

Ibu Soed's "Hai Becak" Lyrics and Tone Analysis (An Ethnomusicology Research)

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Abstract

The background of the writing of this journal is to find out whether the lyrics and songs of Hai Becak from the work of SARIDJAH NIUNG BINTANG SOEDIBJO (IBU SOED) are in accordance with the criteria for the voices of children aged 4-6 years as seen from the structure of the song, melody and range of children's voices. In this research, the writer uses descriptive analysis method by collecting qualitative data by using appropriate research instrument. The various data are classified, validated, and interpreted. The result of this research is that, after the author has researched more deeply, the song by SARIDJAH NIUNG BINTANG SOEDIBJO (IBU SOED) can make a contribution, in every poem he creates a lot of education that can be given to children, be it education, divinity and social education, as well as for the psychological and musical development of children. When viewed from the form of poetry and melody, the song by SARIDJAH NIUNG BINTANG SOEDIBJO (IBU SOED) is suitable to be sung by the voice criteria of children aged 4-6 years.

Keyword: *Analysis, Hai Becak, Ibu Soed, Music, Song.*

1. Introduction

Analysis is one of the skills that must be possessed by an artist, especially in the field of music, either as a teacher, practitioner, composer, arranger or music observer. In addition to improving skills and insight into development, music analysis can also serve to explore musical grammar, composition techniques, harmonic structures, musical styles, and so on. Singing games are activities in playing while learning, activities carried

out through singing are expected to please children while touching language development, motor development, sensitivity to musical rhythms, self-confidence and developing creativity. Children's interest in singing games begins with listening to songs. Through this game, children will benefit from providing fun and helping children learn various skills that need to be mastered.

Ibu Soed is one of the creators of children's songs and still has a special

place in the hearts of children. This is because many of his works are popular and liked by children, and are often used as models in the educational process in schools. Generally, the characteristics of Ibu Soed's songs are easy to remember and short melodies, such as *Hai Becak*, *naik-naik ke puncak gunung*, *lihat kebunku*, *burung kutilang*, and so on.

The author wishes to investigate further the children's songs by Mrs. Soed which are contained in each of his works. Generally, today's children are not too familiar with children's songs, but prefer to choose popular songs. When viewed from the structure and song lyrics of popular works, in general they do not make a major contribution to the psychological development and musical development of children. This is because in popular songs, the structure and lyrics contained in it are too heavy for early childhood to understand. For example, the tone intervals contained in popular works are much more difficult to be sung by children's voice range, besides the verses contained in them are too complicated for children at that age to understand. In Ibu

Soed's children's songs, the structure and lyrics of the song can be easily understood by children of that age. Apart from the poetry contained in it, it is only about the natural surroundings and so on, and when viewed from the tone interval, it is not too difficult for children of that age to sing.

About the Characteristics of Children's Song

If we aim to educate children through songs or music, then a good song for children is a song that contains educational values. Suprana (1988:7) reveals that "in relation to children's growth, music has educational value, namely a means of playing". In addition, children's songs should be able to represent children's expressions according to their age. As stated by Mahmud (2003:8) that "a good children's song is a song that is able to develop the imagination, thinking power of children, can channel their emotions". Similar to adult songs, children's songs have musical elements such as melody, rhythm, motifs, tone areas, lyrics or poetry, tempo and others. However, the musical

elements in children's songs tend to be simpler.

Children's songs are songs specially created by adults for children and according to their characteristics. The characteristics of children's songs include "The melody is easy to remember and interesting enough to be sung without poetry, the song encourages a certain rhythmic response, the lyrics are in accordance with the rhythmic scheme and melody plot, the melody lies in the average ambitus" (Sudharsono, 1988: 6). For more details, the researcher will describe the characteristics of children's songs.

A. Melody

Melody is a term that is often used both in the basic theory of music or in the sense of music in general. The term "Melody" is considered as a major criterion in measuring the quality of a musical work. The element of "Melodies" first causes the impression of "taste" or "music".

The melody in children's songs must have simplicity, meaning that the melodies used are not too many, the intervals do not

use jumps that are too far, because it will cause difficulties when sung by children.

This is in line with the opinion expressed:

The simplicity of the nursery rhymes will make it easier for children to sing the songs without having to find it difficult. In addition, the range of children's tones, or voice ambitus in singing must also be considered, because children's voice areas vary depending on their age. Suharto (1986: 11) explained that "Ambitus is the area of the voice or the area of the sound, starting from the lowest tone to the highest note that can be reached".

