

THE SONG OF *PEMASU-MASUN* IN THE KARO WEDDING CEREMONY: UNDERSTANDING THE MEANING BASED ON TRADITIONS

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ABSTRACT

Pemasu-masun is a song that becomes very important in the marriage ceremony of the Karo society. Indeed, this song has become important since keyboards have become part of traditional Karo music culture. Previously this song was called *simelungen rayat*, or *katoneng-katoneng*, but as it progressed, it was filled with begging for mercy and blessings, so it changed to *pemasu-masun*. Indeed, this song does not have fixed lyrics so the singer of the Karo traditional or *perkolong-kolong* is very free to create the lyrics. The melody is also very simple like there is a statement and there is an answer. There is no provision for the number of words or syllables in a sentence. The clans, kinship relations and hopes and advices become very much into the lyrics. Thus, the content of the song also depends on the singer. After entering the traditional context, this song is called a norms song and in custom functions as a speech act of the one holding the ceremony.

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1. INTRODUCTION

Karo is a tribe that lives on the island of Sumatra, Indonesia, but has spread throughout the Indonesian archipelago and the world. Even though times are very modern, the Karo people are still carrying out their activities according to customs. Actually, they have a world view on various things such as music, language, beliefs, kinship system, traditional clothes and so on, that can clearly be distinguished from other ethnic groups.

Karo actually has his own musical instrument. However, since 1992 has gradually adopted the keyboard as part of traditional Karo music. As a result of this development, the *pemasu-masun* song has also been presented in various ceremonies, one of which is the wedding ceremony. We see that the presentation of *pemasun-masun* in the ceremony really gives a very good spirit in creating learning to the community about the meaning of ate keleng or very deep affection.

To discuss the various aspects that are learned from the lyrics of the *pemasu-masun* song in our wedding ceremony, starting from outlining the kinship system of the Karo people, the inclusion of the keyboard as part of the Karo tradition of music, the course of the wedding ceremony, and the very important meaning in the *pemasu-masun* song

2. THE KARO KINSHIP SYSTEM

The Karo people have the motto '*merga si lima rakut si telu tutur si waluh*' means "the five clans, the three of ties, the eight relationships of kinship. The term clan in the Karo community, *merga* for men and *beru* for women. The fifth clans are *ginting*, *karo-karo*, *prangin-amgin*, *sembiring*, and *tarigan*. Each clan has a branch which we call a sub-clan. But in Karo society also call *merga*, for most people of Karo knows which is the parent clan and which is the branch clan. The clans and its branches can be seen in Table 1.

Table 1. The Clans in The Karo Society and Their Branches

Clans in the Karo society and their branches						
<i>Ginting</i>	<i>Karo-Karo</i>	<i>Perangin-Angin</i>	<i>Sembiring</i>	<i>Tarigan</i>		
1. Ajartambun	1. Barus	1. Bangun	I. Can marry with the other <i>sembiring</i> branches.	1. Bondong		
2. Babo	2. Bukit	2. Keliat		II. Can't marry with the other <i>sembiring</i> Branches.	2. Gana-gana	
3. Beras	3. Gurusinga	3. Kacinambun			1. Berahmana	3. Gersang
4. Cabap	4. Kaban	4. Namohaji			2. Busuk	4. Gerneng
5. Gurupatih	5. Kacaribu	5. Nano			3. Depari	5. Jampang
6. Garamata	6. Ketaren	6. Menjerang			4. Colia	6. Purba
7. Jandibata	7. Kemit	7. Uwir			5. Muham	7. Pekan
8. Jawak	8. Jung	8. Pinem			6. Meliala	8. Sibero
9. Manik	9. Purba	9. Pancawan			7. Maha	9. Tua
10. Munte	10. Sinulingga	10. Panggarun			8. Bunuaji	10. Tegur
11. Pase	11. Sinukaban	11. Ulun Jandi			9. Gurukinayan	11. Tambak
12. Seragih	12. Sinubulan	12. Laksa			10. Pandia	12. Tambun
13. Suka	13. Sinuraya	13. Perbesi			11. Keling	13. Silangit
14. Sugihen	14. Sitepu	14. Sukatendel			12. Pelawi	14. Tendang
15. Sinusinga	15. Sinuhaji	15. Singarimbun			13. Pandebayang	
16. Tumangger	17. Samura	17. Sebayang			15. Tekang	
	18. Sekali	18. Tanjung			16. Keloko	
					17. Kembaren	
					18. Sinulaki	
			19. Sinupayung			

In the table above, it can be seen that the *ginting* clan has 16 branches. The *karo-karo* and *perangin-angin* clans each have 18 branches. The *sembiring* clan has 19 branches, but can be divided into two. There are 4 sub-clans who are not allowed to marry other branches of the *sembiring* clan. However, there are 15 branches of the *sembiring* clan that allow interbreeding between different *sembiring* sub-clan. The *perangin-angin* clan has 14 branches.

Only the *sembiring* clan can marry other *sembiring* sub-clans. There is a view that members of the same clan with the same branch are considered the same as siblings. The other four clans are not allowed to marry even though they are of different branches because they are still considered *senina*, which is called *sembuyak*.

