MELODIC AND TEXTUAL MANTRA AS RITUAL CHANTING IN THE KARO SOCIETY

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ABSTRACT

Mantra can be interpreted as a complete speech that has an orderly wording and can give rise to supernatural powers. Mantras are performed by shamans or handlers for various purposes. Some mantras are presented by singing with a free meter and without the accompaniment of musical instruments. The shamans who can present it are the *guru pertabas* and *guru permangmang* who can be extracted from the shaman who presents the mantra, *tabas,* or *mangmang*. Mantras can be performed outside of ritual ceremonies. Mantras function as a means of communication to get supernatural powers. Mantra are believed to change something so that it has more benefits because of the influence of supernatural powers. The presentation is done repeatedly with the same tone pattern and very little change. The power of the mantra is in the words and notes it repeats. Although the mantra cannot be developed outside of Karo culture, it is very important to be studied as local wisdom.

Keywords: Melodic, Textual, Mantra as Ritual Chanting, Karo Society

1. Introduction

This study analyzes the melodic and textual of the mantra as ritual chanting found in the Karo society. Mantra is one of the most important aspects of the activities of human life. This is the case with the Karo society, but nowadays it has received less attention from the general public because the presentation of mantras is often associated with traditional Karo beliefs. The belief is considered not to have embraced religion. The Karo people's view that they have not embraced one of the religions recommended by the government is considered bad. However, that doesn't mean the mantra has completely disappeared. The mantra is still there but is done secretly to keep it from getting slandered.

The presentation of the mantra as a song is an important study to do because in its presentation there are several very important aspects to be raised. First, in the presentation of the sung mantra, there is a melodic element. The melodic elements and how they are structured and what is the role of the melody in the mantra. This is related to the melodic structure of this song which is very standard by using minimalist tones with repetition without many variations. Second, however, the text of the mantra has certain characteristics so that it can be distinguished from other ritual chants. Third, mantras do not have progress, but there are many variations among the shamans who perform them. Therefore, this study describes the existence of mantras in Karo culture as part of the oral tradition.

In the Karo tradition, there are many types of mantras seen based on the contextual of presentation. But based on the way of the presentation there are only three, namely spoken verbally, spoken in the heart, and sung. Mantras are served to communicate with those who are believed to have supernatural powers, which in Karo are called *gegeh sila teridah* or invisible powers, hereinafter referred to as supernatural powers. Verbal presentation and silent pronunciation are considered by most people to do because people are not limited to presenting them. Meanwhile, the sung mantras are limited by the shaman and for certain purposes. Especially for the mantra that is presented by singing, the mantra can be seen as part of the folk song. In Karo society, people who are able to communicate with those who have supernatural powers are *guru sibaso* or

shamans. Supernatural powers are considered to be able to influence human life. This shows that there is a close relationship between humans and those who are believed to have supernatural powers.

In the context of communication with supernatural powers, some are expected, some are believed and some are done. The presentation of mantras in the context of treatment is very necessary. This is one of the activities that must be fulfilled because if there is a mantra, it is considered a medicinal ingredient. Thus it is believed to provide enormous benefits.

Initial observations in everyday life really have a lot of mantras on the Karo society. Divisions can be made based on context and presentation techniques. Mantras that are seen in the context of presentation also really depend on the need, such as mantras for treatment, mantras for refusing reinforcements, mantras for bringing sustenance, and mantras to ward off disease from one village, and mantras for another.

Meanwhile, by paying attention to the presentation technique, it can be divided into three parts, namely the mantra that is spoken verbally, the mantra that is spoken in the heart, and the mantra that is sung or chanted. Generally, the most numerous mantras, are mantras that are presented verbally and silently chanting. The mantra that is presented by singing means that the mantra has also become one of the types of folk songs in the Karo people. This folk song related to the mantra is the oldest song in Karo music culture.

Based on the description above, the research analyzes the melodic and textual mantras as ritual chanting in the Karo people. The problem to be studied in this research can be formulated as follows:

a. What is the melodic A structure of the mantra found in the Karo people.
b. How is the textual mantra found in the Karo people?
c. What is the relationship between the melody and the textual mantra of the Karo people?