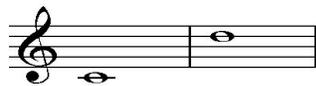
According to Hestyono (1996: 3) that "children's voices are usually divided into two or only three notes, for boys there is no special division of notes, so they can be mixed with girls' voices. This is because the timbre or color of a boy's voice is the same as a girl's voice."

Children's voices are divided into two parts, namely high voice (soprano) and low voice (alto), this is in accordance with Hestyono's statement, that:

The voice ambition of elementary school children starts from: (a-d"/es")



Ambitus of children's voice is divided into two parts, namely: high voice (soprano) from : (c`-d"/es")



And low voice : (a-c")



This is because the color of the voices of boys and girls are the same. (1996:9)

B. Interval

Interval is the level of difference in pitch between two notes, which is calculated from the first note. As explained above, there is a movement of the melody in a song that moves or jumps. The distance between two notes whose motion

steps, jumps or even stays on the previous note is called the interval. In children's songs, the melody that is often used is a melody whose intervals are stepped. Even if you jump, the jump is not too far.

C. Rhythm and Time

In our daily lives, without us knowing it we have done rhythmic activities, such as walking. Even in our bodies there are many parts that run rhythmically. All of this happens regularly. As stated by Mahmud (1995:11) that "Rhythm or rhythmic or rhythm can not be separated from the human mind. The ticking of the clock is heard as a certain rhythmic sound.

In a piece of music or song there is the term rhythm pattern. Suharto (1986:4) explains the meaning of rhythmic patterns, namely "rhythmic patterns are rhythmic building forms used by a phrase or group of melodic phrases." Even in children's songs there is a rhythm that can sometimes stimulate children to move. Unlike adults, children have a limited ability to catch a sense of rhythm in a song. This is due to their young age. The older they get, the more their ability to accept

the rhythm of a song will increase. Children can better accept rhythms that are easy, simple and not too long. The rhythm in children's songs is usually a very simple rhythm. This is to allow the child to follow the song.

In addition to the rhythm or rhythm in a song, there is a term called the bar. "Birama is a group swing of several pulses or beats. The first pulse in a bar gets a strong accent, takes place repeatedly and regularly" (Jamalus: 1988: 34). There are several types of barometers, such as two measures, three measures and four measures. This measure is called the simple bar. Children's songs usually use very simple measures above, such as bar, $\frac{2}{4}$ bar, bar, and $\frac{4}{4}$ time.

D. Lyrics

To understand the meaning contained in a song, lyrics are needed to support the theme of the song's creation. Lyrics are expressions of feelings that are poured into words to be conveyed to others on the basis of a general understanding (Pasaribu, 1986; 41). Lyrics are the wording of a song (Depdikbud, 2001:678). For a creator,

lyrics are an expression of experience that is influenced by his environment and background so that it is hoped that his creation can represent the expression of his hearing. Pasaribu (1986: 38) says "the most important thing is that the lyrics should contain meaning in them and be able to captivate the heart".

Lyrics are very closely related to the arrangement of words because the placement of words will determine the meaning that will be conveyed to the listener. To understand a lyric, it takes quite systematic steps. This is intended to facilitate the study of a lyric. The steps that must be taken in the study of a lyric, as stated by Waluyo (1995: 146-147), are as follows:

1. The structure of a literary work, the structure of a literary work is an understanding of a work which includes an understanding of the global or general structure, form, theme, stanza, and lyrics.
2. Poets and historical reality. Poets and historical reality is an understanding or discussion of the poet and his life history. This discussion is needed to

facilitate the understanding of research in reviewing a work. Equipped with data about the poet and his historical reality, the totality of the lyrics will be easier to interpret than without an analysis of the poet and his historical reality.

3. Study of lyric elements, including: lyrical element study is a discussion of a work which includes its physical and mental elements.

The physical element is the external or physical element of a lyric in which it discusses the skills or creativity of the poet (lyricist) in the creation of works. The lyrical elements include:

- 1) Diction is the selection, sorting and suggestion of words in a work.
- 2) Imagination is the process of creating images by the poet in his work.
- 3) Concreting words is the process of concretizing words in a work.
- 4) Figurative language is the creation of symbols and figures of speech by the poet in his work.

- 5) Verification is the alteration or reduction of poetry by the poet in his work.