Clans are very important to the Karo society. Clan can be a second name, such as if someone belongs to a *tarigan* clan, he is called *mama tigan* or *tarigan mergana*. For women who belong to the *tarigan* clan, they can be called *nande tigan* or *beru tigan*. To be the third name, if someone who is *bere-bere* or his mother's clan is in a *tarigan* clan, he can be called *bere tigan*. The calling someone like this is very common in the daily life of the Karo people.

2.1 The Three of Ties (*Rakut Si Telu*)

Describing the three of ties, starts from the kinship system in a nuclear family. A nuclear family consists of a father called *bapa*, a mother called *nande* and children called *anak dilaki anak diberu* (sons and daughters). Children in a family consist of several boys and girls. They are siblings from one mother and father, called *ersenina sada bapa sada nande*. The same in the relationship between daughters. The relationship between a boy and a girl is called *erturang sada nande sada papa* (brother or sister one father one mother). After all the children are married, the man has a wife (*diberu* or *ndehara*) while the woman has a husband (*dilaki* or *perbulangen*). Boys' families are the *kalimbubu* of all girls' families and all girls' families are the *anak beru* of boys' families. The relationship between a boy's family and another boy's family is *senina*. This is which called *rakut si telu* or the three of ties, *senina*, *kalimbubu* and *anak beru*.

2.2 The Eight Relationships of Karo Kinship

Tutur, can be interpreted as a kinship relationship, *si waluh* means which eight. Thus, *tutur si waluh* means the eight family or kinship relationships. This is a development from *rakut si telu* (the three of ties). The eight Karo kinship relationships can be seen in Table 2.

Table 2. The Eight of Relationships of Karo Kinship

The Eight Relationships of Kinship Karo.			
A	<i>Senina</i>	1	<i>Senina</i>
		2	<i>sembuyak</i>
		3	<i>sepemeran and siparibanen</i>
		4	<i>Sepengalon and sedalanan</i>
B	<i>Kalimbubu</i>	5	<i>Kalimbubu</i>
		6	<i>Puang kalimbubu</i>
C	<i>Anak beru</i>	7	<i>Anak beru</i>
		8	<i>Anak beru menteri</i>

2.2.1 The Group of *Senina*

In the *senina* group, there are six kinship relationships, namely: *senina*, *sembuyak*, *sipemeran*, *siparibanen*, *sepengalon*, and *sedalanan*, divided into four groups.

1. *Senina*, comes from the root words [se], [ni] and [na]. The word root [se] means seri (same); the word root [ni] means *nini* (grandmother, grandfather); and the word root [na] means – it. Therefore, the meaning of *senina* is the same as grandmother and grandfather and then interpreted as ‘brothers’.
2. *Sembuyak*, comes from the word root [se] and [embuyak] which means stomach. So, it means that it comes from the same stomach but it is interpreted as a brother of the same clan of different branches.
3. *Sipemeran*, comes from the words root [se] and [bere-bere] (mother clan). This means the same clan of his mother or mother siblings. *Siparibanen*, namely two or more brothers because they marry women who are sisters or of the same clan.
4. *Sepengalon*, has a meaning, namely the relationship of two or more people who have the same *anak beru*. *Sedalenen*, has the meaning of a relationship between two or more people who have the same *kalimbubu*.

2.2.2 The Group of *Anak Beru*

In the *anak beru* group, there are three relationships of kinship, namely: *anak beru*, *anak beru menteri* and *anak beru pengapit*

1. *Anak beru*, has four meanings, namely 1) son-in-law, including his father and all his male descendants, 2) a man who marries our sister, including his father and brother, 3) a man who marries our father’s sister, including his male descendants, 4) a man who marries our grandfather’s sister, including all of his male descendants. Therefore, the *anak beru* is often called the recipient girl or wife.

2. The *anak beru menteri* is the *anak beru* of the *anak beru*. *Anak beru pengapit* is *anak beru* of the *anak beru menteri*.

2.2.3 The Group of Kalimbubu

In the *kalimbubu* group there are three relationships of kinship, namely *kalimbubu*, *puang kalimbubu* and *puang nipuang*.

1. *Kalimbubu* has four meanings, namely 1) the parents of the wife and their male offspring called *kalimbubu i perdemui* (married *kalimbubu*), 2) a brother from the mother's side, and the offspring are male. Called *kalimbubu si mupus* (*kalimbubu* who gave birth), 3) brother from the father's side and his descendants are called *kalimbubu tua*, 4) brother from the father's grandmother (mother of grandfather) and their male descendants are called *kalimbubu bena-bena*. *Kalimbubu* is often also called the family that gives the girl/wife.
2. *Puang kalimbubu*, has two meanings, namely 1) the brother of the maternal grandmother and all her male descendants are called *si ngalo perkempun*, 2) the brother of the mother-in-law is called *kalimbubu singalo bere-bere*

Puang kalimbubu means *kalimbubu* from *kalimbubu*. *Puang nipuang* is *kalimbubu* from *puang kalimbubu*.

3. KEYBOARD AS PART OF THE KARO TRADITION MUSIC

. The presentation of *pemasu-masun* at the marriage ceremony is inseparable from the developments in Karo musical culture. This development has led to the inclusion of the keyboard as part of the Karo musical culture, which in Karo is called the *gendang kibot*. There may be some variation in explaining the inclusion of the keyboard as a part of Karo music culture. However, what we write is based on our experience of living with Jasa Tarigan, as a musician of the traditional Karo music.

