

Form and Structure of Masamper Music

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Abstract: This paper aims to look at the form and structure of the music of Masamper which is the singing of Sangihe community. Using qualitative research on historical and ethnomusicology perspectives is used to dissect this problem. Through observation, interviews, literature review and analysis of Masamper's songs to the Sangihe community, especially in Manganitu, they become data sources. The arrival of Zending the E.T Steller in the mid-19th century Sangihe was able to plant new life concepts through the cultivation of the Calvinist Pietism teachings. Steller founded a work-school called the Mountain school in Manganitu. This self-sufficient school educates students to study while at school. Music being the main subject in this school is accompanied by work education and character education. Meister singer German-style vocal music was applied by E.T. Steller, with the concept of Metrum, the style of singing syllables, and accapella in this school. This could encourage the emergence of creativity which is the creating ability to the students and the community in Manganitu at a later time. The new art of singing style at Sangihe is singing akapela choir. Likewise the structure of music with various rhythm patterns adorns new creations called Masamper music.

Keywords: *Creativity; Masamper; Form; and Structure.*

I. INTRODUCTION

Masamper is a singing together with a choir in the Sangihe people. It is singing by accapella with certain styles where people singing when moving by beat of the music. Sometimes it is lead by person called *pangataseng* or the chair of song group. Masamper is available in a various people music routine. Masamper evolved from the lamentations of death, thanksgiving, people's parties, competitions and to become a mass art that is commercialized.

The term Masamper appeared along with the popularity of Zending Missionary in the middle of 19th century until 20th century from Germany. Previously, people knew Masambo as a ritual worship song. The word Masamper taken by the Dutch phrase *Sampri*, and *Samper*, and restate to be a word *Masamper* which defines doing *Samper* or *Sampri* or singing. Although the term Masamper has existed since the Dutch era in Sangihe, the characteristics of the song are closely related to the fame of

a Germany Missionary namely Zending Tukang. Zending Tukang is a part of middle-class youth who are educated and skilled in various carpentry skills in Germany from the 16th century to the 18th century. In addition to artisans, they are also members of *Meistersinger*, an expert on literary and singing arts in Germany's century accapela. Zending Tukang in the Manganitu Sangihe area named E.T Steller.

In Manganitu E.T. Steller in evangelizing through educational institutions and skills is called the Mountain School. This educational institution trains its students to study when present at school and educates the model of teaching and the loyalty of Calvinist Pietisem. Furthermore students are also known singing skills by using the Metrum concept. An ancient Greek singing habit which was followed by the *Meistersinger* of Germany from the 16th to 19th centuries. It is became an interesting phenomenon for authors to research. These new concepts develop and are applied into the cultural of the Sangihe people which is appreciated to carry out a creative act of society. That is the origin of Masamper's music [1].

II. CREATIVITY IN THE PRODUCT DIMENSION

Kutha stated that "Culture is an important part involves knowledge, belief, values possessed by society as social beings whose contents are devices of knowledge models or systems of meaning that are intertwined comprehensively in historically transmitted symbols" [2]. It can be seen that culture is the creativity of the supporters of the community [3][4].

Creativity is an activity that brings results that have characteristics: (1) novel or innovative, fresh, interesting, strange, surprising; (2) useful, more useful, simple, helpful, courage, improve, feed, be a solution, decrease an obstacles, overcome difficulties, bring better or more results; (3) understandable the same results can be understood and can be made at other times, David Cambell[4]. Amabile states there are three variables of creativity including; *domain-relevant skills*, *creativity relevant skills*, and *task motivation*. *Domain relevant skills* are knowledge, technical skills, and talent. *Creative relevant skills* are personal factors related to creativity in general, such as tolerance to ambiguity and self discipline. Finally, *task motivation* includes intrinsic motivation and extrinsic motivation.

Rhodes, describes that creativity can be defined into four types of dimensions as *Four P's Creativity*, namely the dimensions of *Person*, *Process*, *Press* and *Product* as

follows. In the dimensions of product creativity is a product or what is produced by an individual either something new or original or an innovative elaboration or merger[5]. This can be synchronized with the existence of Masamper, a cultural product resulting from creativity.

