letters a, b, c, d, etc, while each of the same rhymes will be labeled with the same letter. Some structures commonly found in pantun melayu referring to Dahlan (2015) are as follows:

- i. *Sampiran* aa dan *isi* aa (Structure aaaa), for example :

Baik-baik berlayar malam (a)

Arus deras karangnya tajam (a)

Cari-cari mualim paham (a)

Disitu banyak perahu tenggelam (a)

- ii. *Sampiran* ab dan *isi* ab (Structure abab), for example :

Kata adat membawa hikmah (a)

Hikmah hidup dunia akhirat (b)

Lupa adat kerja menyalah (a)

Salah hidup binasalah umat (b)

- iii. Structure aabaab in six lines form, for example :

Jung berlayar ke Pulau Penyengat (a)

Orang Melaka mau berhelat (a)

Membawa kendi penuh di sampan (b)

Tepuk tepung tawar ucap selamat (a)

Orang kata perilaku adat (a)

Berkah ilahi senantiasa diharapkan (b)

There are still many other form of pantun structures, arranged based on rhyme at the end of each sentence.

2.5 Music and the Composers

Music is more than just a sound, it contains message and feeling. Music tells who the composer is. There are musical ‘signs’ (or syntagms) with an explicit denotative value (trumpet signals in the ar_my) and there are syntagms or entire ‘texts’ possessing pre-culturalized connotative value (‘pastoral’ or ‘thrilling’ music etc) (Zbikowsky, 2002).

Schoenberg do a work of art based on his feeling at that time. Like he says: “*Something is happen to me. my hand is being guided*” (Polis, 2006). To Mozart, the trumpetlike sound was a reminder of far off places. He was not content playing the organ in the cathedral and wr iting music ordered by the archbishop. In spite of this, his compositions reached new levels of vivid expression (Allman, 2004).

Any certain situations gave an impact or influence for composer in creating music. Adorno’s discourse does not recognize semiotic strategies within a social field of power; it focuses on the way in which the individual seeks freedom, is able to preserve an “un-fixed” identity. Within his “negative dialectic,” repressive classic forms and the rational reconciliation they embody must be “dissolved” through innovations in processes, which oppose authority, totality, or structure. (Fuchler, 2005).

While Rhoma Irama was created Dangdut as the result of developments situation in Melayu music were overwhelmed by a wave of Western pop, rock, and country music in 1965 (Weintraub, 2010).

Sometimes, composers make music for a critical tools. French composers in an era of mass politics this were aware that ideological visions were being projected onto styles, and some responded symbolically by manipulating the musical meanings established by official culture or by its opponents.

Again, actions or gestures, conceived within the framework of ambient symbols or meanings, could be preferable to words in situations of tension, and, in some cases, as Ravel found, more effective. Through culturally meaningful acts as well as through confrontations with the ideological connotations of style, in addition to artistic collaborations with specific intellectual circles, important composers did act as intellectuals (Fuchler, 2005).

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CHAPTER 3

IMPLEMENTATION OF RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents to describe in detail how the research methodology mentioned in Chapter 1 will be applicable in this research in order to collect the data. A qualitative research method choosed by researcher in a reason more representative for this descriptive (documentative) research. However, the data and information will be obtained in two ways, primary and secondary, which will be discussed more in the next part of this chapter. Then the data that has been collected detailly will be analysed and discussed in the next chapter.

3.2 Qualitative Research

Qualitative research helping human to discuss social life in natural way. Qualitative researchers seek answers to their questions in the real world. As you (researcher) undertake a qualitative project, you will gather data (what you see, hear, and read) from people and places, events and activities (Rossman, & Rallis, 2012).

Qualitative research applies in more narrative form than number. It use for researcher who want to discuss about social phenomenon in descriptive way. The social meaning people attribute to their experiences, circumstances, and situations, as well as the meaning people embed into texts and other objects, are the focus of qualitative research (Hesse, & Leavy, 2011).

Many kind of methods in qualitative research explained by scholars. Hennink, Hutter, & Bailey (2011) categorized a set of research methods such as in-depth interviews, focus group discussions, observation, content analysis, visual methods, and life histories or biographies. While Hesse & Leavy stated that :

Qualitative researchers often use one or more of the following methods (although this is not an exhaustive list): ethnography or field research, interview, oral history, autoethnography, focus group interview, case study, discourse analysis, grounded theory, content or textual analysis, visual or audiovisual analysis, evaluation, historical comparative method, ethnodrama, and narrative inquiry.

(Hesse & Leavy, 2011)

Biographical method will involve the collection of documents from a wide variety of sources from a variety of media. These documents are, typically, likely to be autobiographies, existing biographies, photographs, videos and films, oral histories, official records, letters, diaries, postcards, family trees and information (sometimes fragmentary) located in sources not primarily concerned with the subject. While these 'life documents' may take many forms, the collection of contemporary biographical data through interview is one that is especially useful to educational and other social science researchers (Erben, 2005).

For this study, researcher apply three methods which are (1) Interview, consist of in-depth interview and oral history; and (2) Content Analysis. Then, the data that obtained by these two methods will be analyse with some interpretation. Qualitative research is fundamentally interpretative. This means that the researcher makes an interpretation of the data. (Creswell, 2003)

3.2.1 Primary Method

Primary method refer to all of information that obtained by researcher's first-hand. In the meaning, the data is original, objective, and contain new thing that has yet published before. In this research, the data and information which include in primary method will come from interview which consist of two approach, in-depth interview and oral history. In detail about interviews are explain bellow :

i. Interview

Of course, it is possible to research a biography in silence. Mute documents and introspection are ample sources for an insightful, clarifying life story. But those of us who write the lives of contemporaries potentially have access to noisy, rich, complex sources unavailable to biographers of the long-dead: the subject herself and those who have known her. Their heads are filled with memories of several kinds. Many could be written down but are not (Comfort, 2011).

Interview doing by direct communication with interviewee for a deep information. The qualitative researcher often goes to the site (home,office) of the participant to conduct the research. This enables the researcher to develop a level of detail about the individual or place and to be highly involved in actual experiences of the participants. (Creswell, 2003).

In this research, the interviewees are people who have connection (direct or indirect) with Sultan Sulaiman or knowledgeable about him. The interviewees are consists of two from Sultan Sulaiman's offsprings, they are Tengku Mira Rozanna Sinar and Tengku Ryo Riezqan. A brief information about the interviewees will be presents as follow :

a) Tengku Mira Rozanna Sinar

Mrs. Mira Sinar is a grandchild of Sultan Sulaiman. She is the last child of Tengku Luckman Sinar (seventh Sultan of Serdang), son of Sultan Sulaiman. In Sultanate family, Mrs. Mira crown as a Princess of Serdang Sultanate until nowadays. She also positioning as a manager of private library of Tengku Luckman Sinar (son of Sultan Sulaiman) which have many collection, even book, magazine, and ever, about Sultan Sulaiman's story.

As long as 20 years, Tengku Mira manage the dance and theater group named Sri Indera Ratu, a group initiated by Sultan Sulaiman on the past. Evenmore, Tengku Mira also a researcher and wrote some books, some of them is Biography of Tengku Luckman Sinar, which included story about Sultan Sulaiman.

b) Tengku Ryo Rizqan

Tengku Ryo is son of nephew of Sultan Sulaiman. Like Sultan Sulaiman, Mr. Ryo is a violinist. He is known as Indonesian violinist who use Melayu idiom's music to his composition. As a violinist, Tengku Ryo who inspired by Sultan Sulaiman. Many of his composition inspired by Serdang Sultanate and Sultan Sulaiman. Indeed, he always concerns about Serdang especially Sultan Sulaiman. Recently with a team, he has completed a biopic film about Sultan Sulaiman's lifestory tittled Biola Seribu (Hundred Violin).

From these two interviewees, researcher will obtaining information about Sultan Sulaiman's life focused on his musical activity.