The inner element is a discussion of the theme and the message that the poet wants to convey in his work.

Inner elements include:

- 1) Theme, namely, the idea or main idea contained in a lyric.
- 2) The mandate is the message or everything that the poet wants to convey to the audience.

E. Interpretation

Interpretation or interpretation is the process of communication through speech or movement between two or more speakers who cannot use the same symbols, either simultaneously (known as simultaneous interpretation) or sequentially (known as sequential interpretation). By definition, interpretation is only used as a method when needed. If an object (artwork, speech, etc.) is clear enough in meaning, the object will not invite an interpretation. The term

interpretation itself can refer to the ongoing process of interpretation or its results. A presentation or representation of information that is modified to conform to a specific set of symbols. The information can be in the form of spoken, written, picture, mathematical, or various other forms of language. Complex meanings can arise when the interpreter consciously or unconsciously cross-references an object by placing it in a broader framework of experience and knowledge. The purpose of interpretation is usually to increase understanding, but sometimes, as in propaganda or brainwashing, the aim is to confuse understanding and create confusion.

F. Relation of melody and lyrics

A relationship is a relationship or nexus of ties. Relationships can also be interpreted as acquaintances or customers (Depdikbud, 1996: 839). Based on that understanding, what is meant by the relation in this research is focused on the relationship between the melody and the lyrics in a song, especially in the song

hai becak by Saridjah Niung Bintang Soedibjo (Ibu Soed). In a song, the lyrics are as important as the vocal melody, but to make a vocal melody the author's attention does not only look at the lyrics, but also the musical experience. Vocal melodies and lyrics are very supportive of the music. So it is clear that the lyrics and vocal melody are a unified whole. The vocal melody can follow the lyrics or vice versa the lyrics can follow the vocal melody in the process of making a song. In a song, the vocal melody with the lyrics has a relationship between the syllables and the tone which is called syllabic and melismatic. Syllabus is in one word there is one note. Meanwhile, melismatic is in one word there are more than one note.

Each song lyric needs to be arranged based on the emphasis in each syllable, between the syllables that have to be stressed hard and the syllables that get the soft stress to be distinguished. As stated by Pasaribu (1986:39), that the accent in the proclamation is the raising of the voice. Melodization indicates loud, if sentence stress requires it. Actually, regarding this

accent in Indonesian, the original standard has not been found, where the pressure is hard and where the pressure is soft, because it is still influenced by regional language accents, which are quite a lot in Indonesia. However, the researcher takes a middle ground which means that it is not so far from the truth about this accent theory. The accent of a word that is stressed hard is called thesis with a tone (—), and a syllable that is under a soft stress is called an accent with a sign (U). Accent words are divided into two parts, namely:

- a. Accent on the last syllable

Example: becak - becak

- b. Pen ultima: accent on the second of the last syllable

Example: pemandangan yang ada

Lyrics are very closely related to the arrangement of words because the placement of words really determines the meaning that will be conveyed to the listener. To beautify the meaning of the word in its composition there must be assonance and alliteration. Assonance is the arrangement of sentences with the

repetition of vowel phonemes between syllables.

In general, at an early age is the most appropriate step to start thinking. Singing is an activity that is very popular with children and functions more as a playing activity than a learning activity or message delivery. That's not a problem, because the initial stage is more of an introduction. Then singing can provide satisfaction, joy, and happiness for children, so that it can encourage children to study harder (Joyful Learning). Thus, singing is the right step for children's learning so that they learn more quickly, master, and practice a subject matter delivered by educators, or every side of life.

2. RESEACH METHOD

2.1. A glimpse of Ibu Soed

Ibu Soed, full name Saridjah Niung Bintang Soedibjo, born in Sukabumi, West Java, March 26, 1908, is a legendary children's songwriter. Ibo Soed wrote more than 200 children's songs. A musical figure of three eras (Dutch, Japanese, Indonesian), this was the first time Ibu Soed voiced her voice on the NIROM

Jakarta radio in 1927. Ibu Soed was also adept at playing the violin. As a violinist, she accompanied the song Indonesia Raya when it was first sung at the Youth Building on October 28, 1928.

Ibu Soed real name is Saridjah, the youngest of twelve children, daughter of Mohamad Niung, a seafarer of Bugis blood who later settled in Sukabumi, West Java to be Prof.'s bodyguard. Dr. Mr. J.F. Kramer, an Indo-Dutch -- mother of Javanese aristocratic descent. Prof. Dr. Mr. J.F. Kramer, a retired Vice President of the Hoogerechtshof (High Attorney) in Jakarta, who at that time lived in Sukabumi adopted Saridjah as her son.

