



Muslim Indian Musical Art in Medan

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ABSTRACT

This thesis is the result of research that describes the history of Muslim Indian music in the city of Medan. The existence of Muslim India in Medan City is of interest to other Medan City people towards muslim Indians in Medan City. One of the things that makes the people of Medan City interested in Muslim India in the city of Medan is music. As for the background of the author's interest in writing this thesis, this thesis is based on the results of observations and interviews that the author conducted with Muslim Indian cultural and community in Medan City where the author found the fact that the existence of Muslim Indian Music Arts in Medan City was very popular. The research method used is descriptive research method with data collection techniques through field studies which include observation and interviews. The results of the research show that the Indian Muslim Music Arts in the city of Medan is very well liked by the people of the city of Medan and its development is very rapid, it makes the people of the city of Medan memorize songs that use Indian poetry and music.

Keywords: History, Indian Music Arts, Indian Muslim Medan City.

1. INTRODUCTION

Medan City is one of the largest cities in Indonesia. This city is very famous because it is home to many Batak people. However, Medan City also has an important role in the spread of other cultures (Sanusi et al, 2024). In Medan City there is a village known as 'Little India'. Why is it called 'Little India'? Because it turns out that this village is mostly inhabited by Indian people who have lived in Medan City for a long time. Kampung Madras or commonly known as Kampung Keling is the name of an area that has an area of approximately 10 hectares in Medan City. The Kampung Keling area is located precisely between Medan Petisah and Medan Polonia Districts. In this village you will feel as if you are in the original version of Bollywood (Lukman Sinar 2008: 01). Kampung Keling is one of the famous tourist destinations. In this village you will find a view that is rarely found

in other areas, namely many residents of Kampung Keling, especially women who use saris for everyday clothes like in India and men use typical Indian turbans. Kampung Keling was originally called Patisah, then over time it changed its name to Kampung Madras to reflect that the area is the land of origin of Indian descendants. However, many people know this village better as Kampung Keling. In the early 19th century, many Tamil Indians came from their country to Indonesia to become workers, namely as tobacco plantation workers. However, over time, more and more Tamil Indians worked in Medan. Over time, not only Tamil Indians came to Medan, but Cheyttar and Punjab Indians also came to try their luck in this city. (Ihkwan Mahfud, 2017: 22). However, over time there were more and more Tamil Indians in Medan City. Then the composition of the population of Medan City which was like that would develop into a multicultural Medan City society. Talking about Indian culture cannot be separated from the culture that is directly attached to Indians in Medan City through the celebration of big days carried out by Indians in Medan City such as the Deepawali celebration or also commonly called the Diwali Celebration, this celebration can be seen when visiting around October to November. Celebrations of major holidays and ceremonies carried out by Indians such as marriages, births, deaths are always accompanied by Indian music

In the 1970s, every year a religious holiday celebration was held which brought together Muslim Indians throughout the city of Medan, even Muslim Indians living in Tebing Tinggi to Pematang Siantar. This opportunity was also used as a forum for friendship for Muslim Indians. However, celebrations like this are no longer held. At present, almost all of these social organizations are no longer active.

Indian music entered the city of Medan in the 19th century when Hinduism and Buddhism began to spread widely in Indonesia and through various aspects such as during Hindu weddings, it was always celebrated with songs sung while dancing together, even now in modern times, India still does that. and in this modern era there are many more Indian singers who are loved by the Indonesian people such as Syahrul Khan and others, at this time Indian music is very popular with the Indonesian people especially in the city of Medan and even many singers in Indonesia imitate the rhythm or music of India itself (Lukman Sinar 2008: 10).

The Tamil Muslim community in Indonesia has existed since the pre-colonial era (Sandhu and Mani, 1993, pp. 87–88), their existence is due to migration from South Asia such as India, especially South India, Sri Lanka and several other regions (Sandhu & Mani, 1993). The development of the Tamil ethnic group is found in several regions in Southeast Asia, such as Singapore, Malaysia and Indonesia (Mujani, 2012). Most of these groups have been domiciled for a long time and for generations.