In early 1986, I met Mr. Rizaldi Siagian, M.A as the Head of the Department of Ethnomusicology, Faculty of Letters, University of North Sumatra, to request that he accept Jasa Tarigan as an extraordinary lecturer in the Department of Ethnomusicology, to teach the course "Practice of Karo Music". At the same time, if possible, he is also accepted as a student in the department. For that we have to discuss it with Prof. A.P. Parlindungan SH, who at that time was the Chancellor of the University of North Sumatra. It turned out that our application was approved. Then we met Jasa Tarigan to Kaban Jahe and conveyed our conversation with Mr. Rizaldi Sigian, M.A and Prof. A.P Parlindungan, SH. He accepted that in the odd semester of the 1986/1987 academic year he became a lecturer as well as a student at the Department of Ethnomusicology, Faculty of Letters, University of North Sumatra, Medan.

In his daily life as a musician, Jasa Tarigan is never silent and always explores himself in playing music, so Mr. Rizaldi Siagian, M.A really likes him and often takes him to play music abroad. One thing that Jasa Tarigan often does is play the blown piano. Not long ago he bought a Yamaha PSR SX600 keyboard and always tried to mix it with traditional Karo music.

The culmination of his experiment was in early December 1991 in a musical performance at the Medan Tuntungan Sub-District Office in the context of Christmas celebrations. At that time, Jasa Tarigan combined the Yamaha PSR SX 600 keyboard to add musical accents, which he had often made outside the context of the show. He did this because the young people who participated in the celebration were tired and lazy to fulfill the protocol call to continue dancing.

With the musical accent from the keyboard, young people again get a passion for dancing. Finally, the show was bustling again, which ended at 6 am. The impact of the show was so great, it immediately became a topic of discussion around the Simpang Selayang area of Medan. The effect is that other people who also want to hold a Christmas celebration order that music be played like that too.

Then in early 1992, every week there was a *gendang kibot* or the ensemble of keyboard at the Balai Namakan Medan. The development grew rapidly in 1993 with the production of Keyboard Technics KN 2000. Jasa Tarigan has been able to program various traditional musical compositions of Karo or *dalan gendang* in keyboard style. This is because the sound of the program is very similar to traditional Karo musical compositions, such as the sounds of *sarune* (double reed conical aerophone), *gendang anak* (single head, combination of conical and barrel shaped drum), *gendang indung* (single head, combination of conical and barrel shaped drum), *penganak* (the small gong) and *gung* (the big gong). So that it can be accepted by the Karo people. The performance of the *gendang*

kibot on the night before the marriage ceremony was initially only for entertainment. But over time, it has become a habit that he considers necessary, and since mid-1994 it has become part of the Karo people's marriage ceremony.

At that time the marriage ceremony in the Karo community was held in two phases, namely the first phase, *nganting manuk* (propose) and the second phase, *mata kerja* (a marriage ceremony). Generally, *nganting manuk* is carried out at night and the next day is a marriage ceremony. On the night of the *nganting manuk*, there was an initiative from the *anak beru* to make a *gendang kibot* as their entertainment while preparing food ingredients for tomorrow's ceremony. This is also accepted by those who hold the marriage ceremony.

From 1994 to mid-1997 the performance of *gendang kibot* was very widespread. To cope with the payment of the *gendang kibot* and suond system, the bride and groom sing alternately and all the families make donations. However, in mid-1997 there was a slight decline. At that time the performance of the *gendang kibot* was called *gendang la radat tapi ban torosna*, which means music that is not bound by custom, but made rules.

In subsequent developments, since the beginning of 1998, it has again flared up by playing the song *simelungaen rayat*. *Simelungen rayat* is one of the repertoires of instruments in the Karo community which is used to accompany speech acts. The presentation of *simelungen rayat* is used to accompany the speech act.

Jasa Tarigan said that the first to use the *simelungen rayat* song in a big ceremony were rich people from Jakarta. They held a funeral ceremony for their parents in their village in Karoness land, around the end of 1998. Since then, there have been people who have the money to do it in the ceremony to marry off their children, especially those whose children are still related to each other.

The reason they invited the traditional Karo singer called *perkolong-kolong* to sing *simelungen rayat* song in the wedding ceremony was to add to the speech act of the one who carried out the ceremony to all relatives who were invited to come to the wedding ceremony.

4. THE WEDDING CEREMONY IN THE KARO SOCIETY

Although there have been variations in the implementation of marriage procedures in recent years, they have not resulted in significant changes. In the past, however, the marriage ceremony began with breakfast, wearing traditional clothes, holding traditional consultations, paying customary debts, picking up the bride, paying customary debts to the groom's family, speech acts, lunch. But now after wearing traditional clothes there are additions. Welcoming the groom's family entering to the ceremony venue and welcoming the bride's family into the ceremony venue. Completely the steps in the Karo wedding ceremony likes in the Table 3.