2. Literature Review

There is important attention to several approaches in this research, as written by Purba (2008). This approach is like ethnoscience and perception. The ethnoscience approach can be interpreted as applying the views and concepts of the society supporting the culture under study (Ihromi 1981). In principle, this approach tries to formulate rules regarding the way people think which is the background of culture. Even though the rules were put forward intuitively, they had a significant impact. Thus the rules can be formulated based on a logical analysis of ethnographic data. The analysis should be avoided as much as possible from the unilateral judgment of the researcher. With this approach, various concepts of people who use singing or music can be identified.

To find the melodic and textual structure in the mantra as a ritual canta, transcription is needed. The transcription results can be analyzed in both the melodic and textual structure. To understand the meaning of the lyrics of the ritual chant, the writer pays attention to the discourse analysis approach. Alex (2009), states that there are many models of discourse analysis introduced and developed by experts, such as the model developed by Roger Fowler et al. (1979), Theo van Leeuwen (1986), Sara Mills (1992), Norman Fairclough (1998) and Teun A. van Dijk (1998).

However, the most widely used discourse analysis model is the model proposed by van Dijk. Eriyanto wrote that van Dijk's discourse analysis model explains the structure and process of forming a text. Teun A. van Dijk views that it is not enough to make a discussion of discourse by only paying attention to text analysis, because the text is only the result of a practice that must also be considered. Therefore, van Dijk makes a discourse analysis framework with three levels. The three levels are:

a. Macrostructure. This level is a general explanation of discourse, namely a theme.

b. Superstructure. This level explains the relationship between one element and another so that it becomes a complete discourse.

c. Microstructure. At this level, attention is focused on the background, purpose, and content that can be known with certainty by analyzing words, sentences, and all the elements of a discourse.

In fact that there is a statement in a mantra in a ritual ceremony is related to the perception that

conveys it. Therefore, a view that explains the perception is needed. Many meanings of perception are put forward by experts, and each expert makes meaning according to his scientific discipline. The concept of perception itself has long been developed in psychological theories.

According to Mulyana (2000), perception is the core of communication, while interpretation is the core of perception, which is identical to decoding in the communication process. He further stated that it is a perception that determines us to choose a message and ignore other messages. Perception is an internal process that allows us to choose, organize and interpret. Thus it can make a statement or a certain activity. A special theory of perception is the attribution theory. The attribution theory according to Saparinah (1976) is a theory about how people make explanations in answering questions that start with why? The theoretical model used in any research must consider various aspects of the object of study. This view is in accordance with Merriam's statement that the theoretical model pays attention to aspects such as assessment analysis, social and cultural background, related aspects in the fields of science, social and humanity, and various aspects of music as symbolic, aesthetic, formal, psychological, physical, etc. Such a model must consider folk and analytical evaluation, the cultural and social background, the relevant aspect of the social sciences and the humanities, and the multiple facets of music as symbolic, aesthetic, formal, psychological, physical, and so forth (Merriam 1964).

It involves study on three analytic levels-conceptualization of music, behavior in relation to music, and music sound itself. The first and third levels are connected to provide for the constantly changing, dynamic nature exhibited by all music systems (Merriam1964).

Merriam (1964), for the purpose of convenience, we can begin with the third level, that of the music sound itself. This sound has structure, and it may be a system, but it cannot exist independently of human beings; music sound must be regarded as the product of the behavior that produces it.

Merriam further describes that the stage that produces this product is behavior, and there are three main types of behavior. First, is physical behavior, which can then be divided into physical behavior as a sound producer and physical behavior as a response to sound. The second is social behavior, which can also be divided into behavior that is needed for a musician and behavior for people who are not musicians who need music. Third, verbal behavior, with regard to verbal expressions expressed about the music system itself. With behavior there is music, without it, there is no sound. But the behavior itself is based on the first stage, the concept stage of music.

In an attempt to act in a musical system, the individual must first conceptualize what kind of behavior will produce the required sound. This refers not only to physical, social, and verbal behavior, but also to musical concepts such as the difference between music and non-musical sounds, the source from which music is taken, individual musical abilities, correct size, and involvement of singing groups, and so on. Without the concept of music, behavior cannot occur, and without behavior, musical sounds cannot be produced.