Her musical talent was honed since childhood by her adoptive father, Prof. Dr. Mr. J.F. Kramer. Under the care of her adoptive father, Saridjah received education in the art of sound, music and learning to play the violin.

After completing her education at Kweekschool, Bandung, Saridjah taught at HIS Petojo, HIS Jalan Kartini, and HIS Arjuna (1925-1941). Here she began teaching children to sing. She was concerned to see Indonesian children who

looked less happy. Then she thought of pleasing the children by singing.

She also thought that Indonesian children should be able to sing in Indonesian. Of course it would be more fun than having to teach Dutch songs to Indonesian students. So, she began to compose songs for Indonesian children.

Her songs, not only give joy to the children, but also encourage them to fantasize, imagine being the nation's children who will later serve and create for the glory of their nation. Apart from composing a number of cheerful rhythmic nursery rhymes, including Hai Becak, Burung Kutilang, Kupu-kupu, dan Bila Aku Besar, also cheerful patriotic songs like Tanah Airku dan Berkibarlah Benderaku.

Berkibarlah Benderaku was created after she saw the persistence of Yusuf Ronodipuro, a leader of RRI in the first years of Indonesia's independence. Yusuf refused to take down the Sang Saka Merah Putih who was flying in his office, even though he was threatened with a firearm.

The spirit of love for the homeland is also engraved in the lyrics of the song Tanah Airku: Tanah airku tidak

kulupakan/ Kan terkenang selama hidupku/ Biarpun saya pergi jauh/ Tidak kan hilang dari kalbu/ Tanah ku yang kucintai/ Engkau kuhargai. Walaupun banyak negri kujalani/ Yang masyhur permai dikata orang/ Tetapi kampung dan rumahku/ Di sanalah kurasa senang/ Tanahku tak kulupakan/ Engkau kubanggakan.

She has composed more than 200 songs. But alas, only half can be saved. In the midst of her busy schedule of teaching and composing songs, she has also written plays and performed them at the same time. Namely, Sumi's Children's Ballet Operette at the Art Building, Jakarta, 1955. She performed it with Mrs. Nani Loebis Gondosapoetro as dance director and RAJ Soedjasmin as music director.

In addition, when she was active as a member of the Young Indonesia organization in 1926, she also formed the Tonil Amateur group. They performed the Tonil to get some money to pay for Club Indonesia student accommodation. The result is more than adequate. Apart from her activities, she was not only prominent as a teacher and activist in youth

organizations, but also played a role in various radio broadcasts as a caretaker for children's broadcasts (1927-1962). In fact, she is also good at batik. For her service, she received the Satya Lencana Budaya from the government.

On this occasion, the researcher would like to examine more deeply whether Ibu Soed's song is in accordance with the criteria of children aged 4-6 years in terms of structure and poetry, the suitability of song and verse structure is based on developed theories, both psychological and musicological theories that are currently developing.

2.2. An overview of the song Hai Becak

Hai Becak Ibu Soed

Si ya ma u ta ma sya ber keli ling keli lingho ta Haridak me li hat li hat ke ra moi an yang a
 Si ya du diksan di ri sam bil me ngang kaku ki Me li hat dengana syik ke ka mandan ke ki
 9
 du Sa ya pang gil kan be cak ke re ta tak ber ka da Be cak! Be cak! Co ha bu wa sa
 ri La hat be cak ka la ri Ba gas tak kan ber hen ti Be cak! Be cak! Ju lan ha ti ha

(Picture 2 Song Hai Becak by Ibu Soed Dok. Melsya Firtikasari)

In general, this song tells about becak, in the song hai becak it uses a C major tonality based on the score above, with a time signature of 2/4. If we observe in general the song hai becak consists of two sentences, where the sentence consists of

a question sentence and an answer sentence, with a bar of 2/4 and consists of 17 bars. The first sentence starts at the first bar and counts to one to the ninth bar. The second sentence from bar nine to bar seventeen.