Table 3. The Development of the Steps of Marriage Ceremony in the Karo Society

The development of the Karo marriage ceremony	
Previously	Recently
Breakfast	Breakfast
Wearing traditional clothes	Wearing traditional clothes
Holding traditional consultations	Welcoming of the groom's family entering the ceremony venue
Paying customary debts	Welcoming the bride's family entering the ceremony venue
Picking up the bride	Holding traditional consultations,
Paying customary debts to the groom's family	Paying customary debts,
Speech acts	Picking up the bride
Lunch	Paying customary debts to the groom's family
	Speech acts
	Lunch

Breakfast is provided and served by the *anak beru* of the groom. The time is around 08.00 am according to local time. Breakfast will be at the wedding ceremony venue. After breakfast, proceed to wear traditional Karo clothes. This is specifically for the bride and groom and the parents of both parties.

After wearing, the groom's family is welcomed by *anak beru*, then the bride's family. After all of them entered the place of the ceremony carried out deliberation on the payment of the dowry.

The conditions for the customary deliberations can be started if 1) the groom's family and the bride's family are present, 2) there are already brothers and sisters' families of the groom and the bride's father 3) the brothers' families are present and the sister of the mother of the bride and groom. 4) There is already a family with different branches but the same clan with the father of the groom and the father of the bride.

The deliberation on the payment of the dowry began with a prayer according to their religion. After praying, the groom's family gave slaps and cigarettes to the bride's family through each *anak beru*. The number of slaps provided is six, one for their own relatives, which is conveyed to *kalimbubu*. The other five were given to the bride's family. The contents of the slap are all taken and the slap is returned. Thus, the *anak beru* of the groom from the groom's side, conveyed to all the relatives that the deliberation was about to begin.

The content of the deliberation is that the *anak beru* of the bride's family tells to the *anak beru* of the bride's family that they have made an agreement on the amount of the dowry payment. It is common for the *anak beru* of the bride's family to ask the groom's *anak beru* to read out the full amount of the dowry. In this way, it is possible to know the actual amount to be paid the most. The dowry consists of eight types, paid to the bride's family.

After paying the dowry, it is continued by determining the people who are responsible for the wedding ceremony. First, from the family of the groom, consisting of 1) the father of the groom, 2) the person who marries the groom, 3) the person who is responsible for the deliberations of the marriage ceremony, 4) the *anak beru* who is responsible for the marriage ceremony. 5) the *anak beru* as mouthpiece and 6) *anak beru* who is responsible for completing the work at the ceremony.

Second, from the bride's family, consisting of 1) the parents of the bride 2) the person who is responsible for marrying the bride 3) the person who is responsible for deliberation at the ceremony 4) the *anak beru* who is responsible for all the needs of the ceremony, 5) the *anak beru* who is in charge of deliberation at the ceremony.

After that, the payment of the customary debt to the brother of the mother of the groom is called *ulu emas*. The amount is the same as the dowry. In this way, the bride is considered to be the same as the daughter of the brother of the mother of the groom. After paying the *ulu emas*, all relatives were asked to take their respective places, because the act speech was to begin.

In acts speech there are also a development of this matter as in Table 4.

Table 4. Development of Speech Acts in Marriage Ceremonies in the Karo Community

The Development of the Speech Acts in the Karo Marriage Ceremony	
Previously	Recently
The Families of the groom	The Families of the groom
The Families of the bride	The Families of the bride
The government and all friends	The two brides danced and sang alternately
The <i>kalimbubu</i> of the groom's family	The government and all friends
The <i>kalimbubu</i> of the bride's family	Lunch
Lunch	The <i>kalimbubu</i> of the groom's family
The <i>anak beru</i> of the bride's family	The <i>kalimbubu</i> of the bride's family
The <i>anak beru</i> of the groom's family	The <i>anak beru</i> of the bride's family
	The <i>anak beru</i> of the groom's family

The first *pemasun masun* song is presented at the end of the act speech of families of the groom. The second *pemasun masun* song is presented at the end of the speech act of families of the bride. The third *pemasun masun* song is presented at the end of the speech act of *kalimbubu* of the groom's family. Finally, the fourth *pemasun masun* song is presented at the end of the speech act of *kalimbubu* of the bride's family

5. THE PEMASU-MASUN SONG

Perkolong-kolong or singer in the Karo traditional performance, sings the *pemasu-masun* song accompanied by *gendang kibot* or the composition of traditional Karo music that has been programmed in the keyboard instrument. The language used is atonal, which the meaning of the word does not change according to the change in tone. The song is structured in sectional identified by melodic phrases. The words that become the lyrics of the

song are not in the form of rhymes and do not have a standard structure. Singers are free to choose words and determine the length of the melodic phrase, and do not have a fixed number of words. This causes the length of the melodic phrase to vary greatly. In this study, a melodic phrase, as such an example 1.