The presence of Islam also greatly influenced the development of music in India where there was a fusion of two different cultures, namely India with Persian, Arabian, and Egyptian cultures. New types of music and new musical instruments

emerged. It was in this era that the Vina instrument evolved into the Sitar. One of the most interesting things about the development of music in the Islamic period is the fusion of musical art with painting.

However, there are also those who come later since mobility and connectivity across countries have increased, especially in Southeast Asia. As one of the ethnic groups spread across various regions in the world, the Tamil community has always managed to adapt and survive the various difficulties faced as a minority group, immigrants and descendants. As an ethnic group that is very.

2. RESEARCH METHOD

The research method used in this study is to use a qualitative research method. Qualitative research methods are often called naturalistic research methods because the research is conducted in natural conditions. This shows that the implementation of this research does occur naturally, as it is, in normal situations that are not manipulated by circumstances and conditions, emphasizing natural descriptions. Bogdan and Taylor in Lexy Moleong define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. Related to the research method, this research is a qualitative research with a descriptive approach. Descriptive research is research that guides researchers to explore and photograph social situations comprehensively, broadly and deeply.

3. RESULT AND ANALYSIS

Ethnomusicology Ethnomusicology can be simply defined as the scientific study of music in culture. Based on the history of the development of its discipline, ethnomusicology recognizes two groups of definitions. The first group is a definition that is closer to the study of Western comparative musicology. This definition can be divided into three types (Suhendar et al 2023). First, the definition that emphasizes the type of music studied, namely music and musical instruments from all non-European nations, including tribes called primitive, and cultured Eastern nations. Second, the definition that emphasizes music as an oral tradition, namely ethnomusicology basically inherits music from oral traditions. The third definition formulates ethnomusicology as a field that studies music outside the research or observer community, namely ethnomusicology studies the music of other nations (Wachsman 1969). Furthermore, the second group of definitions emphasizes the work process of ethnomusicology scientists. They define ethnomusicology as the study of music in a cultural context. Definitions that emphasize the work process, force researchers to focus on the totality rather than on a set of components of certain parts, to treat description as the initial step in

conducting a study, and to create a conception of musical sound that is not separate, but is part of the totality of society and culture.

From the definitions that have been put forward, it appears that the study of ethnomusicology studies the physical aspects of music and the socio-cultural context of a particular society (ethnicity, tribe) that has the music. From this starting point, there are two main problems of study in ethnomusicology, namely: first, the study of music seen from the physical aspect, the body of the music as defined by Mantle Hood, namely the research area from the physical aspect of ethnic music itself and the second is the socio-cultural aspect, namely the study of music in culture.

Physical Aspects of Music

The physical aspect of music that we mean is studying, postulating, reviewing and researching from the side of the music material itself. Starting from studying the details of the musical instruments, the musical sounds produced, the elements of the music to its composition. From the side of the musical aspect itself, we can study things that are the basic properties and processes of music technically. In this case we can study and describe the characteristics that underlie the music being studied which can include: tone, melodic area, melody Qaris (contour), interval, ornamentation, tempo, rhythm, scale and collection of song models. We can also study the musical instruments used, how to classify musical instruments into ideophone, membranophone, aerophone, chordophone classifications, musical instrument making techniques, playing techniques, composition or analysis of musical structure: and its style.

Social Cultural Context

Music itself cannot be separated from the community of its lovers, the community that is related to the music, likewise the process of musical life cannot be separated from the community environment. they create their own music which can be a language to express desires, expressions of social conditions in their community or music as a means of expressing their rituals. In this point, we will see music in the context of human behavior. In this study we can examine:

a. **Function of Music for the Supporting Community.**

Bering music has a functional relationship with the totality of culture owned by its community. Music can be studied through its role in profane and sacred ceremonies. The study of the function of music in profane ceremonies is music used for entertainment events where the role of music emphasizes worldly elements. While sacred ceremonies emphasize religious elements, their relationship with God, ancestral spirits, gods or spirits who are considered to have supernatural powers depending on the perspective of the community, tribe or certain ethnicity that is the field of our study.