If we describe it in chart form, the shape of the song Hai Becak is:



(Picture 3 Question sentences dan Answer sentences)

An interrogative sentence = the beginning of a sentence or a number of bars (usually 1-4 or 1-8) is called a 'question' or 'preposition' because it usually stops with a floating tone, so it can be said to stop with a 'comma' ; generally there is a Dominant chord here. The impression here; not finished yet, looking forward to the music being continued. The 'comma' in question is a stop in the middle of the sentence at the end of the question in a note that is usually held and accompanied by a Dominant chord (rarely with a Subdominant chord).

Answer Sentence = the second part of the sentence (usually 5-8 or 9-16 bars) is called the 'answer' or the 'last sentence' because it continues the 'question' and ends with a 'dot' or Tonic chord. The definition of 'dot' here is a stop at the end of a sentence in a note that is usually held on a heavy count and accompanied by a tonic chord. Impression here: done something.

3. Discussion and Result

The method used in this research is descriptive analysis method by making an existing picture of the data in the object of research. As stated by Surakhmad (1982: 139), "Descriptive analytical research method is a method used to solve problems that exist in the present by collecting data, compiling and applying it, analyzing and interpreting it."

In the research conducted, the researcher used several data collection techniques. This is done to obtain accurate data that aims to answer the research problems raised.

The data in this study were obtained from:

1. Using score analysis

Analysis through scores is the most basic activity. Score analysis was carried out to obtain general data contained in the object of research in this case, the song "Hai Becak" by Mrs. Soed. The data obtained include:

a. The composition of the song "Hai Becak" by Ibu Soed consists of 17 bars.

b. Use 2/4 time.

c. Using C Major tonality.

2. Auditive analysis through audio and video recordings

Auditive analysis was conducted to obtain data based on personal documents in the form of audio and video. The researcher observes (listens), after that conducts a study of the object of the work under study. Analysis through audio and video is very necessary and is the most basic activity, because the existing sheet music may contain errors in writing harmonization.

All data obtained through sheet music analysis and auditive analysis (audio and video) were collected, arranged systematically and then processed and analyzed in order to solve the problems studied and the correlation in each problem could be known. The data is processed in the following way:

1. Categorize each theme, according to the data pattern from the research results.

2. Look for the suitability of the relationship and then compare the data from the field with the literature that supports the research process.

3. Describe the results of research that has undergone the analysis process into written form.

This analysis activity is carried out to determine the depth of the problem under study. The collected data is then compiled and explained for later analysis based on solving more actual problems. In this case the data obtained in this study came from observations, observations, interviews, and other relevant data carried out by researchers as research

instruments. So it is hoped that it can answer the problems faced in this research.

3.1. The structure of the song Hai Becak by Ibu Soed

To answer the various questions in the formulation of the problem, in this section the researcher will explore more deeply the structure of the song which includes form, harmony, and melody in terms of western music grammar. For more details the author will discuss the points below.



(Picture 4 Question sentences bar 1-9)

The first sentence starts at the first bar and counts to one to the ninth bar.



(Picture 5 Answer sentences Bar 1-5)

The first sentence of the first phrase starts with a g1 note, on the second bar jumps up to the c2 tone with a quart interval, in the third bar still using the

same tone as the first bar motif followed by the fourth bar the g1 note goes down to f1, and ends on the g1 note as question sentence with a count (1 tap).



(Picture 6 Question sentences Bar 5-9)

In the second phrase, if the rhythmic pattern is the same as the first pattern, the melodic movement begins with g1 moving forward with the same note then jumping down to d1 and followed by e1 and f1 moving forward, stepping up to a1 with ters intervals on the bar. fourth, then continued to step down in sequence and ended at the note e1.

In interrogative sentences she usually stops with a floating tone, it can be said to stop with a 'comma'. Generally here there is a Dominant chord. The impression here is not finished yet, looking forward to the music being continued.



(Picture 7 Answer sentences Bar 9-17)

The second sentence from the count of bars nine to bar seventeen.



(Picture 8 Answer sentences Bar 9-13)

The second sentence of the first phrase also retains the motive in the previous sentence, namely by jumping down and down with a quart interval, only with a different tone and harmony framework. The second sentence on the ninth bar begins with a g1 note, and the bar is repeated again on the 10th bar exactly the same as the first sentence, only ending with a b2 note.



(Picture 9 Answer sentences Bar 13-17)

Next is the second sentence, the second phrase which is the end of the work. In this section there is a slight difference in the rhythmic pattern, namely on bar 13 which has a half-tap silent sign on the first count. In the second sentence, the second phrase starts with the notes g1 and c2 (stressed words) in the second count there is a half-count silence sign

followed by notes d2 and e2 (stressed words). In bar 15, using a c2 tone, stepping up to e1 with an interval of ters, then stepping down to a d2, c2 and b2 notes ending with a c2 note at the end of the sentence.