The study of ritual chanting is analyzed with the above view. The form of the ritual singing cannot be separated from the behavior of the person who presents it. For the person who presents it, it is also inseparable from the right concept of a ritual song being presented. Therefore, the analysis looks at various aspects such as its relationship with customs, meaning, function, and textual structure.

3. Research Methods

This research method is qualitative. According to Bogdan and Taylor as written by Lexy J Moleong in "Qualitative Research Methodology" (1989) quantitative research produces descriptive data in the form of spoken or written words and observes the behavior of people. Therefore, the data in this study are in the form of words, thought patterns or concepts or ideas, and various sounds produced from human behavior.

Besides that, research in the field of ethnomusicology, there are known field techniques and field methods. Technique means collecting detailed data in the field from day to day. Meanwhile, the field method has a wider scope, covering the theoretical foundations that serve as a reference for field research techniques as well as various problem

solving to create a framework for field research. Furthermore, Alam P. Cannon wrote (1964) that "…technique, then, refers to a day-by-day solution of the gathering of data, while method encompasses this technique as well as the much wider variety of problems involved in creating the framework for field research".

The usual work order in ethnomusicology research, as written by Nettl (1964: 62) and Merriam's (1964:32) assumption that research in ethnomusicology can be divided into two types of work, namely fieldwork and laboratory work. work). Fieldwork is the work of collecting data directly from the required data source. The data obtained are primary data. Laboratory work is work to process data, such as data classification, transcription, and analysis of meaning as a social message in singing.

a. Field Work

According to Nettl (1964), the assumption of ethnomusicological fieldwork is that it brings a number of recorded and written results rather than research. However, what is more, important in fieldwork is that the person conducting the research understands and knows the musical culture under study in depth. Fieldwork in ethnomusicology developed with the view put forward by Mantle Hood (1960), namely 'bi-musicality'. Anyone who does a study must study music so as to become a proficient musician with the music being studied. Based on the 'bi-musicality' view above, conducting research on a piece of music means that you must be proficient in playing the music or singing the song being studied. The goal is not to become a performer or singer but to understand the music or singing that is the object of the research in-depth. Doing research requires a good plan.

In line with that, S. Nasution (2012:31) writes "every research (qualitative and quantitative) must be planned. This requires a research design. Research design is a plan on how to collect and analyze data so that it can be carried out economically and in accordance with the objectives of the research. In the research design, among others, the following must be considered: (a) the target population, (b) sampling method, (c) sampling size, (d) data collection procedures, (e) methods of analyzing

data, (f) whether or not to use statistics, (g) how to determine the formula and so on".

The data needed in this study are primary and secondary. Primary data is obtained directly from the data source, while secondary data is taken indirectly from the source. In this study, there is secondary data, mainly sourced from writings about Karo belief rituals.

In conducting this research the selection of informants is very important, what else is done with the 'bi-musicality' view. We selected informants who have long struggled with shamanism in Karo culture. He has also taught several people so that they can practice shamanism. By agreement, we learn to meet at least once a month for four months. The first meeting was held in July, the second meeting in August, the third meeting in September, and the last meeting in October. According to him, this is an analogy to the practice of studying shamanism in the past. A person who learns to become a shaman must perform self-purification once a month for four months. Although we do not learn to be a shaman, understanding it in depth must be done. In his view, if you study by watching him at the time of actual shamanic practice or reconstruction, what you get is just a phenomenon. But why the phenomenon occurred will never be revealed.

b. Roadmap of Research

This roadmap is a detail of the implementation of activities and also the results that will be obtained from these activities. So that the basic principles are measurable, both activities, targets, time, and the results to be achieved.