Refer to Hesse & Leavy (2011), there are two type of interview which are explained as follow :

- *In-depth interviews*

In-depth interviews are a particular kind of conversation between the researcher and the interviewee that requires active asking and listening. The goal of this type of interview is to gain rich qualitative data on a particular subject from the perspective of selected individuals. In the meaning, in-depth interview possible to obtain information based on point of view of the people being studied.

In-depth interview may be described as a conversation with a purpose. The researcher's purpose is to gain insight into certain issues using a semi-structured interview guide (Hennink, Hutter, & Bailey, 2011).

- *Oral History*

Oral history is a special method of interview where the researcher and research participant spend extended time together engaged in a process of storytelling and listening. This interview approach gives a bigger space for informant to speak more. In the other words, oral history allows researcher listen to more intimate information or more personal experiences of informant about something relevant with research topic.

Based on that theory, researcher consider an oral history approach for doing interview with the offsprings. In a reason, researcher need these two interviewees feel more free to talk all things about Sultan Sulaiman based on their personal life experinces with him. However, the in-depth interview is more suitable for the academician (historian) because

researcher want a more focused interview with him to know about Sultan Sulaiman regarding to his history knowledge or perspective.

The issues that are discussed with the informant during the interviews are as follow :

- Personal life of Sultan Sulaiman as a King of part of family
- Musical activity of Sultan Sulaiman
- The composition of Sultan Sulaiman
- Idea of Sultan Sulaiman for art development in Serdang

ii. Video-Audio Recording

Video-audio recording is needed in order to record the information of data collection during the interview process. The researcher conducted video recordings from the interviews. By this method, the data collection from the interviewees that have been recorded can be repeatedly for many times. It will be helpful in order to recall the information obtained during the interviews for make sure no data will be missing and get more accurate data.

By providing a visual recording, the researcher can also give proof to the authenticity of the data, which might be useful for people or department those are capability to check the originality of this research on the later. Increase the reliability of the information and thus, making the results from this research are more solid and reliable.

3.2.2 Secondary Method

Unlike the primary method which uses information obtained first-hand, the secondary method involves data collection via secondary sources. For this research, the data from secondary will come from books, journals, articles, conference

papers, published dissertations, audio or video recording, diary book, music hand-sheet and other sources which support the research topic.

Researcher will visiting the private library of Tengku Luckman Sinar in order to find the relics of Sultan Sulaiman as well as diary, worksheet, or everything which related with this research. The library address at Jl Abdullah Lubis No.42. Also, a visiting to Dr. Ichwan's private library in Marelan, Medan, will do by researcher to get more data. Then, it does not close possibility to find out the data from ather sources.

The compilation of the data obtained through this method is summarised, analysed and discussed in chapter two for the purpose of supporting the topic of this research. This method is useful during the initial research process where the secondary sources serve to reaffirm and support the viability of the research topic of this thesis.

Unlike the primary method which takes a great deal of time and effort, not to mention the resources needed for travel to several different states in order to meet with the interviewees, the secondary method is more accessible to the researcher as the resources are easily obtained from the university library, such as books, publications, and video recordings.

Additionally, the Internet is accessible to obtain information that may not be available in other sources. This will allow the researcher to ascertain that there is enough evidence and data to make the primary method of qualitative research worthwhile.

3.2.3 Content Analysis

Content analysis is an unobtrusive method which uses texts or artifacts as the starting point of the research process. Many different kinds of texts and artifacts can be studied, including, but not limited to, historical documents, newspapers, magazines, photographs, books, diaries, literature, music, cinema, television, Web sites, and so forth (Hesse, & Leavy, 2011).

Content analysis allows researcher to do a critical thinking, interpretation, and analysis to noninteractive data. Related to this study, the researcher analysed and compiled information from books and literatures about Sultan Sulaiman's life, his childhood, the condition when he grew up, his 'King's life', and his musical moment surely.

In aims to explore the Sultan's musical life, an analysis for his musical work is needed to do. Analysis process will do by western analysis approach. Analysis is helpful for researcher to make an interpretation for musical influence of Sultan Sulaiman and also his idea in music.

3.2.4 Retranscription of Notation

For this analysis reason, notation sheet is the important part of material. In this research, the main material of analysis is the worksheet of Sultan Sulaiman's composition. However, the transcripion of Sultan Sulaiman's music composition written by hand in 80's and as an old things, the transcription didn't look clearly.

This condition will make it difficult for researcher to do an analysis. As the soultion, a retranscription process is important to do. It will be useful to make the notation more clear and easier for researcher to do analysis work.

Every tone will put into the software without any addition or subtraction of melody or ornamentation refer to the original one. This process will make using software named finale 2010 series. Finale choosed by researcher because of many excellences offered. This software has a fiture to play the melody that have been put in. By this, it can allow the researcher to analyse the form and listen to the music at the same time.

3.3 Research Process

The process of this research step by step showed by diagram below :

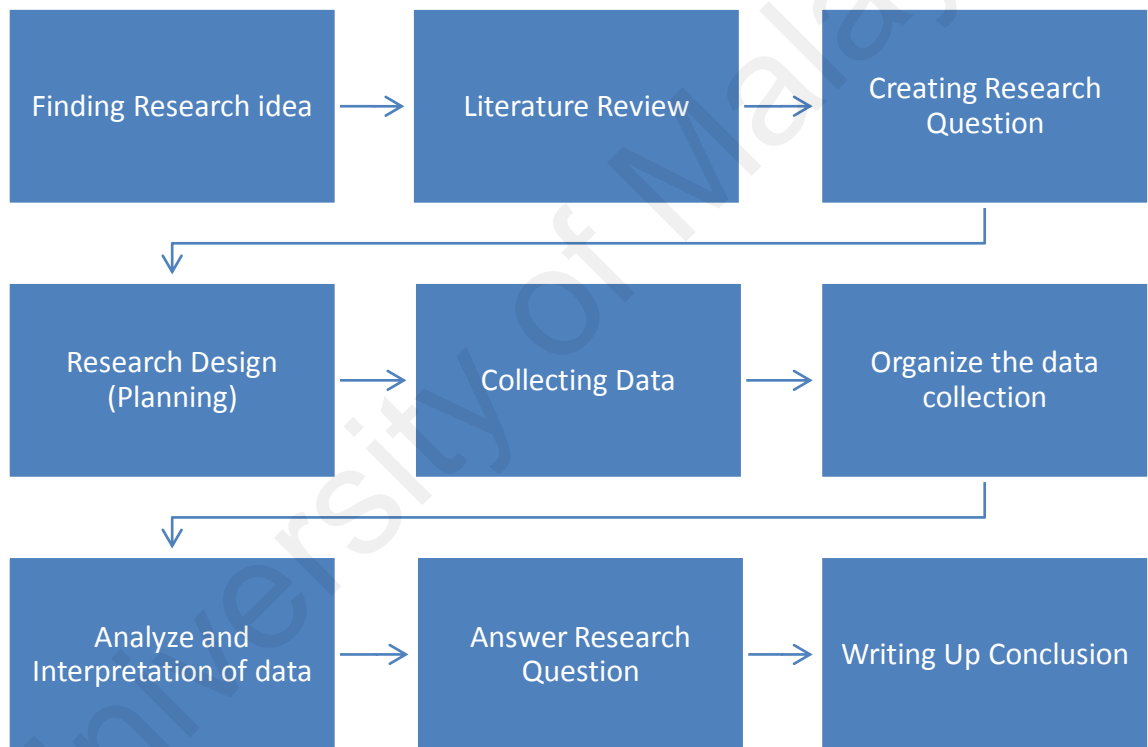


Figure 3.1 Research Process in Diagram

3.4 Conclusion

In brief, there are two qualitative methods used by researcher to collect data. Those are interview and content analysis. However, the interview split by two approach, in-depth interview and oral history. While the content analysis consists of interpretation for literature review and analysis for composition of Sultan Sulaiman.

Both, interview and content analysis, are refer to the same purpose which are answering the research question. Interview allow researcher to listen story about Sultan Sulaiman's daily life from knowledgeable people, while analysis might do reinterpretation about Sultan Sulaiman's idea in and/or for music.