Examples 1. The *Pemasu-masun* Songs

The image displays a musical score for five melodic phrases from the *Pemasu-masun* songs. Each phrase is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. Red boxes with numbers 1 through 5 are placed above the first note of each phrase. The lyrics are as follows:

- Phrase 1: Eng - go kam er - be - las ka - ri - na -
- Phrase 2: Ka - lim - bu - bu ka - mi si - em - pat mer - ga ri - kut pu - ang
- Phrase 3: si - li - ma - mer - ga
- Phrase 4: I - ja em - be - re - ken ca - a - ka - a - - - -
- Phrase 5: Ka - ta ke - ke - le - - - - ngen

Additional lyrics for phrases 2, 3, 4, and 5 are shown on separate staves below the main lines:

- Phrase 2 continuation: - - - - p
- Phrase 3 continuation: ri - kut to - to me - hu - li - - - -
- Phrase 4 continuation: - - - - -
- Phrase 5 continuation: Nan - da

In Example 1 is one of the seven forms found in the third song in the wedding ceremony which we call *pemasu-masun* in the *kalimbubu* of groom. We state that musically this section is one form, while linguistically it is a paragraph. In this song the musically a melodic phrase can be as a sentence in the language. Between one melodic phrase and another melodic phrase there is a rest. There are two types of melodic phrases, such as statements and answers, this can be seen in nine melodic phrases. The melodic phrases 1-6 as statements, while melodic phrases 7-9 as answers, but when viewed from a meaning perspective, they have one main idea. There is a significant difference between the two melodic phrases. melodic phrases 1-6 have a higher melody and vary from melodic phrases 7-9 which tend to be lower in tone with a declamation style. We listened carefully and we believe that all forms of songs are more or less same with this example.

To understand the meaning of the song we describe four *pemasu-masun* songs. The first is the *pemasu-masun* from the groom’s family, the second the *pemasu-masun* is from the bride’s family, the third is the *pemasu-masun* to the groom’s *kalimbubu* and the fourth is *pemasu-masun* in the bride’s *kalimbubu*.

5.1 The Pemasu-Masun in the Groom’s Family

There are five forms or paragraphs in the groom’s family, namely 1) the reception of all *senina sembuyak*, 2) the respect the spirits of parents, 3) have mercy and blessings of family of groom, 4) have mercy and blessings of groom and bride, and 5) the additional acts speech from the groom’s family.

1. The reception of all *senina sembuyak*.

The Karo Language	English
<i>Enggo kam erbelas karina</i>	Already convey acts speech all of you
<i>Sembuyak senina kerina</i>	All of our <i>sembuyak senina</i>
<i>Ija mereken cakap pedah ajar</i>	In giving advice and teaching
<i>Dingen totundu si mehuli</i>	With your good prayers
<i>Nandangi tarigan mergana ras beru ginting</i>	To the <i>tarigan</i> clan and women the <i>ginting</i> clan
<i>Ija ibas pejabuken parang anak sientua e</i>	In they marry the eldest son
<i>Bage pe nandangi tarigan mergana ras beru karo</i>	Likewise, for the <i>tarigan</i> clan and women the <i>karo-karo</i> clan

<i>Ibas ia manteki perjabunna siembaru</i>	In the they are new household
<i>Malem dingin megah pusuh kami ngalo-ngalo kepulungenndu</i>	We happy and proud to receive all of you

2. The respect the spirits of parents

The Karo Language	English
<i>Bapak tarigan mergana</i>	Father who's the <i>tarigan</i> clan
<i>Erjabu kempundue bapak</i>	Marry your grandson, father
<i>Ula ermorah-morah anakku</i>	Don't be sad my son
<i>Tading gia kami bas keriahen e</i>	Even if we don't come with in a hilarity
<i>Natap me pertendi kami tanah Dibata nari</i>	Seeing it our spiritual from the hereafter

3. Have mercy and blessings of family of groom

The Karo Language	English
<i>Sangap tarigan mergana</i>	Get the blessing of the <i>tarigan</i> clan
<i>Nande beru ginting</i>	Mother of the <i>ginting</i> clan
<i>Kam pejabuken anak ndu e</i>	When you marry your sons
<i>Cawir metua ula bangger-bangger</i>	Live until you are very old, don't be sick
<i>Man teman arih-arih</i>	For deliberative friends
<i>Sembuyak senina semuanya</i>	All of your <i>sembuyak senina</i>

4. Have mercy and blessings of groom and bride

The Karo Language	English
<i>E makana kam pe bage</i>	So, you are too
<i>Tarigan mergana ras beru karo</i>	The <i>tarigan</i> clan with women the <i>karo-karo</i> clan
<i>Sangap kena manteki perjabun si embaru</i>	You are lucky to have a new household
<i>Jadi kena pagi jadi benang penjarumi tengah jabu</i>	Like the thread that sews in the big family
<i>Lampas pagi ngalo tuah anak dilaki anak diberu</i>	Quickly give birth to a boy and a girl
<i>Maka malem pagi ate kami natap ku tengah jabu ndu</i>	So that we are happy to see your household

5. The additional acts speech from the groom's family

The Karo Language	English
<i>Endam kerna cakap penambahi</i>	So, it is the adding of word
<i>Kata belas-belas tarigan mergana</i>	The act speech of the <i>tarigan</i> clan
<i>Nehken cakap pengalo-ngalo nandang sangkepna enggeluh</i>	Sending welcome to all relatives

5.2 The Pemasu-masun in the Bride's Family

In the *pemasu-masun* of the bride's family there are four forms or paragraphs, namely 1) the condition of the bride's parents, 2) the advice and wishes to the bride, 3) have mercy and blessings of the family bride, and his *kalimbubu*, *puang kaimbub*, and *anak beru*, and 4) the additional acts speech from the bride's family