If we look at the rhythm of this song, there are two related motifs. The first motif is repeated six times. Like the picture below:



(Picture 10 Rhythm of the First Motive)

While the second motive is the *coda* or "conclusion" of the first motive.



(Picture 11 Rhythms of the Second Motive)

When we look back at the first sentence the melody moves jumping at the quarter interval and again jumping down with the quarter interval as well, with a technique similar to changing not, then the same thing is also done in the next sentence except at the end of the sentence. This kind of pattern causes the whole melody to become an inseparable song.

In harmony in the first sentence feels as the center of tonality and in the second phrase the harmony moves towards the dominant and in the second sentence moves back towards the dominant sub and ends with the movement of the V-I cadre. But in this song Mrs. Soed uses the opposite melodic motion in each sentence, for example in the first sentence the first phrase the melody moves up but on the phrase to the two melodies move down. This pattern is continued in the sentence to the first two phrases and the second phrase. The sentences to the first two phrases step down and the sentences to the two phrases to the four move up. Likewise, between the first and second sentences have a very strong substance, it is characterized by melodic movements with exactly the same interval stepping.

Melodic movements with the same interval motion between the first and second sentences, but with different tones cause new sentences. This difference in tone also led to a change in the harmony framework. Various possible harmony

frameworks that occur in the song hai rickshaw:

The first possibility

Hai Becak Ibu Soed

C .	C .	C .	C .
C .	F .	G .	C .
C .	F .	Dm .	G .
C .	C .	F G	C .

Second possibility

Hai Becak Ibu Soed

| G . | G . | F . | E . |
| A . | B . | E . | C . |

The harmony framework mentioned above when arranged through SATB there are still various possibilities of harmony framework, but simply the harmony framework of the song hai rickshaw is very simple with the framework of tonic harmony in the first sentence dominant in

the second sentence with the end of the sentence in tonika, the third sentence sub dominant sentence to the fourth dominant and ends in tonika, see the image of a possible one (the harmony framework pattern also has the same motif).

From the analysis above we can conclude, that the rhythm pattern of Hai Becak song has a clear pattern. Likewise from the movement of the melody, as we discussed earlier, the movement of the melody in the sentence to one phrase to two intervallically continued in the second sentence of the fourth phrase with different structures and harmonies.

3.2. The Relationship Between Verse and The Melody of Hai Becak Song

Hai Becak Ibu Soed

(Picture 12 Hai Becak Song by Ibu Soed)

In this section, researchers will see the relationship between verse and melody in view of western music grammar but with the understanding of text adapted to

understanding in Indonesian. Overall the verse of the song Hai Becak is:

BECAK-BECAK COBA BAWA SAYA

*SAYA MAU TAMASYA BERKELILING-
KELILING KOTA*

*HENDAK MELIHAT-LIHAT KERAMAIAN
YANG ADA*

*SAYA PANGGILKAN BECAK, KERETA TAK
BERKUDA*

BECAK-BECAK COBA BAWA SAYA

SAYA DUDUK SENDIRI SAMBIL

MENGGANGKAT KAKI

*MELIHAT DENGAN ASYIK KE KANAN DAN
KE KIRI*

*LIHAT BECAKKU LARI, BAGAI TAK KAN
BERHENTI*

BECAK-BECAK JALAN HATI-HATI

Literally the meaning of the above verse is to tell about the three-wheeled transportation tool that is commonly found in Indonesia and also in parts of Asia, called "Becak". Becak from Hokkien: *be chia* "horse-drawn carriage". The normal capacity of Becak is two passengers and a driver.

In Indonesia there are two types of Becak that are commonly used:

1. Becak with **the driver in the back.**
This type is usually present in *Java*.

1. Becak with **the driver on the side.**
This type is usually found in *Sumatra*.

Becak are environmentally friendly transportation tools because they do not cause air pollution (except motorized rickshaws of course). In addition, becak do not cause noise and can also be used as a tourist attraction for foreign tourists. Even so, the presence of Becak in urban areas can disrupt traffic because of its slow speed compared to cars and motorcycles. In addition, some consider that becak are uncomfortable to look at, probably because of their less modern shape. In addition to Indonesia, becak can also still be found in other countries such as *Malaysia, Singapore, Vietnam, and Cuba*. In Singapore, rickshaws are now just a means of tourist transportation.