Then, the next chapter presents a discussion about working on the data that obtained by this research method chapter. It aims to answer the issues of the research objective as the result.

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CHAPTER 4

RESULTS, DISCUSSION AND ANALYSIS

4.1 Introduction

This chapter is presents to answer the research questions in the Chapter 1 that consists of two big parts. The first one provides the discussion of musical life of Sultan Sulaiman and the second one presents the analysis of musical work (composition) of the Sultan. In the musical life parts, the discussion will lead to personal music activity of the Sultan and the impact of his musical or other type of art idea for the art development in Serdang Sultanate. It will be devide in three period :

- i. Before becoming a Sultan
- ii. During commander
- iii. After commander.

While in analysis part will discuss in two things, musical form and musical idea, look by Western theory and Melayu tradition view. The data analysed in the discussion of this chapter are obtained from the interviews with the offsprings of the Sultan Sulaiman and supported by secondary data such as books, journals, magazines, and audio/ video recordings, as I explained in the research methodology in chapter 3.

4.2 Discussion for the Musical Life of Sultan Sulaiman

4.2.1 Childhood Period : The Beginning of Musical Journey

Sultan Sulaiman was the one and only child of Sultan Basyaruddin, the fourth Sultan of Serdang. He was born in 1866, marked by 10 cannon blasts, as was the Sultanate tradition in welcoming the birth of the prince. Sultan Basyaruddin,his

father, is known as a religious person. Although having attention in art, he, as well as his wife, are not talented in music. Further, Sulaiman's grandfather, Sultan Thaf Sinar also was not known as a musician, he was a leader who focused on the country's economic strategy (T.M.Sinar, personal communication, July 17, 2018). It is clear that the musical talent of Sultan Sulaiman did not come from his family.

Sultan Sulaiman was born in a good economy and international relations between Serdang and other countries. Sultan Basyaruddin is a successful leader. In the reign of Basyaruddin, the economic system in Serdang met a great condition. About this situation I noted in my introduction (Anderson, 1826) in chapter 1. So, in this good situation, Sulaiman should have many access to go everywhere and learn everything in his childhood.

Since his birth, Sultan Sulaiman lived in the Sultanate's Palace at Rantau Panjang. As the son of a Sultan who was busy for taking care of the palace, there was not many time he could spend with his parents. This condition made it slightly difficult for Sulaiman to fulfill his curiosity for something. Therefore, Sulaiman sought knowledge in his own way and became an active child. He interact with anyone and go wherever he wants to find answers to his curiosity (T.M.Sinar, personal communication, July 17, 2018).

The dramatic story occurred in the early 1860s when Sulaiman got lost. He was around 7-8 years old. Caused of his great curiosity to see the wider world, Sulaiman sneaked quietly to one of the *Panjang*, a 30-ton commodity boats that would went to trading to Pulau Pinang (now known as Penang, Malaysia). Through four days the young Sulaiman began his adventure until landed.

As the center of British and city of tourism, Penang Harbor was crowded. Not only by the British workers, but also also foreign trader or tourist. Like the habit of

colonial countries towards their colonies, besides to carrying out trade invasions and introducing political systems, also carries its culture, including music with them. Please refer to Hoyt (1991) in the chapter 1.

During his stay at Penang, the young Sulaiman learned and observed how their activity. Sulaiman's art instincts are also encouraged to try the musical instruments when looking they were playing music in tavern. Sometimes he sneaked into a Britain ship, looking the deckhand playing music. Some of them allowing Sulaiman to try the musical instruments they use, include violins (T.M.Sinar, personal communication, July 17, 2018).

So, based on the data, the author assumed that this adventure can be a stimulant for Sultan Sulaiman's interest in violin and music for the first time. This part is clearly answer for how Sultan Sulaiman got his talent and why he interested in music which are parts of my first research question.

4.2.2 Becoming Sultan

Sultan Sulaiman became Sultan at a very young age of 14 years, only six years after his musical journey to Penang. He has crowned based on the rule of the Sultanate, although the position as Sultan was recognized by the Dutch after 5 years later as I said in Chapter 1 (Basharsah, 2003).

i. Sultan Sulaiman and His Violins

One of the big works doing by the Sultan in the early days of his reign was the displacement of the palace from Rantau Panjang to Kota Galuh, Perbaungan. It is because floods hit the Palace in Rantau Panjang for many times. The concept of palace architecture was done by carving artists from

Japan but remained in the supervision and idea contribution of Sultan Sulaiman (Sinar, 2016).

This new palace named Daarul Arif. explained that the palace build in six floors. The first and the second floor is the room to face Sultan. The third one is function as armoly. The firth floor is a playroom or his children. The fifth is a relaxing room with lots of mirrors surround it (T. Syahruwadi personal communication, february 24, 2012)

The most special part of the palace buildings is place on the top, known as the *Pucuk*. This part is a special room ordered by Sultan Sulaiman. From this *Pucuk* can be seen around the palace for a long distance. From the top of this palace we can see *Pantai Cermin*, many kilometers from the palace. It is possible if this building was design so that the Sultan could monitor the surroundings of the palace. More interesting, this room was specifically designed as a place for Sultan Sulaiman expressing his artistic talent, playing the violin.



Figure 4.1 Daarul Arif, the Palace of Serdang Sultanate
(Source : Family Collection of Serdang Sultanate Institute)



Figure 4.2 *Pucuk*, the spot of Sultan play Violin



Figure 4.3 Illustration of Sultan play Violin
(Sketched by : Fajar Azhari, 2018)

Sultan Sulaiman used to play on the top of the Palace (*Pucuk*) in the dusk for almost every day. The repertoires that were played are western classic music, Melayu classic, or composition created by the Sultan himself. The sound heard reaching *Pantai Cermin*. The people who listened spontaneously said "Sultan playing a thousand violins!" (T. Syahrwadi, personal communication, february 24, 2012).

The Sultan's first and mostly used violin is Antonius Stradivarius Cremonensis Faciebat, the violin made by Italian violin maestro Antonio Stradivari. This Italian violin was bought by Sultan Sulaiman for 1,000 Gulden from a British ship captain named Thomas Einhart. That is why this violin was dubbed as the *'Thousand Violin'* (Basarshah, 2000).

In my interpretation, besides the price of 1000 guilders, the meaning of *'Thousand Violin'* may also mean that the sound of a violin like it played by a thousand (many) people. If analyzing by the technique, it is likely that the Sultan had used the double or trio string technique in his playing.

Sultan Sulaiman is an autodidac musician. There are several opinions about how Sultan Sulaiman learn the music. T.M.Sinar (personal communication, July 17, 2018) said that Sultan learned through listening to the music on the radio and reading music score. Indeed, he is an illiterate person, but it is possible that he can read music notation. However, T.R.Rizqan (personal communication, August 11, 2018) stated that Sultan Sulaiman's skills were gained from listening music through vinyl record and assisted with learning through his European friends and music experts in the Sultanate.

Both might be true, because radio and vinyl have existed in that times. Certainly, it can say that the main capability that Sultan Sulaiman relied when learning music was the auditory aspect.

This part is giving the complete answer for my first research question about personal musical life of Sultan Sulaiman. Consists the information about how he interested in violin, how he learned, when and where used to practice, and what the repertoire he played, as I promise in chapter 1.

ii. Idea For Art

Sultan Sulaiman is remembered as a king with a big concern to art. He is known as a personal leader who is firm and innovative. By the sultanate's family, it is recognized that the peak of Serdang's art glory was happened in the reign of Sultan Sulaiman. The big attention of Sultan Sulaiman's to music and art in Serdang region is evidenced by many art activities at the Sultanate. In detail, the ideas of Sultan Sulaiman for music and art development in Serdang are explain as follow :

a) *Nobat Diraja*

In every Malay Kingdom, an ensemble of traditional musical instruments called *Nobat Diraja* is a Kingdom ritual, not excepted in the Serdang sultanate. *Nobat Diraja* is a music ensemble used to ritual of the new King's crown. *Nobat* is the relic of Kingdom. The king is not legally appointed without this ritual music.