1. The condition of the bride's parents

The Karo Language	English
<i>Enda gundari kaban mergana</i>	Now it's the <i>kaban</i> clan
<i>Nande enta beru sembiring e</i>	Our mother who's of the <i>sembiring</i> clan
<i>Me tading I rumah man penggurunta karinana</i>	Those who are still staying at home to teach us all

<i>Natap gelah pertendin bapaknta ndube</i>	Hopefully the spirit of our fathers can see us
<i>Taneh kesalihen taneh Dibata nari</i>	From the land that has changed, the land of God
<i>Maka sangap kam kaban mergana ras beru ginting pejabuken anak</i>	To be lucky, the <i>kaban</i> clan and the women of the <i>ginting</i> clan, to marry their daughter
<i>Cawir metua ula banger banger</i>	Live to be very old and don't be sick
<i>Man, teman kami arih kerinana sembuyakndu</i>	For our friends, we discuss all your <i>sembuyak</i>

2. The advice and wishes to the bride

The Karo Language	English
<i>Kena pe bage nande Karo</i>	You are also the woman in a <i>karo-karo</i> clan
<i>Ija ibas jumpa padan ndue ras tarigan mergana e</i>	In your destiny to meet with man who in a <i>tarigan</i> clan
<i>Ngasup kam pagi benang penjarumi benang pengerakut</i>	Can you be the thread that sews the binding thread
<i>Gelah ula pagi teridah bapak ras nade la beloh</i>	So that it doesn't look like mother and father are not smart
<i>Gelah malem kel pagi ate kami natap ku tengah jabundu</i>	So that we are happy to see your household
<i>Jumpa kam pagi sinutu cimpa jumpa sinangkih mayang</i>	Be born whose are bake cakes and climb areca nut

3. Have mercy and blessings of the family bride, and *his kalimbubu*, *puang kalimbubu* and *anak beru*

The Karo Language	English
<i>Bageim kaban mergana</i>	That's all the <i>kaban</i> clan
<i>Mejuah-juah dengen cawir metua kam rikut kemberahen e</i>	Be healthy and live to old with your wife
<i>Gelah alu bage kami pe karina melem ate kam</i>	Therefore, we are all happy
<i>Sembuyak senina kerinana</i>	All of <i>sembuyak senina</i>
<i>La ketadingen nandangi kam karina kalimbubu puang kalimbubu kami</i>	Not miss all our <i>kalimbubu</i> and <i>puang kalimbubu</i>
<i>Sekali gia lit kekurangan bahan kaban mergana e</i>	Even though there are shortcomings made by the <i>kaban</i> clan
<i>Emaka bahan kari ajar kekelengen ndu</i>	So, give advice later with love
<i>Maka ngasup kami kerina nandalan kenca</i>	So that we can make it better
<i>La ketadingen anak beru anak beru menteri</i>	Not miss of all <i>anak beru</i> and <i>anak beru menteri</i>
<i>Tatang layar layar kaban mergana e</i>	Raise the dignity of life of the <i>kaban</i> clan
<i>Maka ula kari juru nandangi karina sangkep enggeluh</i>	So that we don't embarrass to all kinship
<i>Dingen mejuah juah cawir kita kerina</i>	Besides we are healthy and live until old

4. The additional acts speech from the bride's family

The Karo Language	English
<i>Bagem sehken kami</i>	That's what we say
<i>Maka ngadi aku ngendeken simalungen rayat</i>	I stop singing the <i>simalungen rayat</i> song
<i>Ngadi me kita rukur gulut rukur picet</i>	There is no mind that makes pain
<i>Turah pagi ate ta melem</i>	Come to satisfy the heart
<i>Natap perjabun perjabun si emabaru</i>	See new households

5.3 The Pemasu-masun in the Kalimbubu of Groom

There are seven forms or paragraphs in the *pemasu-masun* to *kalimbubu* of groom, namely 1) welcoming

the groom's family to his *kalimbubu*, 2) he respect the spirits of *kalimbubu* of groom, 3) have mercy and blessings of *kalimbubu* of groom, 4) the advice and wishes to the groom's family, 5) the advice and wishes to the groom and bride, 6) hopefully *kalimbubu* of groom forgives for all the shortcomings, 7) the additional acts speech from the groom's family to his *kalimbubu*

1. Welcoming the groom's family to his *kalimbubu*

The Karo Language	English
<i>Enggo kam erbelas karina</i>	Already convey acts speech all of you
<i>Kalimbubu kami siempat merga rikut puang silima merga</i>	Our <i>kalimbubu</i> whose four clans with <i>puang</i> whose five clans
<i>Ija embereken cakap</i>	In convey act speech
<i>Kata kekelengen rikut toto mehuli</i>	Kind words with love and a good prayer
<i>Nadangi anak berundu anak beru menterindu.</i>	To your <i>anak beru</i> and <i>anak beru menteru</i>
<i>Tarigan mergana sirulo rikut kemberahen</i>	All of tarigan's clan families with his wives
<i>Ija erdandanken beberendu kempundu tumbuk ras beru karo</i>	Because your grandson marries a woman of the karo-karo clan
<i>Malem kel ate kami ngalo ngalo kepulungennu</i>	We are happy to welcome your arrival
<i>Kalimbubu puang kami karina</i>	All of our <i>kalimbubu</i> and <i>our puang</i>