The first sentence on the melody of Hai Becak is:



(Picture 13 First sentence of first phrase bar 1-5)

The first bar of the first sentence has the word "saya" using two tones, namely g1 and g1 tones with prime intervals. This means that each syllable gets one note, as well as the second word "mau dan duduk" but jumps up at quarter intervals using c2 and c2 tones.

If we associate between the understanding I want to sightsee around the city in fact never once did a jumping movement there was a mismatch between the understanding of my word and the melodic movement that jumped down. But grammatically this prime interval is very easy to sing for children aged 4-6 years. In addition, each syllable gets one tone, this makes it easier to pronounce it for children aged 4-6 years. Especially in the first syllable there are vowels that are SA-

YA, likewise in the word “mau dan duduk”
The second.

The word “tamasya” which states the adjective as a place where there are tones b2, a2, and g1. The word “berkeliling-keliling” which indicates adjectives and words ”kota” which indicates the word place, in this word there are tones that are g1, a2, g1, f1, e1, f1, and g1 that move up and down from g1 to g1 again. But there are irregularities in the word “keli-” because there is only one note so it is difficult to pronounce. In the other part each syllable gets one note. This moving melody steps up and down also corresponds to the nature of “berkeliling-keliling” which is vertical. This means that the melodic verse in this section is very much in accordance with the literal understanding. While in the second verse there is a word “sendiri” which means alone; Not with anyone else. “Sambil” a connecting word to mark a concurrent event or deed. The word “mengangkat” means to bring it up; take away. And the "kaki" is the part of the body used for walking.



(Picture 14 First sentence of phrase to two bars 5-9)

The following is still the first sentence of the phrase to the two bars to five, there is a word “hendak” which gets two tones, namely the g1 to g1 tones with prime intervals. The word wants in the indonesian sense is to want in this section the melody to move fixed, meaning that this melody is not in accordance with the meaning of the word “hendak”.

Bars six and seven are the words “melihat-lihat” Which means movements made with the eyes. Similarly, the previous part of the word looks around from five syllables and each syllable consists of one tone. In the word look around the melody moves down, namely the tones g1, g1, d1, e1, and f1. In this word the melody that moves according to the meaning of the word “melihat-lihat”, which comes from the word “lihat” there is a kind of floating feeling like a Subdominant. In the word "keramaian" the melody steps up, namely the tones f1, f1, a2, and g1. The word "yang" is a conjunction. In the word "ada"

there is a melody that moves down, namely the tones f1 and e1. “Melihat dengan asyik ke kanan dan ke kiri” in this sense of the word there is a feeling of pleasure. Melodic movement from Subdominan to Tonika.



(Picture 15 Second sentences of third phrase bar 9-13)

Stepping into sentence two bar nine there is a word “saya” g1 and g1. In order to maintain Ibu Soed melodic motif, still maintain the movement of the prime interval, the word “panggilkan” consists of three syllables that each acquire three tones, c2, c2, and b2, in this word there is not too much of a problem because of the word “panggilkan”, which comes from the word “panggil” is an adjective. While the word “becak” is a noun using two tones, namely c2 and b2 tones with second intervals. This means that each syllable gets one tone, as well as the word “becak” the second but jumps up with the quarter interval using c2 tone and b2 tone. On the

word “kereta tak berkuda” there are tones a2, a2, d2, d2, c2, c2 and b2, this word indicates nouns. In the second stanza of the word “lihat becak ku lari, bagai tak kan berhenti” the melody moves up then down according to the understanding of the preservation of the word. “Lari” it means stepping at high speed to go out or move. Then on the word “berhenti” it means not moving anymore, not continuing again or ending. This means that the melodic verse in this section is very much in accordance with the literal understanding.



(Picture 16 Second sentence of fourth phrase bar 13-17)

The last part is calibrated to two phrases to four bars 13-17 containing the word”becak-becak coba bawa saya” getting pressure on the word “becak” and there is a repetition of the word, for in fact calling people not only one time but many times to be clear. Get the tones g1, c2, then the tone steps up to d2, e2 and ends with the tones c2, e2, d2, c2, b2, and c2, where the last note in this sentence, is in accordance with the verse “coba bawa saya”. Because

it is in accordance with the function of the rickshaw carrying its passengers. While the word “jalan hati-hati” it means warning or alerting.