In Serdang, the tradition of *Nobat Diraja* music is used since the beginning era of Sultanate. There is no reference how this musical instrument could present in Serdang. The songs used for *Nobat Sultan* (Basarshah, 2012) are:

1. The song "*Iskandar Syah Zulkarnain*", is played when procession of the king to Balairung Sri to be crown.
2. The song "*Ibrahim Khalilullah*", is played when the King was crowned and the ritual of "*Menjunjung Duli*".
3. The song "*Palu-Palu*", is played when the ritual of "*Tepung Tawar*".

4. The song "*Sri Istana*" is played when the King wear the Kingdom greatness clothes.

As the tradition of Sultanate time by time, *Nobat* in Serdang is well maintained by Sultan Sulaiman. However, this Serdang's *Nobat* was last time used at the crowning Sultan Sulaiman as the Sultan of Serdang V. After Sultan Sulaiman died, Serdang was no longer present as a Sultanate, the Palace was destroyed, and the Sultanate changed its function as a Cultural Institution (*Lembaga Adat*). So then, the ritual *Nobat* is not play anymore.

b) Opera Theatre and Boria

In his reign, Sultan Sulaiman formed *Bangsawan* (opera theater) named Sri Indera Ratu. This theater group reached the peak of their success in the early 20th century. They often held shows to region outside Serdang in Sumatra, Malaya, and Java as well, perform stories about *Melayu*'s culture, heroism, and loyalty for kings and homeland.

There is no written reference explaining when and how this theater group is present in Serdang for the first time, but it's just that there are some notes explaining its existence. Yassin (1968) noted, In 1913, during the reign of Sultan Sulaiman in the Serdang Sultanate, there was a group of theater named *Indian Ratu* or *Indera Ratu* where some of the players and musicians are the foreigner (Goa, Indo Europe, Philippines and others) who live in Serdang. The golden age of this theater between 1920-1935. They held shows to Sumatra, Malaya and Kalimantan.

Once a year the group returned to Perbaungan after their tour to getting rest and repairing the equipment. When they arrived at the train station in Perbaungan, they marched in a variety of beautiful clothes accompanied by music and sang along the courtyard of the Serdang palace to face the Sultan.

This music is called *Boria*. They played for next several nights in the courtyard outside the palace, also played in several places around Serdang to entertain the people for free (Basarshah, 2012).

c) **Brass Band**

The biggest idea of Sultan Sulaiman for art development in Serdang is forming a Western Brass Band in the 1930's named *Serdang Brass Band*. A music ensemble which not common played by Sultanates in *Nusantara* at that time. The instrument consists of Horn, Contrabass, Oboe, violin, drums, harmonium, piano, drum, clarinet, saxophone, trumpet, and trombone.

This contemporary band is initiated and fully funded by Sultan Sulaiman. The leader was Tengku Moenzir, a Serdang music expert, clarinetist and saxophonist. They practice in the music room in the Palace. Generally they play mars and western classic songs. But for several times they also collaborated with Melayu, Indian and Arabic music (T.M.Sinar, personal communication, July 17, 2018).

The player of the Brass Band are consists of Serdang's young man. They come from various social and cultural backgrounds, from aristocratic to ordinary people (Sinar, 2016). This shows that the Brass Band is not only presented for the Palace, but also for the Serdang's people entirely.



Figure 4.4 The personil of Serdang's Brass Band
(Source : Family Collection of Serdang Sultanate Institute)

Serdang Brass Band became the official band of the Sultanate. They often perform in official royal ceremonies. In 1931, during the golden jubilee celebration of Sultan Sulaiman Shariful Alamshah's government, the Brass Band amazed thousands of Serdang people who crowded in Perbaungan field. The main song that was sung is "Jubileum Sultan" created for Sultan Sulaiman. The band is also invited to the palace to entertain the Sultan and Sultanate's employees.



Figure 4.5 Serdang's Brass Band perform at Jubilee celebration
(Source : Private Collection of Serdang Sultanate Institute)

This Brass Band became phenomenal when playing the song *Senam Serdang*, the national gymnastic song of Serdang Sultanate created by Sultan Sulaiman. This Royal national gymnastics is often done every day in the morning by students in Serdang. It was also played in every official Sultanate events. As the effect, this song becomes popular to the people, especially students, in Serdang (T.Syahruwadi, personal communication, February 24, 2012).



Figure 4.6 Serdang's Brass Band

(Source : Private Collection of Serdang Sultanate Institute)

The existence of the Serdang Brass Band is important for the music history of Indonesian. At that time, when the other Sulatanate guarded the traditional arts with a conservative attitude, Sultan Sulaiman is one step ahead.

Aside as an entertainment, the Brass Band was also formed to show the authority and prestige of Serdang. This is how the Sultan proved that Serdang people are also capable of playing European musical instruments. By this, he want to show powerity of Serdang front the Dutch. This is the part of anti-dutch attitude from Serdang, as I wrote in chapter I (Reid, 2017 & Basharsah, 2003).

d) *Mak Yong*

Mak Yong, a *Melayu* theatrical art with a mystical element, the stories relate to life around the Royal and Sultanate. The characters in *Mak Yong* roles as kings, empresses, crown princes, royal daughters, warriors and maids. *Mak Yong* developed in the North Peninsula region including the countries of Kedah, Perlis and Pattani.

There are two versions about how Serdang got the *Mak Yong*. T.M.Sinar (personal communication, July 3, 2018) tells that Serdang got *Mak Yong* from Kedah Sultanate as a gift when visiting Kedah (Malaysia) in the late 19th century. Regent Kedah, Tengku Mahmud, looked a deep interesting of Sultan Sulaiman when watching the show. Therefore, a set of *Mak Yong* theater equipment along with the artists was presented to Serdang.

However, Yousof (1992) said that *Mak Yong* was bring of by Kedah-Perlis groups in their short duration travelling in the north Sumatran kingdoms of Serdang and Deli. Both, Sinar and Yousof clearly stated that this happened in the 19th century during the reign of Sultan Sulaiman (1888-1946).

By Sultan Sulaiman, this theatrical arts was developed in the Serdang Sultanate. *Mak Yong* became an interesting entertainment for the Serdang's people. The performance consist of theater, music, and sometimes dance. This group is often showed in the celebrate days of the Sultanate. Showed in the field as an entertainment for the people of Serdang.

Added by Yousof (1992), the performances took place in the grounds of Perbaungan palace in a stage specially built for *Mak Yong* made of wood,

attap and bamboo. They also invited to performed at Istana Maimun, the residence of the Sultan of Deli, for sometime.

Sultan Sulaiman also instruct his children to study *Mak Yong* from Kedah's artists. "*Tengku Luckman Sinar, my father, suggest by his father to learn Mak Yong. Then after Sultan Sulaiman die, he revitalize this art tradition with Sinar Budaya group*" (T.M.Sinar, personal communication, July 3, 2018).



Figure 4.7 Musical Instrument of Makyong Serdang

e) *Serampang Dua Belas* Dance

In the 1930s, Waltz's, European floor dance became hits among young Dutch people. T.R.Rizqan (personal communication, August 11, 2018) stated, "*Seeing this phenomenon, the Sultan wanted to create a Malay dance for Malay young people. Sultan wants Serdang and its people to be confident with local culture, not dominated by foreign culture*".

Sultan Sulaiman asked Sauti (an inslandschool teacher of the Serdang) to create a *Melayu* creation dance for young people in Serdang. Then, Sauti create several dances namely *Lenggang Patah Sembilan, Lenggok Mak Inang, Lagu Dua, Campak Bunga, Melenggok, Pelipur Lara, Sapu Tangan,*

and *Pulau Sari*. *Pulau Sari* dance originally consists of 13 varieties. Some movement taken from *Melenggok* and *Lagu Dua* dance. These 13 varieties perfected by Sultan Sulaiman became 12 varieties and called *Serampang Dua Belas* (Basarshah, 2003).