2. The respect the spirits of *kalimbubu* of groom

The Karo Language	English
<i>Bicara tampak denga mindai bapak ginting mergana ndube</i>	If were still with the father, the <i>ginting</i> clan
<i>Martambah-tambah kel nge minda riahna nina ukur kami</i>	Add to the hilarity to this situation
<i>Tapi tek kami kalimbubu kami</i>	But we believe, our <i>kalimbubu</i>
<i>Bagi permalemna pusuhtha</i>	Like happy as our hearts
<i>Bage kame malemna pertendin si enggo kembali mulih ku Dibata</i>	Happy the spirit that has passed away

3. Have mercy and blessings of *kalimbubu* of groom

The Karo Language	English
<i>Maka mejuah-juah kam karina kalimbubu puang kalimbubu kami</i>	Then be healthy all of our <i>kalimbubu puang, kalimbubu</i>
<i>Subuk kam milala mergana ginting mergana tambar malem</i>	Even if the milala clan the <i>ginting</i> clan, <i>tambar malem</i> clan
<i>Karo mergana tarigan mergana karinana</i>	All of the <i>karo-karo</i> clan, <i>tarigan</i> clan
<i>Jadi penggurun kami enggeluh</i>	Be the one who teaches in our life
<i>Singajar ngajari beloh kami kurang</i>	Those who teach us are not smart enough

4. The advice and wishes to the groom's family

The Karo Language	English
<i>Bagem tarigan mergana ras beru ginting</i>	That's it the tarigan clan and women of the <i>ginting</i> clan
<i>Enggo melala belas-belas kata kalimbubu puang kalimbubu</i>	There have been many words from our <i>kalimbubu, our puang kalimbubu</i>
<i>Ija ibas kam pejabuken anak tengah jabu</i>	For you to marry a child
<i>Maka kam pe mejuah-juah karinana ras sembuyakndu</i>	Then you are all healthy with your family members
<i>Jadi perlebe-lebe kalimbubunta enterem</i>	Be a supporter of our hilarityed <i>kalimbubu</i>

5. The advice and wishes to the groom and bride

The Karo Language	English
<i>Bagepe si enjabukenn bana</i>	Likewise, those of you who are married
<i>Panjang pagi perjabun kena</i>	Continue your marriage
<i>Jumpa anak dilaki jumpa nak diberu</i>	Born a boy and a girl
<i>Ngasup kena pagi benang penjarumi benang pengerakut</i>	You become the sewing thread of the binding thread
<i>Tarigan mergana nande karo</i>	The tarigan clan and the women <i>karo-karo</i> clan
<i>Sebab ija ibas perjabun ndue</i>	Because in your marriage
<i>Muat berkat sinuan</i>	Special marriage
<i>Maka mejuah-juah dage kam bas kam engkayuhkan rumah tanggandu</i>	So that you are healthy in wading through your household
<i>Gelah malem pepagi ate nandenta bapaknta Rikut mamanta maminta</i>	To be happy our father and our mother, with our father-in-law and mother-in-law

6. Hopefully *kalimbubu* of groom forgives for all the shortcomings

The Karo Language	English
<i>Bageim</i>	That's it
<i>Kalimbubu puang kami karina</i>	All of our <i>kalimbubu</i> and <i>puang</i>
<i>Amin gia lit kekurangan</i>	Even though there are drawbacks
<i>Bahan kami tarigan mergana</i>	Which was made by a <i>tarigan</i> clan
<i>Ula kam ertaktak ibas kekurangan kami e</i>	Don't you magnify this deficiency
<i>Endam pagi engkurangi nipi gulut nipi jahat</i>	This will reduce nightmares
<i>Maka sampe pagi karina kemalemen kutengah jabunta</i>	So that all the fun that comes to our home

7. The additional acts speech from the groom's family to his *kalimbubu*

The Karo Language	English
<i>Endam kerna kata tarigan mergana</i>	This is the of the <i>tarigan</i> clan
<i>Ngalo-ngalo kepulungendu</i>	Welcome all <i>kalimbubu</i>
<i>Erbelas me tarigan mergana e</i>	The act speech from the <i>tarigan</i> clan
<i>Erkelang kelangkan babah sumekah sibere ginting</i>	Through the mouth of a woman whose her mother is a <i>ginting</i> clan

5.4 The Pemasu-Masun in the *Kalimbubu* of Bride

Pemasu-masun in the *kalimbubu* of bride consist of five forms or paragraphs, namely 1) welcoming the bride's family to his *kalimbubu*, 2) the respect the spirits of *kalimbubu* of bride, 3) the wishes to the groom and bride, and hope for the life of bride's *kalimbubu*, 5) ask of the bride's family to his one *kalimbubu*, and 4) additional acts speech from the bride's family to his all *kalimbubu*

1. Welcoming the bride's family to his *kalimbubu*

The Karo Language	English
<i>Radu-radu tampak kam karina</i>	All of you are together stand up
<i>Kalimbubu singalo bere-bere rikut perkempun</i>	Our <i>kalimbubu</i> <i>singalo bere-bere</i> with <i>perkempun</i>
<i>La ketadingen kam singalo perbibin</i>	Not miss you are <i>singalo perbibin</i>
<i>Subuk beru ginting beru sembiring karinana</i>	Not only women the <i>ginting</i> clans but also all of the <i>sembiring</i> clans
<i>Ija enggo berekendu pedah ajar toto simehuli</i>	You have conveyed good advice and prayers
<i>Nandangi karo mergana ras beru ginting</i>	To the <i>karo-karo</i> clan and women of the <i>ginting</i> clan
<i>Malem ate kami kalimbubu kami puang kami karina</i>	We are feel happy, our <i>kalimbubu</i> and <i>puang</i>