III. FORM AND STRUCTURE OF MASAMPER MUSIC

Form of stanza syllables (Strophic)

The form of stanza syllables is a characteristic of masamper music. The form (A - B) with repetition and using one syllable for one note is a *meistersinger* type form that could be seen in most of all *Masamper* songs. Here's an example of the song *Dala Wulude Kimondo*

Sentence A *Dala Wulude Kimondo*
Tadete Lulairo
Kimondo Pinahuntentang
Lulairo Tai Pesombang

Sentence B *Bale nionodeng sasangi*
Nitentang Dario hala
Taku I sangi si sai
Ketaeng su Ruata

The antecedens or vorsatz phrases tend to number 8 syllables by using one note that can be seen in the chart below.

Number of syllables	1	2	3	4	5	6	7	8
Antecedens	Da	la	wu	lu	de	ki	mon	do
Consequens	Ta	de	te	lu	la	i	ro	.
Antecedens	Ki	mon	do	pi	na	hu	ten	tan
Consequens	Lu	lai	ro	tai	pe	so	bang	.

(*Consequens* or *Nachsatz phrases*) or answer sentences are also symmetrical with *antecedens* or *vorsatz phrases* both in number and syllable.

The Structure of Masamper Rhythm Pattern

As explained before, the *Meistersinger* in creating some songs involves a rhythm pattern or a drum. Basically this pattern had carried out by the Greeks ancient *protos* and *Minnessang* *croonos* in France. Below is a rhythm pattern generally used by *Meistersinger* and applied to *Zending worker* in *Sangihe* island and these patterns are clearly in *Masamper* songs.

Many poems lyric based on regular gauges depend on number of syllables or stress. The meter size or rhythm pattern in general that is taken as a form of rhythm pattern is almost the similar with the rhythm pattern of Greek tradition, between others:

Rhythm Pattern (ONE - TWO)

Using two syllables with a short syllable (*arsenic*) followed by a long or emphasized syllable (*Thesis*). This form in Germany is called *Iambic Rhythm* formed according to the rhythm of poetry. Rhythm as below:

This rhythmic pattern can be found in *Masamper* songs: such as: *Mageng Lalu tahendung*, *How nice and happy*.

Rhythm Pattern (TWO-ONE)

This form in Germany is called *Trochaic* or *Trochaeos* (Gr) *choree* or *choreus* is a beat consisting of syllables that are pressed with the opposite unstressed syllable of *Iambic* where a long syllable or *thesis* is first followed by a short or non-press syllable (*arsenic*).

Many *Masamper* songs follow this pattern. For example, *Nikmat besar* song, *Rasa hancur tulangkan*, *Kaengkehang*, *Bahtra injil*, *Sekaeng Sutaghaloang*, *Ndung kere moro-moro*, *Jiwa yang gelisah*, *Du dalung Pasiang*, *Su Hiwang ghagurang*, *Su Sangi Suralungu naung*.

Rhythm Pattern (TWO-TWO)

The Greek term mentions *Pyrrhic* or *Spondaic* (Gr). *Spondeiako* It. *Rounds* - two syllables, with two long syllables or sequential stress. Some forms of having a combination of *metrum* often also use different *metrums* to hold back. The pattern of rhythm is *dum dum* like the sound of a bell of death or a bell in the church in *Sangihe* and its surroundings. This form of rhythmic pattern can be sing with surrender songs or prayers when experiencing distress. For example the song *Dala Wulude Kimindo* and *Dunia ini tempat penumpangeng*. In these two songs created by E.T.

Steller was having trouble at Mount Manganitu school until he died there.

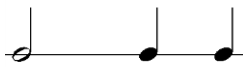
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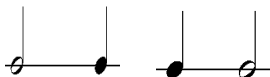
Rhythm Pattern (TWO - ONE, ONE)

The Greek term mentions Dactylic or daktylos (Gr), which means a rhythm pattern in which divided into 3 syllables are taken accompanying by 1st syllable which is long (Thesis) follow by two later syllables (arsenic). The shape of the rhythm pattern is:

dum da da



This pattern can be found in Masamper songs, for example in songs: Bernyanyilah bagi Tuhan Hua,
Ber nya nyi lah



IV. CONCLUSION

From the analysis of the form and structure of Masamper music shows that there has been a process of musical creativity in the Manganitu community in Sangihe in the form of strophic style music, syllables and the use of rhythmic patterns, in vocal ensembles to sing a new form.

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