The conclusion is that the melodic structure made has a clear pattern, the verse used looks at the rules of language that apply in the structure of the Indonesian language, especially when connected with the sound structure on the melody of the songwriter's song also considers the philosophy contained from the sound symbols in the song.

3.3. Suitability of Structure and Verse of Hai Becak Song with Characteristics of Children Aged 4-6 Years

Looking at the results of the analysis in the discussion above, we finally came to the most important part of this study, namely the conformity of the structure and verse of the song hai becak with the character of early childhood 4-6 years based on a review of the theoretical foundation. First of all we observe the song. Hai Becak, When looking at the character of early childhood 4-6 years,

who have the characteristics of always curious as put forward by, Hurlock: (1996: 16). Song Hai Becak have the understanding of three-wheeled transportation equipment similar to trains but not riding, usually children aged 4-6 years, still curious about the existence of the transportation. In conclusion, the verse on this song matches the early childhood of 4-6 years. In addition, the sentences in the verse are very simple.

Likewise with the range of sounds in the song Hai Becak, very possible to sing by early childhood 4-6 years, because the lowest note on the song Hai Becak is d1, and the highest note is e2. Theoretically the ambitus of the voice, it is very possible to sing, because the sound ambient is suitable for children based on experts that the child's range can be developed ambitus sound both down and down but back again there should be no coercion. In addition to the sound ambitus and range of children's voices, birama also determines the difficulty or not of the song in singing, the song hai becak formed from birama 2/4, which is a very light birama to sing, as

well as the value of notes that from beginning to end consists of notes $1/2$ and not 1. These facilities are strengthened by the rhythm pattern of the song that is so clear as we discussed earlier. Although the song does not have difficulty as a medium of learning vocabulary mastery, song rhythm patterns, but some of them have difficulty in their development efforts. At the time of singing a song, some children usually shout. Shouting can be a form of communication so that children get the attention of teachers, parents, and the environment. This is natural, because early childhood does not yet have much experience in how to attract the attention of others. Shouting is also a way to express the feelings and expressions of the child's courage in showing speech skills that he did not have before. In addition, shouting can also be a means to satisfy a child's curiosity. For example, how far her voice can be heard by others, how she is able to control the rise and fall of the volume of sound, etc. So this is also something that comforts her. In conclusion, the song hai becak very suitable for the

characteristics of early childhood 4-6 years.

4. CONCLUSION

Based on the results of the discussion outlined in the previous discussion, the researcher will express the conclusions of the results of the song research hai becak by Ibu Soed. The author feels the benefits of the research process until the discussion that, analysis is a very important part of the field of music because with music analysis can increase insight, knowledge and appreciation.

From the results of song analysis "Hai Becak" by Ibu Soed This can be concluded as follows:

Song Hai Becak it has a C major tonality, consisting of 17 bars using birama $2/4$.

Judging from the form of this work consists of two parts, namely:

The first part is an interrogative sentence or the beginning of a sentence (bars 1-9).

The second part is the answer sentence or the last sentence (bars 9-17).

The harmony in the first sentence is felt as the center of tonality and the second phrase harmony moves forward

dominantly and in the second sentence moves back to the sub dominant and ends with a cadence movement.

The hallmark of this work is the first rhythmic motif which is repeated six times. The structure of the melody that is made has a clear pattern, the poetry used looks at the language rules that apply in the structure of the Indonesian language, especially when it is associated with the sound structure of the melody of the song, the songwriter also considers the philosophy contained in the symbols. the sound of the song.

After further research and observation, the author can finally conclude that the work made by Ibu Soed, especially Hai Becak, which the author has analyzed, is indeed suitable to be sung and given to children aged 4-6 years. . When observed more closely and more deeply, after what has been analyzed by the author, Ibu Soed as a writer and songwriter for children is really very concerned about what kind of poetry should be given and suitable to be sung for children. child. Ibu Soed is also very concerned about what kind of poetry is appropriate for the child's world and

most importantly is psychologically appropriate for children aged 4-6 years. Furthermore, she is also very concerned about the notes, bars, and melodies which are in accordance with the children's voice range, so that it will be easy for children to sing them.

From the conclusions above that the author has described, Ibu Soed's song, which has been analyzed more deeply, turns out to be suitable to be sung and used as a lesson for children, both at school and at home. But we as parents and teachers, still have to give direction to the children, so that what we direct to them can provide motivation and contribution.

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