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<i>Kerna totнду nandangі kami</i>	For your prayers to us
<i>Rikut beberendu kempundu sinjabuken bana</i>	With your niece or grandson whose marry

2. The respect the spirits of *kalimbubu* of bride

The Karo Language	English
<i>Nginget-ninget sitading lupana</i>	Remembering something that has been forgotten
<i>Erlebuch kame pusuh nande beru ginting e</i>	There is a whisper in the hearts of women of the <i>ginting</i> clan
<i>Bapak ginting mergana nande beru sembiring</i>	My father a <i>ginting</i> clan and my mother a <i>sembiring</i> clan
<i>Apai kam lebe kulebohken apai arah pudi</i>	Who did I call first
<i>Turang parang anak sientua</i>	Also, to the eldest brother
<i>Erjabu beberendu e turang</i>	Marry your nephew
<i>Tading me kam bas meriahna e</i>	You don't belong in this hilarity

3. The wishes to the groom and bride, and hope for the life of bride's *kalimbubu*

The Karo Language	English
<i>Gelah sangap dingen mejuah-juah</i>	To be lucky and healthy
<i>Pepagi beru karo ras tarigan mergana manteki jabu siembaru</i>	Women the <i>karo-karo</i> clan with man the <i>tarigan</i> clan in the new household
<i>Kam pe karina kalimbubu kami rikut puang kalimbubu</i>	All of you our <i>kalimbubu</i> with <i>puang kalimbubu</i>
<i>Cawir kam karina metua man ingan pergani-ganin kami</i>	Live until you are old for our place to be spoiled
<i>Bagepe singajar-ngjari beloh kami kurang</i>	Also to teach us about our lack of skills

4. Ask of the bride's family to his one *kalimbubu*

The Karo Language	English
<i>Bage pe man bandu singalo perbibin</i>	Likewise, to <i>singalo perbibin</i>
<i>Radu-radu seh kam erkalimbubu erpuang kalimbubu</i>	We have the same <i>kalimbubu</i> and <i>puang kalimbubu</i>
<i>Maka tegu-tegundu me karo mergana e</i>	Then always invite the <i>karo-karo</i> clan
<i>Nande biring nande iting sirulo</i>	All the mothers of the <i>sembiring</i> clan and the <i>ginting</i> clan
<i>Sebab kam kap karinana</i>	Because all of you
<i>Temanna sada perutangen temanna sada peridon</i>	Friends who have the same status
<i>Gelahna alu bage</i>	Therefore
<i>La teridah karo mergana ras beru ginting la beloh</i>	It doesn't look if a <i>karo-karo</i> clan and women the <i>ginting</i> clan aren't smart

5. Additional acts speech from the bride's family to his all *kalimbubu*

The Karo Language	English
<i>Bageim</i>	That's it
<i>Kalimbubu puang kami</i>	Our <i>kalimbubu</i> and <i>puang</i>
<i>Kerna cakap penambahi kata kami karo mergana</i>	Words to add act speech from <i>karo-karo</i> clan to welcome
<i>Ibas ngalo-ngalo kepulunen ndu</i>	In welcoming the arrival

6. CONCLUSIONS

In the four songs that are explained, musically more or less the same, but in terms of meaning there are

significant differences. It is clear that the lyrics in the *pemasu-masun* song are clans and sub-clans and the names of kinship relations in Karo society. The first is that there are five forms or paragraphs in the groom's family, namely 1) welcoming all senina *sembuyak*, 2) respecting the spirits of parents, 3) receiving grace and blessings from the bride and groom, 4) get the grace and blessing of the bride and groom, and 5) additional speech acts from the groom's family.

The second song, the bride's family contains four paragraphs, namely 1) the condition of the bride's parents, 2) advice and hope to the bride, 3) asking for the grace and blessing of the bride's family, and his *kalimbubu*, *puang kaimbubu* and *anak beru*, and 4) additional speech acts of the bride's family

While in the *pemasun-masun* to *kalimbubu* the groom, namely 1) welcoming the groom's family to his *kalimbubu*, 2) respecting the spirits of the groom's *kalimbubu*, 3) the grace and blessings of the groom's *kalimbubu*, 4) sentences of advice and hope to the prospective groom's family, 5) advice and hope to the prospective groom and bride, 6) may the groom's *kalimbubu* forgive all his shortcomings, 7) additional greetings from the groom's family to his *kalimbubu*

The *pemasu-masun* in the bride's *kalimbubu* consists of five paragraphs, namely 1) welcoming the bride's family to his *kalimbubu*, 2) respecting the spirit of the bride's *kalimbubu*, 3) hopes for the groom and bride, and hopes for the life of the bride's *kalimbubu*, 4) asking the family the bride to one of his *kalimbubu*, 5) additional speech acts of welcome from the bride's family to all his *kalimbubu*

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