This research was conducted in several steps. First, conduct an initial review which includes searching for people who are capable of becoming informants. This is done to see that not many people know the mantra of the Karo people anymore. Second, discuss with informants about wanting to research mantras. Third, after the informant knew there was an intention to research mantras, the informant stated that he had to study for four months with the guidance the informant. Fourth, learn to understand the meaning, function, and present mantras for four months guided by informants. Fifth, presenting the mantra as a shaman is a presenter. Sixth, after it was stated that the informant had the correct and good mantra presented, the mantra was written to both the

melody and the text. Seventh, from the writing which is a transcription, the melodic structure, the meaning of the text and the relationship between the melody and the text are analyzed.

c. Desk Work

Desk work includes transcription and melodic analysis of mantras. Transcription work requires special attention because the songs that are transcribed are free meters, so determining the rhythm correctly is very difficult. In addition, the notes contained in the songs are not exactly the same as the notes in Western music. While the music notation system in Karo culture that can be used to write music so far does not exist.

d. Meaning of Mantra

In fact, there are three main topics of discussion in this study, namely, 1) an explanation of the melodic structure of the mantra found in the Karo community, 2) the textual meaning of the mantra found in the Karo community, and 3) looking at the relationship between the melody and the textual mantra in the Karo community. However, before arriving at the three main topics, it is very important to explain aspects that are very closely related to the main discussion above. The aspect in question is the understanding of mantras, and chanting rituals. and its relationship with Karo culture

In the Indonesian Dictionary, the mantra has two meanings, namely, 1) words or speech that have supernatural powers; 2) the composition of words with elements of poetry (such as rhyme, and rhythm) which are considered to contain supernatural powers, are usually spoken by a shaman or handler to compete with other supernatural powers.

While on the website https://id.wikipedia.org/wiki/Mantra, it is written that mantras is sounds, syllables, words, or sentences that are considered capable of creating spiritual change. Etymologically, the mantra comes from the syllable man (manana) and the word tra (trana) which means liberation from the bonds of samsara or this world of phenomena. From the combination of man and tra, it is called a mantra which means it can call forth a mantra). The writing of the mantra is in the form of a stanza with an uncertain rhyme.

Mantra prioritizes rhythm over rhyme. The language used in the mantras is considered to have magical powers. Mantras may only be recited or recited by the handler or shaman. The main use of mantras is to prevent disasters from occurring. The use of mantras is part of Indonesian culture. In Malay society, mantras are used for traditional purposes and mystical beliefs and are rarely used in literary works.

On the other hand, the definition of ritual chanting needs to be defined. On the website https://www.artikata.com/arti-31591-chant.html, chant may mean a repetitive song in which as many syllables as needed are assigned to a single note; song, melody. While on the website https://www.artikata.com/arti-31599-chanting.html, the meaning of chanting is the act of singing in a monotone tone; sing; sing in a chant style. From the two explanations above, it can be explained that chanting is one of the styles of singing recitation

Matusky & Tan, (1997) made an example of a recitation melody by singing a text with a melody that rests on one or two melodic notes with a narrow melody distance and moves statically. While the word ritual shows that the presentation or pronunciation is related to belief. This is to avoid misinterpretation considering that there is indeed a lot of chanting found in the Karo people but not in the context of belief.

Referring to the meaning of the mantra above, which means words or speech containing supernatural powers spoken by a handler or shaman. And pay attention to the meaning of chanting, which means singing in a static or monotonous melodic style. And listening to the meaning of ritual is related to belief, so the object of study in this study is a song that uses texts that can bring supernatural powers that are presented outside and in the context of ritual with a static or monotonous melody style.

4. Results and Discussion

In Karo culture, we have found that there are two that fit the criteria for understanding mantras, chanting, and ritual, namely *mangmang* and *tabas*. These two words have more or less the same meaning. In fact, there are several parts to the *mangmang,* but what is believed to play a role in generating