In the beginning, the dance only showed in the palace. Then firstly shown to the public at the Muziek en toneel Vereniging Andalas on 9 April 1938 at the Grand Hotel Medan. After Indonesia was formed, President Sukarno often invited Sauti to dancing at the President Palace in Jakarta. Even, the wife of the President, Mrs. Fatmawati and Mrs. Rahmi Hatta studied guided directly by Sauti. Sauti also held a dance workshop in many event. As the result, *Serampang Dua Belas* dance from Serdang is well known in Asia.

All of this long description shows how Sultan Sulaiman gave a big effect for music and art life in Serdang Sultanate. This is for answering my research question about Sultan Sulaiman's contribution for art development in Serdang under his commander.

4.2.3 Period After Commander

Sultan Sulaiman spent the end of his age in a tragic conflict situation. Social Revolution tragedy in 1946, a year after Indonesia's Independence, is the peak. The social revolution is a political strategy, with certain reasons, to destroy the Malay Kingdom in the East Sumatra. The palace was destructed and robbed. The kings and families were kidnapped, some were killed.

Serdang became one of the victims. Sultan Sulaiman was kidnapped, his family moved to a safe place. Sultan was not killed, but this tragedy leave a traumatic effect until his death.

The destruction of the Palace and Sultanate gave a great impact for the arts in Serdang. Serdang art lost his home. Musical instruments were robbed, including Sultan Sulaiman's violins.

Fortunately, Sultan leave more immortal heritage, those are knowledge and spirit. During his lifetime, Sultan Sulaiman suggest his sons and daughters to love and learn art. Since childhood, her children are equipped with music, dance, and theater since childhood. This made the children and relatives of Sultan grow as an individuals who loved art and continued Sultan Sulaiman's spirit to concern in maintaining art.

Sinar (2016) wrote, "*Tengku Luckman tells that him and his brothers is feel free to showing their ability to playing music, singing, or dancing and presence them in front of Sultan Sulaiman*".

So, researcher observe the remaining of Sultan Sulaiman's art contribution on the past by referring to his children and art activities that they did today. This content is to answer my research question about the impact of art's idea of Sultan Sulaiman for Serdang after his reign.

i. Spirit for the Offsprings

Two son of Sultan Sulaiman, Tengku Zahri and Tengku Luckman Sinar, are known as a piano player. They were suggested by his father to learn piano since their childhood. They learned with an Italian plantation businessman, then with a pianist from Colombo named George Lobo. However, Tengku Luckman was more interested to playing violin and focus on learning it. He showed his ability in a music chamber with his five peers.

Look at the talented of Tengku Luckman was good at playing violin, the family hoped that he would continue his father's talent as a violinist (T.M.Sinar, personal communication, July 17, 2018). Continuing the spirit of his father, Tengku Luckman was also active as a developer and caretaker of art, especially in Melayu art. In 1961, he formed a band called '*Tropicana*' along with pianist Akhiruddin and saxophonist A. Muis Rajab.

He also initiate a latin band called "*Sir Combo*" along with his sisters and nephews. Also, Tengku Luckman is known as a skilled *Serampang Dua Belas* dancer. He was one of the first generation *Serampang Dua Belas* dancers who were directly trained by Guru Sauti. (T.M.Sinar, personal communication, July 17, 2018).

Tengku Luckman is well known as ethnomusicologist and culturalist in North Sumatera. In 1998, Tengku Luckman founded *Sinar Budaya Grup* , an art institute as a place to preserve Malay art especially the Serdang Malay art. Then, Tengku Luckman also reconstruct the music of *Nobat Diraja Serdang*.

The blood of art was continued by Tengku Mira Sinar (Sultan Sulaiman's grandchild). Like his father, Tengku Mira, who is the princess of Serdang, is a *Serampang Dua Belas* woman dancer. She is a very talented dancer and called 'The Queen of *Serampang Dua Belas*'. She is also the main women actress in the *Mak Yong* show.



Figure 4.8 Tengku Mira dancing *Serampang Dua Belas* on stage
(Source : wisatasumatera.wordpress.com)

Now, Tengku Mira continues the energy of her grandfather and her father as an art activist through the Sinar Budaya Group and Sri Indera Ratu institute. Taking the spirit of Sultan Sulaiman but in her own way, Tengku Mira actively training for Melayu dancing and *Mak Yong*.

Still in the blood of kinship with Sultan Sulaiman, Tengku Ryo Riezqan, *Merdangga Diraja* Serdang, continued the Sultan's spirit in playing violin. He is one of the most respected violinists in Indonesia. "*Most of my composition are inspired by Serdang and Sultan Sulaiman. He is a great violinist and cultural man*" (T.R.Rizqan, personal communication, August 11, 2018). He now also leads the *Tengku Ryo Melayu Ensemble* and *Serdanger Combo* music groups with Tengku Shafick Sinar.



Figure 4.9 Tengku Ryo with Sultan Sulaiman's Violin on stage
(Source : jantungmelayu.com)

Furthermore, from the next generation the name Tengku Shafick Sinar, the Sultan Sulaiman's great grandchild, inherited the music of his great grandfather as a musician. He is known as a popular and professional musician in the Indonesian Pop industry. He created songs for many famous singers like Afgan, Agnes Monica and Siti Nurhaliza. Now, he steps his carrier with *Tiga Komposer* music group.

ii. The Remaining of Sultan Sulaiman's in Music and Art

Some of the step of arts doing by Sultan Sulaiman still remain in nowadays. Some of them continuous by his children.

a) Violin

Some of the Sultan Sulaiman's violin collection are lost in the 1946 Social Revolution tragedy. However then, some of them come home. One of them is

the 'one thousand dollars Stradivarius'. It save with Tengku Ryo Riezqan, a relative of the Serdang Sultanate. It is look so good after some repairing and used in several music performances.



Figure 4.10 Tengku Ryo hand Sultan Sulaiman's Stradivarius violin



Figure 4.11 Letter "Stradivarius" in the body of Sultan Sulaiman's violin



Figure 4.12 Letter “Faciebat Anno 1716” in the body of Sultan Sulaiman’s violin

Another one, the German-made Hofner violins with the letter ‘Perbaoengan 1927’ is comeback after years in a long story. According to T.R.Riezqan (personal communication, August 11, 2018) this violin was discovered when he studied music in Yogyakarta. He bought it from a collector friend. When dismantled for repair, he found the ‘1927 Perbaungan’ letter in his body. So he immediately handed it over to Tengku Luckman Sinar for keeping. Currently the violin is conserve in the main room of the library of Tengku Luckman Sinar in Jl. Abdullah Lubis, Medan.



Figure 4.13 The ‘Hofner’ Violin of Sultan Sulaiman

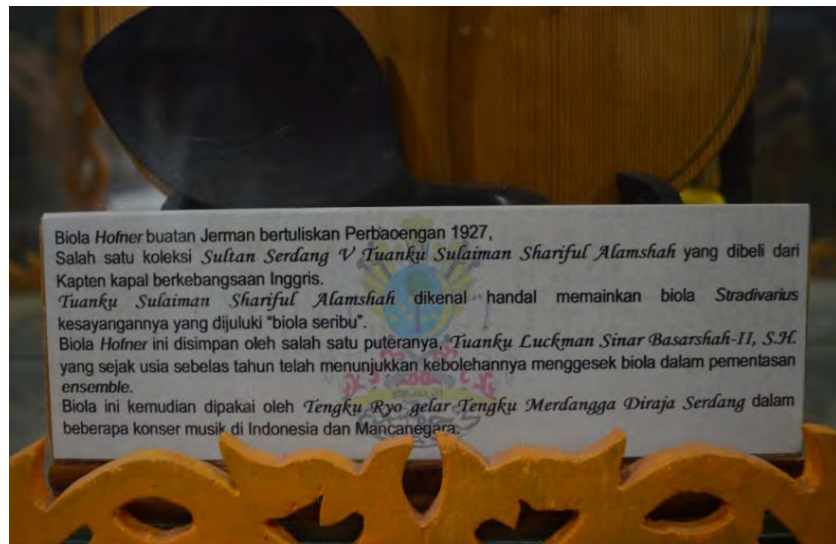


Figure 4.14 The explanation of the 'Hofner' Violin

b) Nobat Diraja

Since the last used in the crowning Sultan Sulaiman as the last Sultan of Serdang Sultanate, the ensemble of *Nobat Diraja* Serdang is never used. Although rarely played, some of the musical instruments of the *Nobat Diraja* are well keeping in the Tengku Luckman Sinar Library in Medan North Sumatra. The remaining musical instruments are as follows:



Figure 4.15 Serunai



Figure 4.16 Gendang Gedombak Induk dan Anak

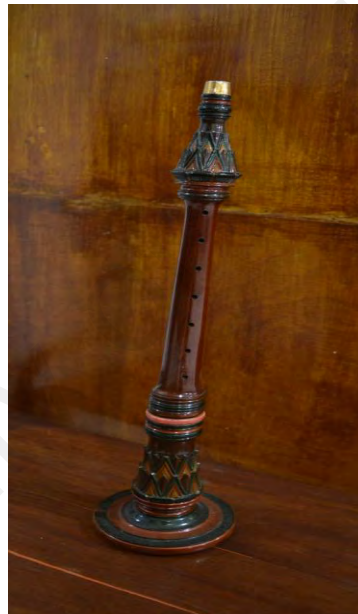


Figure 4.17 Nafiri

c) *Mak Yong Serdang*

The tragedy of the Social Revolution which destroyed the palace and the *Melayu* royal system in East Sumatra. It also marked the death of the Serdang *Mak Yong* (Yousof, 1992). Since 1946, the art is no longer seen in Serdang. However, Tengku Luckman (Son of Sulaiman) then took the initiative to lift *Mak Yong* Serdang back.

Around the 1960s, he and his four nieces (sons and daughters of Tengku Rajih Anwar) studied *Mak Yong* dance through Mak Raya, a *Mak Yong* dancer during the Serdang Sultanate in Perbaungan. Together with his niece, Tengku Nazly and Tengku Sita, Tengku Luckman continued to browse the literature of Makyong Riau, Kelantan and Kedah studies (Sinar, 2016). Makyong Serdang then developed well under Sinar Budaya Grup. They often perform in several shows in Indonesia as well as abroad.



Figure 4.18 Makyong Serdang Poster

Although the last 10 years the *Mak Yong* group has never been shown for various reasons, the *Mak Yong* instruments in Serdang still well preserved in the Tengku Luckman Sinar Library.



Figure 4.19 Rebab



Figure 4.20 Gong



Figure 4.21 Kesi



Figure 4.22 Talempong

d) *Serampang Dua Belas*

The track of *Serampang Dua Belas* as the initiation of Sultan Sulaiman is also still clearly to see in the Malay regions of Indonesia. *Serampang Dua Belas* dance is one of nine in Malay dance repertoire in Sumatera. This dance is called as the main dance because of the complex variety of movements and the high level of technical difficulty.

In North Sumatra (Deli Serdang, Serdang Bedagai, Langkat, Asahan, Labuhan Batu, etc.) the *Serampang Dua Belas* is the dance that must be learned in art dance studios. Similarly in other parts of Sumatra such as Riau, Jambi, Lampung, Bengkulu. In Padang he came up with a slight variation of movements and names called "*Serampang Dua Baleh*". *Serampang XII* is also known in Java and Kalimantan.

The *Serampang Dua Belas* dancers around Indonesia meet every year in the "Festival *Serampang XII*", a dance competition at *Taman Mini Indonesia Indah*, Jakarta. Here they compete for the trophy and the predicate of King and Queen of *Serampang Dua Belas*.



Figure 4.23 Two dancers in Serampang XII Festival 2018 Jakarta
(Source : deskgram.net)

Not only in Indonesia, *Serampang Dua Belas* is also used by Melayu people in peninsula areas such as Malaysia, Singapore and Brunei Darussalam.

4.3 Analysis for Musical Work

During his lifetime Sultan Sulaiman had produced several musical works. Unfortunately, the documents of the music, such as notation, disappeared as same as with destruction of the Palace in 1946. Now the remaining evidence can only be obtained from the memories of the people and descendants who had heard of the music.

Of the many works, there are only 2 works that can still be traced. The first one titled *Senam Serdang* were obtained from interviews with Tengku Syahruwadi. Another one titled *Mahkota Negara* was rearranged by Tengku Ryo Rizqan based on the memory of Tengku Luckman Sinar, son of Sultan Sulaiman.

However, due to the limitations of mind, the memory of this people was also not presented in its completely. *Mahkota Negara* is the one and only composition can save in a whole, but another one just remain a part. So, the analysis doing here is priority to *Mahkota Negara* but keep looking for the other one.

This last part is what I promise in my research question referring to musical work of Sultan Sulaiman. Containing the structure of composition and also explore musical ideas and messages that Sultan Sulaiman wishes to convey through melody or lyrics in his music.

4.3.1 Analysis for Music Form

Analysis in this part is doing based on the western analysis theory as I explained in my literature review point 2.4.1 in the chapter 2. There is no recorded and notation of song *Mahkota Negara* cause of the Social Revolution tragedy. Fortunately, it was heard from his son Tengku Luckman Sinar and several Palace families. Refer to the memory of Tengku Luckman, this song was written, rearrangement and re-recorded by Tengku Ryo, a violinist who was a relative of the sultan.

University of Malaysia

Mahkota Negara

Sultan Sulaiman

Recomposition by : Tengku Ryo

Notation Writer : Ifwanul Hakim

Voice

Da ri Se lat Me la ka Sam
pai bu mi Se nem bah Ter ben tang lu as Ta nah ber tu ah Ne
gri di ra ja Ser dang na ma nya Sung guh a dat di jun
jung Tu ah pu sa ka ter ja ga Ke a tas sa na pa
ut ber pu cuk Ke ba wah sa na a kar ber pi jak Mah
ko ta ne ga ra Se nan dung Ne gri be ra ja Di
ko ta ne ga ra Se nan dung Ne gri be ra ja Da
si ni sa ma ki ta ber di ri Ja di lah bang sa yang man di ri Mah
ri lah Ser dang ki ta ber da gang ke 1.
Ser dang ju a ber pu lang

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Figure 4.24 Mahkota Negara Full Score

The Composition titled *Mahkota Negara* wrote in 1930's by Sultan Sulaiman. Create in vocal music categorized in 4/4 with medium tempo. From the score (figure 4.24) found the first phrase starts from bar 1 to the beginning of bar 5. This phrase is an antecedent or question phrase. It consists of 2 semi phrases, bars 1 to bar 3 are semi phrases *a* while bars 3 to bar 5 are semi phrases *a'*. The end of this phrase is signed by half cadence (I-V).

Figure 4.25 Phrase A

While the second phrase as the consequence phrase starts from bar 5 to bar 8. Cause of different melodic characters from phrase A, this phrase then called phrase B. Create in more compact melody and closed with perfect cadence (II-I).

Figure 4.26 Phrase B

The combination of first and second phrases, start from bar 1 to bar 9 forms a complete period, called as period A. Along with this period, we found 2 kinds of motives as follow.

Da ri Se lat Me la ka Sam pai bu mi Se nem bah Ter

Figure 4.27 Motive 1

Ter ben tang lu as Ta nah ber tu ah Ne gri di ra ja Ser dang na ma nya

Figure 4.28 Motive 2

This motive has meet several modifications. At the bars 6 and 7 we can see the variation contrary motion of the motive 2 with the movement like a mirror.

Ter ben tang lu as Ta nah ber tu ah Ne

Figure 4.29 Contrary Motion

Then, we find the retrogade shape of motive in the next bar 8 and 9 as follow :

Ne gri di ra ja Ser dang na ma nya

Figure 4.30 Retrogade

The next bars which are bar 10 until 18 is a repetation with modification of period A', called as period A'. The shape is almost same with slightly different but with different lyrics.