In studying the function of music for the supporting community, we can analyze music which is seen as a system of symbols and language. Music is studied through the study of music as a system of signs, symbols. This study is still relatively new by bringing up discussions about music semiotics. This study model has been carried out by Blacking (1971) Natiez (1974), and Field (1974). Regarding the semiotics of music, Beneviste (1969: 429) stated the following: "The semiotics of music raises the question of whether sound can be studied as a sign, its position as a message, and music as a semiotic system".

b. The Role of Music

The study can also be seen from the status of the musicians, both their position in the music game and its relation to the social status of the players. The problems of the regeneration process of the players and their training process will deepen our understanding of the musicians in relation to the context of the social status of their community's culture. Music in a socio-cultural context according to Netll (1964; 270) can be studied through three areas: Music as something that is understood through culture and cultural values; music as a tool to understand culture and cultural values; and music in relation to other communicative phenomena in culture, such as dance, language, and poetry".

In fieldwork research, the two main materials mentioned above need to be known so that we can capture the musical phenomena that occur in a society. For this reason, Netll (1964; 9) wrote the following: "In terms of emphasis, most ethnomusicologists agree that the structure of music and its cultural context are the same as those studied, and both must be known so that the investigation is truly adequate".

The definition of musical art in terms of language consists of two words, namely "art" and "music" which each have their own meaning. Art is a dimension of human creation or feeling that is poured into a certain media to channel it or implement it to others. Then the word "music" which comes from the word *mousikos* means in Greek the god of beauty who has power in the fields of art and science.

The definition of Musical Art is then interpreted as a field of science or art school that uses tones and sounds or a combination of temporal relationships to convey expressions, messages, or artistic values to others in one unity and continuity. So the definition of musical art is a branch of art that focuses more on prioritizing the use of harmony, melody, rhythm, tempo, and vocals as a means of conveying the values of art itself from the artist or art maker to others or art lovers.

In studying this branch of art which is often used as a learning science, the Music Education and Arts and Culture book below contains various important materials about musical art along with practice questions. The

popularity of musical art in various parts of the world makes this field have many perspectives from scientists. That is why it is not surprising that many scientists have opinions about the definition of musical art according to the artistic experience they feel. Here is the definition of musical art according to experts that Grameds need to know to broaden their perspective on the definition of musical art.

4. CONCLUSION

Indian music in the geographical sense includes classical music, art music consisting mainly of solo and solo improvisation, liturgical music performed at religious events, and religion expressing religious beliefs in the private sector. Songs, popular commercial trendy songs that are popular, heroic stories played on the streets, folk songs in various places, and music that is not developed in the interior. However, in the case of Indian music in other countries, the current situation only refers to art music. Its feature is that it is monophonic music that does not have harmony and polyphonic development, so that a continuous basic tone called a drone is always played. Raga It is improvised while following a typical form based on strict rules unique to each song, called *rāga* (melody type) (Ibrahim Umar.2022). The development of rhythm is extraordinary, Tara The time signature called *tāla* varies within the usual framework. The art of music is said to be intended for the expression of Lhasa rasa. Initially, the method of harmony did not develop in a tradition that did not like choirs and ensembles, and the pursuit of music turned to melodic shading and the delicacy of time signature changes. Raga is a unique string form of musical sound belonging to a certain scale, and is a melody that must be improvised within that range (Ibrahim Umar.2022). In Medan City they build identity, preserve culture and adapt to changes in the 'weather' of community development. In Medan City we can witness the land of Deli with a 'New Delhi' character. This means that the existence of the Indian music community in general has become an important part of the journey of ethnic history in North Sumatra (Ibrahim Umar.2022).

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