supernatural powers is the *persentabin* (ask for permission). Likewise, there are really many types of *tabas* in Karo culture, but what we have sung so far is *tabas pangir* or the mantra of self-purification. Thus, the corpus of mantras in this study are *mangmang persentabin* and *tabas pangir*, hereinafter referred to as the mantra of asking for permission and the mantra of self-purification.
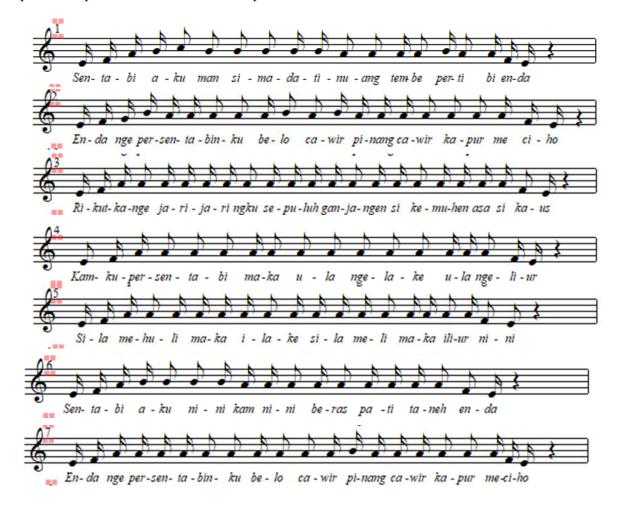
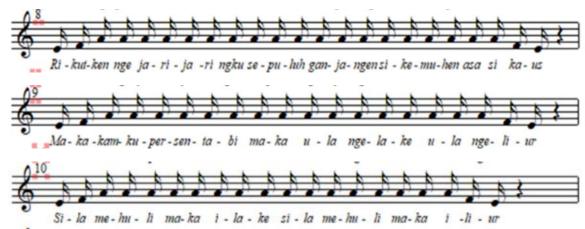a. The Melodic Structure of Mantras in the Karo Society

In discussing the melodic structure mantra of asking for permission and the mantra of self-purification, first, the two melodies of the mantra are described. In transcribing the melody of the mantra, not all of them are transcribed, because, in reality, it is more or less the same from one part to another. In determining the parts of the two types of mantras above, it can be seen from the unity of meaning in several sentences which simultaneously become melodic phrases.

The mantra of the ask for permission taught by the shaman Bp. Naling Kaban was transcribed in two parts of 9 (nine) parts. Likewise, the mantra of self-purifying is transcribed in two parts of 8 (eight) parts. The four passages that are transcribed, it is sufficient to represent the melodic aspect of the composition of both mantra of the ask permission and the mantra of purification.

The melodic structure of the mantra is observed in each of the melodic phrases that are transcribed. Aspects that are of important concern in explaining the melodic structure of a mantra are modal pitch and tone movement. From the transcription, it is known that the shaman chants the text or the lyrics of the mantra with a rhythm that is not metered. Thus the melody has a free meter. The song consists of melodic phrases, the length of the melodic phrase varies, depending on the mantra sentence being chanted. To show the modal tone and tone movement, see the transcript of the mantra to ask for permission.

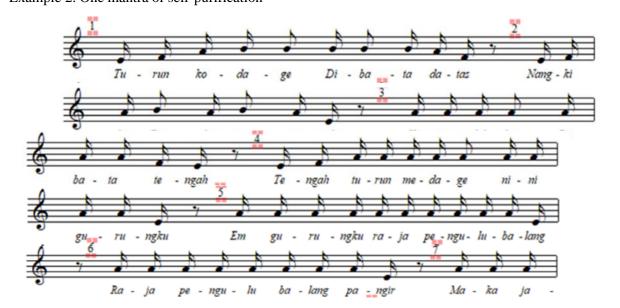Example 1. One part of the mantra of ask for permission

The music score above shows that the text of the mantra is not tied to the number of syllables and is also not in the form of a rhyme. One sentence of the mantra is equal to one melody phrase. In melodic phrase 1, there are five modal notes, e-f-a-b-c. The melodic phrase starts from the note e. Of the five modal tones, it can be explained that the notes e and f only exist at the beginning and end of the melodic phrase. The tone c only appears in the 5th syllabus. Furthermore, the melody is centered on the b note, some new syllables move to a note until towards the end of the phrase. Then it moves to the f note an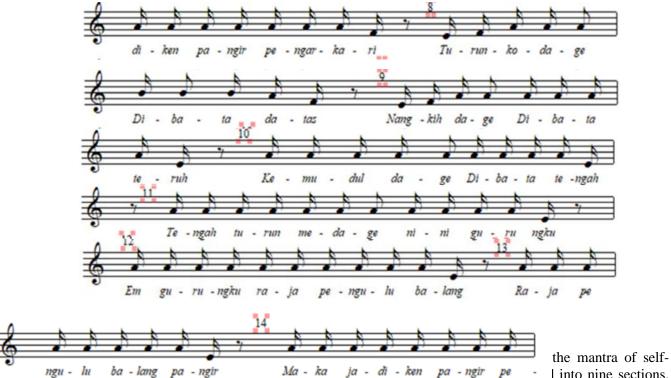d ends at the e note. The second phrase also start modal tone e-f-a-b. Ov rests on a note and end phrases 3, 4, and 5, also begin with the note e Example 2. One mantra of self-purification