Figure 4.31 Period A'

The next period is beginning with a phrase from bar 19 to bar 23. This is the question phrase (antecedent). Consists with two semi phrases which are semi phrase 1 from bar 19 to bar 21 then semi phrase 2 from bar 21 to bar 23. This phrase comes with a melodic character that is very different from the previous phrase, A and B, so it is called as phrase C. Closed with Cadence plagal with **V-I-I7** harmony so that it creates a strong questioning impression on the melody.

Figure 4.32 Phrase C

A next phrase which is a question (descendant) phrase is starting from bar 23 to bar 27. Consists with two semi phrases which are bar 23 to bar 25 as semi phrase 1 then bar 25 to bar 27 as semi phrase 2. This phrase is development shape of phrase C, with the same character of melody movement with slightly variation in each end of

melody, so called as phrase C'. This is the end of period B, but not completely close. It stills remaining a questioning impression on the melody with plagal cadence **V-I-17**.

Phrase C'

semi phrase c' semi phrase c'

24

1.

Di si ni sa ma ki ta ber di ri Ja di lah bang sa yang man di ri
 Da ri lah Ser dang ki ta ber da gang ke

V-I-17

Figure 4.33 Phrase C

We find the similar shape of motive with *m1* as a former for this period.

m1' m1' m1' m1' m1' m1'

Mah ko ta ne ga ra Se nan dung Ne gri be ra ja
 ko ta ne ga ra Se nan dung Ne gri be ra ja

m1' m1' Additional m1' m1' additional

Di si ni sa ma ki ta ber di ri Ja di lah bang sa yang man di ri
 Da ri lah Ser dang ki ta ber da gang ke

Figure 4.34 Motive in Period B

The period B is repeated once again with different lyrics and melody variations at the end, so that the B' is created. The period is closed with a perfect Cadence **V-I** as the answer for period B.

Phrase C repetition

Mah ko ta ne ga ra Se nan dung Ne gri be ra ja
 ko ta ne ga ra Se nan dung Ne gri be ra ja

Phrase C' repetition with modification

Di si ni sa ma ki ta ber di ri Ja. Ser dang ju a ber pu lang
 Da ri lah Ser dang ki ta ber da gang ke. Ser dang ju a ber pu lang

V-I

Figure 4.35 Period B'

Completely, this work is a composition categorised as regular form with four period and the whole structure of the composition is look as follow :

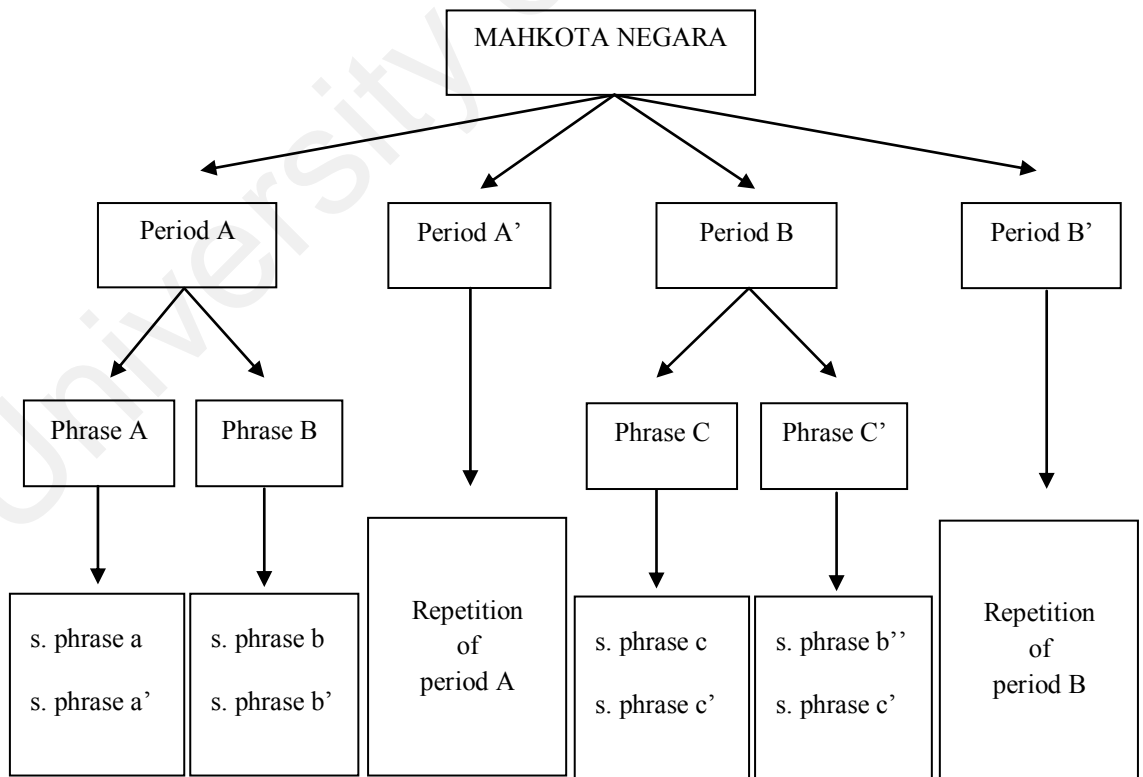


Figure 4.36 The music structure of Mahkota Negara

4.3.2 Lyrics Analysis

I can not doing analysis for melayu characteristic through the melody. It is because that the original score is not present. However, I do an analysis through the lyrics. The special character of lyrics in Malay songs is form in '*Pantun*' pattern as I explained in my literature review point 2.4.2 in the chapter 2. Likewise with the songs created by Sultan Sulaiman. The complete lyrics of the *Mahkota Negara* song is as follow :

Dari Selat Melaka (From the Malacca Strait)
Sampai bumi Senembah (To the Senembah region)
Terbentang luas tanah bertuah (Wide spread the auspicious land)
Negeri diraja, Serdang namanya (The big State Serdang)

Sungguh adat dijunjung (Tradition is glory)
Tuah pusaka terjaga (Relic is guarded)
Keatas sana paut berpucuk (Bud hanging stand above)
Kebawah sana akar berpijak (The roots step under)

Mahkota Negara (The State's crown)
Senandung Negeri beraja (The song of Kingdom)
Disini sama kita berdiri (We stand along here)
Jadilah Bangsa yang mandiri (Becoming an independent State)

Mahkota Negara (The State's crown)
Senandung Negeri beraja (The song of Kingdom)
Darilah Serdang kita berdagang (From Serdang we trade)
Ke Serdang jua berpulang (To Serdang we come home)

In the further analysis, the lyric in this song is functioned as an elements to form phrase and period of composition. If we look further at the first *Bait*, the first line is formed semi phrase 1, while the second line is form semi phrase 2. Then lines 1 and 2 will form an antecedent phrase. Then the line 3 is semi phrase 3 while the line 4 is semi phrase 4. This third and fourth lines become an consequence phrase.

Voice

Da ri Se lat Me la ka Sam
pai bu mi Se nem bah Ter ben tang lu as Ta nah ber tu ah Ne
gri di ra ja Ser dang na ma nya Sung guh a dat di jun

Figure 4.37 Pantun 1

We find this pattern over and over in the next *bait*. Where lines 1 and 2 (*sampiran*) act as question phrases while lines 3 and 4 (*isi*) are answer phrases. Then on every 4 lines (one whole *Bait*) will form a period. Please look for Figure 4.29 (Period A'), 4.32 (Period B), and 4.33 (Period B').