towards the end, the melody goes down to the f note and ends at the e note. Melody phrase 6, the beginning of the melody is the same as the previous melody phrase, the modal tone is e-f-a-b. Some melodic syllables are based on the b note and then descend on a note until towards the end. Towards the end, the melody goes down to the f note and ends at the c note. Melodic phrases 7, 8, 9, and 10, are more or less the same as melodic phrases 3, 4, and 5, with modal notes e, f and a

The tone movement of each melodic phrase is very static, as both ascending and descending simply step from one note to the next. Based on this fact, it can be said that the melody of the mantra asking of permission is sung by

The mantra of self-purification was transcribed in as many as 14 melodic phrases. The melodic phrase of the mantra of self-purification is much shorter than the melodic phrase of the mantra of asking for permission. In general, it is the same as the melodic phrase of the mantra of asking for permission. The most noticeable difference is that the mantra of self-purification sentences is short.

In the melodic phrases transcribed in the mantra of self-purification, it can be explained that those that start the e note as the beginning of the melodic phrase are 1, 2, 4, 8, and 9. While the other melodic phrases, 3, 5, 6, 7, 10, 11, 12, 13, and 14 start with the note a. But all melodic phrases end in note e. Only 3 melodic phrases, 1, 2, and 8 have the modal tone e-f-a-b. While the other melodic phrases only use the modal tone e-a, the tone e is only at the end of the melodic phrase. So that there is no sense of the movement of the tone jumping but just ending.

c. The Meaning of the Textual Mantras in Karo Society

the mantra of self-l into nine sections. The nine sections are viewed by supernatural names required to seek permission. The nine supernatural powers are:

1. The One Who Creates (*Dibata Simada Tinuang*)
2. The supernatural power on the ground (*Berapati tanah*)
3. The supernatural power in eight directions (*Puang desa siwaluh*)
4. The supernatural power in the village area (*Buah huta-huta*)
5. The Supernatural power at the place where offerings are placed in a village (*Sembahen kuta*)
6. The Supernatural powers in the home territory (*Beraspati rumah*)
7. The supernatural power in a traditional house (*Pengian jabu si waloh*)
8. All of shamans (*Sibiak guru*)
9. The Family spirits who need a mantra (*Begu jabu*)

One mantra of the ask for permission, can be seen below:

1. *Sentabi aku man Simada tinuang tembe pertibi enda*
2. *Endange persentabin ku belo cawir pinang cawir kapur meciho*

3. *Rikutken nge jari-jaringku sepuluh ganjangen si kemuhen maka sikaus*
4. *Kam kuper sentabi maka ula ngelake ula ngeliur*
5. *Sila mehuli maka i lake sila mehuli maka i liur nini*

Translation:
1. Asking my permission from the One Who Created this World
2. This is my request for permission to betel that is whole areca nut sliced straight with clear lime
3. With my fingers ten higher on the right than on the left
4. I ask you for permission so don't delete don't make a mistake
5. What is not good is deleted, what is not good is made wrong

In explaining the meaning of the mantra of ask for permission seen from each section. There are four meanings contained in the mantra of self-purification. The four meanings are: a) submitting an asking for permission to nine supernatural powers, b) a tool of submitting an asking for permission, c) how to submit an asking for permission, and 4) the purpose or reason of submitting an asking for permission.

The meaning of the mantra of ask for permission

a) Submitting asking for permission to the nine supernatural powers. Asking permission is conveyed to the nine supernatural powers that have been written above.

b) Tools for submitting ask for permission
1. Whole betel
2. Areca nut that is cut in eight according to its length
3. White whiting

c) How to submit the ask for permission.
1. With ten fingers
2. Right hand is taller than the left hand

d) Purpose or reason for asking for permission
1. So as not to delete and not be wrong.
2. What is not good is what is deleted or made wrong

The description above shows that there are similarities in each part of the mantra. The similarities are in the tool for submitting an asking for permission, how to submit an asking for permission, and the purpose or reason. While the difference lies in the supernatural powers required to seek permission.

When compared to the mantra asking for permission that was presented by the shaman Len Tarigan, there are similarities and differences. The similarities far outweigh the differences. This difference can be seen in Tarigan's writing (2006) that the shaman, Len Tarigan, did not submit a request of permission to the supernatural powers "*simada tinuang tembe* and *berspati taneh*. But he gave four supernatural powers, namely 1) *reed sinurati bana* (supernatural powers from the knowledge that has been written), 2) *polarisen* (supernatural powers in the area), and 3) *tapak raja sulaiman* (supernatural powers). of a certain symbol).

The mantra of asking for permission once served by the shaman Nd. Pekan br Ginting is also not exactly the same. Because of the shaman Nd. Pekan br Ginting only cast a mantra of asking permission to supernatural powers. Tarigan (2006). Meanwhile, the mantra of asking for permission by the shaman Rasmi br Sitepu only conveyed a request of permission to *Dibata simada tinuang tembe endube* (One Who Creates). Tarigan (2015)

In reviewing the meaning of the mantra of asking for permission, it is done by explaining the meaning of the mantra of the asking of permission. Observing the unity of meaning of the mantra of self- purification, can be divided into eight parts. The eight parts are seen based on the type of purifier made. The eight purification ingredients are: 1) *pangir pengarkari* (purifier of opening), 2) *pangir perbasbas* (purifier of sweeping), 3) *pangir penungsan* (purifier of rejecting), 4) *pangir selamsam* (purifier of health), 5) *pangir penungsan* (purifier to throw away), 6) *pangir pemalis* (purifier to blow away) 7) *pangir buang kengalen* (purifer to throw bad luck) and 8) *pangir balik* (purist to reverse)

One of mantra for self-purification as below
1. *Turunko dage Dibata datas*
2. *Nangkih dage Dibata teruh*
3. *Kemudul dage Dibata tengah*
4. *Tengah turun medage nini gurungku*
5. *Em gurungku raja pengulu balang*
6. *Raja pengulu balang pangir pengarkari*
7. *Maka jadiken pangir pengarkari*

The translation:
1. Down you are supernatural powers above
2. Rise you are supernatural powers in
3. Get moving you are supernatural power in the middle
4. When this comes my teacher
5. He is my teacher the king of makers
6. The king who makes the self-purifier that opens all
7. Then be a self-purifier that opens

There are four meanings in the mantra of self-purification, namely: a) summoning three supernatural powers, b) the statement of the three supernatural powers being a shaman teacher at that time, c) stating that the teacher is the king of the maker purifier, d) the supernatural powers making a purification according to required.

a) Summons three supernatural powers

1. Supernatural powers above (*Dibata data*)
2. The supernatural in the middle (*Dibata tengah*)
3. The supernatural powers below (*Dibata teruh*)

b) The three supernatural powers became shaman teachers at that time
1. It's time to get off my teacher
2. He is my teacher, the king of maker purifiers

c) Stating that the teacher is the king of the maker purifier.
Three of the supernatural powers who became the teacher of a shaman is the king of the maker self-purifier as required from the eight that have been written above

d) The supernatural powers make a purification according to required.
Three of the supernatural powers create the self-purifier as required from the eight that have been written above

From the description above, it can be seen that it is supernatural powers that make purification ingredients. This supernatural power came to be a shaman's teacher in making purgatives. The purification material is made according to the shaman's request because the supernatural being the teacher is the embodiment of *Dibata*

Simada Tinuang Tembe Pertibi or Creates So the World Exists.