This pattern is also found in other songs by Sultan Sulaiman. Like one *Bait* from *Senam Serdang* as follow:

Senam Serdang nama persatuan

Sehat kuat hanya tujuan

Hilang lemah lenyaplah takut

Hasil yang dimaksud

Antecedent phrase / *Pantun* line 1 and 2

Vocals

Se nam Ser dang na ma per sa tu an se hat ku at ha nya tu ju an
hi lang le mah le nyap lah ta kut ha sil yang di mak sud

Figure 4.38 The Score of *Senam Serdang*

i. The Structure of *Pantun*

Looking for the lyrics of *Mahkota Negara* found that it contains of four *Pantun* which uses 4 lines pattern in each verse. Each *Bait* of *Pantun* in Sultan Sulaiman's composition classified by several form as follow:

a) Structure abab

This form found in song *Jubileum Sultan* as follow :

Genaplah 60 tahun (a)
Tuanku duduk atas tahta (b)
Memerintah negeri dan dusun (a)
Adil makmur serta mulia (b)

b) Structure aabb

This pattern found two times in song *Mahkota Negara* and once in *Senam Serdang* as follow :

Mahkota Negara (a)
Senandung Negeri beraja (a)
Disini sama kita berdiri (b)
Jadilah Bangsa yang mandiri (b)

and

Mahkota Negara (a)
Senandung Negeri beraja (a)
Darilah Serdang kita berdagang (b)
Ke Serdang jua berpulang (b)

and

Senam Serdang nama persatuan (a)
Sehat kuat hanya tujuan (a)
Hilang lemah lenyaplah takut (b)
Itu yang dimaksud (b)

c) Structure abcd (irreguler form)

This type of pattern is rarely found in Melayu song, but it found in first and second verse of song Mahkota Negara.

Dari Selat Melaka (a)
Sampai bumi Senembah (b)
Terbentang luas tanah lautan (c)
Negeri diraja, Serdang namanya (d)

and

Sungguh Adat dijunjung (a)
Tuah pusaka terjaga (b)
Keatas sana paut berpucuk (c)
Kebawah sana akar berpijak (d)

So, there are three structure of *Pantun* found for Sultan Sulaiman's composition in this research. They are abab, aabb, and abcd (irreguler form).

ii. Message in Music

The messages of Sultan Sulaiman's songs look by the lyrics classified in several themes as follow :

a) Territory of Serdang region

Found in the first verse of Mahkota Negara as follow:

Dari Selat Melaka (From the Malacca Strait)
Sampai bumi Senembah (To the Senembah region)
Terbentang luas tanah bertuah (Wide spread the auspicious land)
Negeri diraja, Serdang namanya (The big State Serdang)

This verse describes the territory of Serdang at that time. The Malacca Strait is the borderline of the Sultanate in the East, while the Senembah is the boundary in the North. It also explain that the the territory consists of land and sea.

b) Cultural Principal

Found in the second verse of Mahkota Negara as follow :

Sungguh adat dijunjung (Tradition is glory)

Tuah pusaka terjaga (Relic is guarded)

Keatas sana paut berpucuk (Bud hanging stand above)

Kebawah sana akar berpijak (The roots step under)

This verse describes the behavior that must be maintained by the people of Serdang in their daily lives. Where science as the peak (top) of civilization must be achieved while tradition and culture as the root of civilization must be maintained.

c) Political Principle

Found in third verse of Mahkota Negara as follow:

Mahkota Negara (The State's crown)

Senandung Negeri beraja (The song of Kingdom)

Disini sama kita berdiri (We stand along here)

Jadilah Bangsa yang mandiri (Becoming an independent State)

This sentence describes the political attitude of Sultan Sulaiman and the Serdang Sultanate to always be an independent state, does not ride by other (in this case the Dutch). Both, economically and culturally.

d) Loyalty to the State

Found in the last verse of Mahkota Negara as follow:

Mahkota Negara (The State's crown)
Senandung Negeri beraja (The song of Kingdom)
Darilah Serdang kita berdagang (From Serdang we trade)
Ke Serdang jua berpulang (To Serdang we come home)

This sentence is a reminder for the people of Serdang to loving and make a contribution to their hometown. The sentence “from Serdang we trade, to Serdang we come home”, is a phrase which means that wherever we go, remember where it came from.

e) Rising Spirit

Found in song *Senam Serdang* as follow:

Senam Serdang nama persatuan (Serdang Gymnastic, the name of unity)

Sehat kuat hanya tujuan (Health and strong is just spirit)

Hilang lemah lenyaplah takut (Leave the weakness, leave the scareness)

Itu yang dimaksud (That is the main purpose)

This verse of song was used by the Sultanate to arise people's spirit in fighting colonialism, refer to the Dutch.

In summary, the idea of musical works of Sultan Sulaiman is taken from the life stories around the political situation in Sultanate. So it can be concluded, besides as a medium of entertainment and culture, Sultan Sulaiman is also used music as a political tool.

CHAPTER 5

CONCLUSION

5.1 Summary of Research

The results of the analysis from various data as described that Sultan Sulaiman is a talented violinist. He learns violin autodidactly. His musical intuition arose when he was doing a travel trip to Penang, Malaysia, in his childhood period. He continues to develop his ability by learning through radio, vinyl, or music experts in the Sultanate. He practiced almost every day in a special room at the top of the palace called *Pucuk*.

The repertoire played by Sultan Sulaiman is European classical songs, Malay songs and his own songs. He created several compositions. Two of them are Mahkota Negara and Senam Serdang. By the analysis for Mahkota Negara, completely, this work is a composition consists of 4 periods. In Western analysis theory, this form categorised as regular form. Although technically his work was not as great as Beethoven, Scarlatti or other European composers, the works of Sultan Sulaiman were originally initiated with his own spirit.

By the analysis for his music, found that the main idea of his music is telling about his state. His life in the Palace since childhood gave impact for his music. His experience as a prince and Sultan became an inspiration for his music. This is in line with what I wrote in the literature review that the childhood experiences affect the musical style.

He presents the ideas of nationalism ideas into his songs. Many of his music evoke the Serdang people's spirit to love and guard their homeland. In a final word, by doing analysis for Sultan Sulaiman's musical work, conclude that the main idea of his music is telling about his state and the ideas of nationalism.

This research concludes that Sultan Sulaiman is the root of arts development in the Serdang Sultanate. This is evidenced by the many art activities he did during his reign, which are from preserving existing musical traditions such as *Nobat Diraja*, as well as developing new traditions such as *Mak Yong*, Brass Band, and *Serampang Dua Belas* dance. The activities he did on the past give many impact for art development in Serdang in nowadays. *Mak Yong* and *Serampang Dua Belas* still resistant and exist in Serdang until now.

Based on interpretation of the data, the spirit of Sultan Sulaiman to arouse art in the Serdang Sultanate is not only do for entertainment purpose, but also part of the strategy of politic in cultural side. His observation for the European arrived at the conclusion that music is not just an artistic beauty for them, but also functions as a stimulus for intelligence and behavior. Music gives effects for human brain and attitude. Therefore, Sultan Sulaiman wants to create a strong atmosphere of art in the environment of the Sultanate to form the character of the people, people to be good in intelligent, creativity, and attitude.

Music is also a symbol of the honor of a nation. So that, for Sultan Sulaiman music and art also function as Political tool. Music and art became media of Sultan's against the Dutch. Like the Brass Band with *Senam Serdang* songs and movements that were deliberately created to resist the Dutch marching band tradition. Then *Serampang XII* Dance was created to compensate for the tradition of Waltz floor dance from Europe, which at that time was loved by young Dutch people. The Sultan wants Serdang and its people to be independent with local culture and not dominated by foreign.

Sultan Sulaiman passed away, but the spirit still remains in Serdang. The activities he did on the past give many impact for art development in Serdang in nowadays. *Mak*

Yong and Serampang Dua Belas as his initiation, still resistant and exist in Serdang until now.

The spirit of art continuous by his offsprings. He gives the art energy to his children. He suggests his children to learn and love music, dance, or theatre since their childhood. As the result, many of his offsprings and his people grow up and well known as respected artist and art developers in North Sumatera time by time, they are Guru Sauti, Tengku Luckman Sinar, Tengku Mira Sinar, Tengku Ryo Riezqan, Tengku Shafick Sinar and many more.

5.2 Limitation of Research

The number of data lost during the Social Revolution in 1946 became an obstacle to this research process. The lack of reference makes it difficult for the writer to present a complete and deep analysis. The interview method involving the family of Sultan Sulaiman made the interview results appear more subjective and sensitive to emotional feeling.

5.3 Suggestion for Future Research

The future researcher need to find more complete data in the form of text, images, as well as audio to get the better results. Presenting the comparative speakers outside the family of the sultanate is also necessary for more valid and objective results.

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