There are differences and similarities that have been presented by the shaman Len Tarigan, in the mantra of self-purification. Shaman Len Tarigan only presents six types of a mantra of self-purification. In his writings, Tarigan (2006) writes that the shaman Len Tarigan does not present the mantra of self-purification. In addition, there are names of other supernatural powers who are teachers of making purgatives. In making the purification material for *selamsam* (healthy), the shaman Lan Tarigan uses the name of the supernatural power *'surung butara pengulu balang'* or 'become a source of knowledge. In making the purification material for *pemalis* (flying), shaman Len Tarigan uses a supernatural power called *'Sungsang samisara sumapalis'* or 'the ultimate repellent until it flies away. Furthermore, in making purification ingredients, according to the shaman Len Tarigan, using a supernatural power called '*Nini keramat siembelin ras nini guru layo sitangan sampuren* or 'the great holy spirit and grandmother who makes purgatives'. Such are the meanings and variations that have been obtained in mantras in the Karo people. There are several things that make the difference as a result of oral tradition, having different experiences in feeling and seeing supernatural powers that exist around humans

d. The Relationship Between Melody and Textual of Mantra in the Karo Society

The important thing about the relationship between melody and text, in general, is the melismatic and syllabic style. The melisma style in question is the presence of several tones in one syllable. While the syllabic style is one note for one syllable. All melodic mantra phrases have a syllabic style. Actually, one of the characteristics of Karo vocal music is the free meter. Really different in the presentation of the mantra because it prioritizes text rather than melodies of one of the characteristics of Karo vocal music is melismatic. Really different in the presentation of the mantra because it prioritizes text rather than melodies

But what is far more important according to the shaman, Mr. Naling Kaban, than the unity of the melody with the text, is that it can change

the condition of a shaman to be able to carry out his shaman activities. The shaman activity means the influence of the mantra so that the shaman can take supernatural powers that exist in nature. In his view, supernatural powers already exist in nature. The source must be Simada Tinuang or the almighty creator. In the Karo people, the source is often called *Dibata Kaci-kaci*

He further explained that presenting the text without any tone or *ende-ende* seemed to have no energy. On the other hand, just presenting ende-ende or melody without text will have no effect. The unity of the text with ende-ende gives the shaman the power to get supernatural powers that are multi-layered in nature. The shaman must choose which supernatural powers to acquire. This causes a shaman to recite the mantra over and over again. A shaman will have a keen sense of whatever appears at the time of chanting.

5. Conclusion

In determining the boundaries of the object of study, there are references to the meaning of the mantra, chanting, and ritual, so the corpus of mantras in the Karo people in this study are of three types, namely *mangmang, persentabin, tabas*. or the mantra of ask for permission and *tabas pangir* or the mantra of self-purification. The melody structure of the mantra uses modal 5-tones, e-f-a-b-c; there use modal 4-tones, e-f-a-b; there use modal 3-tones, e-f-a; and there uses modal 2-tone, e-a. The pitch movement of each melodic phrase is very static, only stepping either up or down from one note to the next. This causes the melody of the mantra to be sung by chanting, namely declamation of the text based on only one or two notes.

There are four meanings of the mantra of asking for permission, namely: 1) submitting an ask for permission to nine supernatural powers, 2) a tool of submitting an asking for permission, 3) how to submit an ask for permission, and 4) the purpose or reason of submitting an ask for permission. There are several variations in the views of shamans in determining the supernatural powers that need to be submitted and asked for permission. There are shamans who think there is only one, some think four, some think twelve, and some think nine.

There are four meanings in the mantra of self-purification, namely: 1) summoning three supernatural powers, 2) the statement of the three supernatural powers being a shaman teacher at that time, 3) stating that the teacher is the king of maker purifiers, especially self-purification, 4) supernatural powers making a purifier according to required. There is a difference between one shaman and another in making purification ingredients, some make six types and some make eight types.

The aspect of the relationship between melody and text causes the unity of the text with *ende-ende* (tones). It is this unity that gives the shaman the power to obtain supernatural powers that are multi-layered in nature. In addition, the aspect of the relationship between the melody and the text gives rise to melisma or syllabic style.

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