

Anthropological Perspective of Blowing Music Change at Batak Toba Ethnic in Medan City, Indonesia

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Abstract: the blowing music on Batak Toba ethnic of HKBP adherents belongs to big band, because the instruments used are trumpet, tuba, clarinet, saxophone, trombone, percussion (drum type), drums, and keyboard. But Batak Toba ethnic is more familiar with the term blowing music (brass band) than the term big hand, because the term blowing music (brass band) is better known by Batak Toba ethnic since its entry into the land of Batak. The introduction of blowing music to Batak land is in connection with the arrival of German missionaries to Batak land along with the spread of Christianity, which was first introduced by Nommensen in a church service in Silindung (Tarutung). Initially, the blowing music was only used in church services to accompany the song of the church, then it was used in traditional ceremonies, but still merely accompanying the song of the church. With the development for the next blowing music began to be used to accompany all activities of traditional ceremony/culture and accompanying the tortors. With the use of blowing music in traditional ceremonies then most Batak Toba ethnic in Medan City was forced to invite a band of wind instruments from the land of Batak to meet the implementation of traditional ceremonies to be performed.

Keywords: blowing music; ethnic; anthropology; Batak Toba

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I. INTRODUCTION

1.1. Understanding and History of Blowing Music

The blowing music according to Borroff (1976) can be divided by 4, namely (1) brass band, (2) big band, (3) symphonic band, and (4) marching band. Brass band is a group that plays a blowing instrument, made of a mixture of metal and copper instruments such as trumpet, tuba, horn, clarinet, saxophone, trombone and others. Big band is a group that plays musical instruments made of brass, percussion (drum type), and keyboard. Only on big band has the character of solo (bearer of melody) as group leader usually used keyboard. Big Band Instruments have already used many types of musical instruments, such as wind instruments, percussion (drum type), drums, and stringed instruments (bass guitar). So the combination is said big hand or big music group. Symphonic hand is an orchestra/classical music sound only instrument. Symphonic hand is dominated by the use of violin but still uses wind instruments such as clarinet, trumpet, horn, trombone, tuba, saxophone, and flute. Marching hand is the music of greatness. The instruments used trumpet, trombone, tuba, horn, helicon, tambourine, triangle, pauken, hand cymbals, hanging cymbals, tenor drums, snared drums, and bass drums. All the above musical groups form a musical group from each of them maintaining the sound of musical instruments hence formed the musical composition.

From the above understanding, the blowing music on Batak Toba ethnic of HKBP adherents belongs to big band, because the instruments used are trumpet, tuba, clarinet, saxophone, trombone, percussion (drum type), drums, and keyboard. But Batak Toba ethnic is more familiar with the term blowing music (brass band) than the term big hand, because the term blowing music (brass band) is better known by Batak Toba ethnic since its entry into the land of Batak.

In Indonesia, especially in the area of North Sumatra, this brass band has been introduced since 1863 along with the entry of missionaries who came to North Sumatra in the Tapanuli residency area. Then its use developed with an indication that Batak Toba ethnic have started using the brass band in ritual ceremonies around the 1930's precisely in Tambunan Balige (Simanjuntak 2000: 6 1). Then after the brass band entered the area Tapanuli, gradually the designation of the instrument (ensemble) is changed due to the strong influence of the new title to this ensemble by the community itself is called blowing music. According to some sources this term appears in Batak Toba ethnic because the whole instruments used in the ensemble except the drum is a blown musical instrument.

At first the blowing music began to be used in church services in a village formed by Nommensen Huta Dame with the church name of the Church of Peace (1865). The first music played was an accordion to accompany the church songs they sang and this was the beginning of the use of western musical instruments in Batak land. The use of this instrument provided a livelier atmosphere and evoked the spirit of the congregation to sing (Paderson 1975: 59). With the increase of members of the congregation, to counterbalance the congregation Nommensen replaces the accordion with the organs to accompany the service. Nommensen did not allow the use of traditional music (*Gondang Batak*) in every ceremony of custom or church, because *gondang* has a magical element in the beliefs of Batak Toba ethnic, and *gondang* cannot play the church songs. It is said that, before the entry of Christian, *gondang* is used to call the spirits of the ancestors. This is according to Nommensen contrary to Christianity (Siagian 2000: 40).

Having the more church congregations, the organs cannot afford to counterbalance the voices of the church in the church, therefore Nommensen introduces a trumpet instrument in church services. This is the first time the blowing trumpet music came into the Batak Land that is around the 1860s (Siagian 2000: 41). This trumpet instrument has advantages over the organs and is more evocative and encouraging in singing with a faster tempo. The use of blowing instruments in the church is no longer confined to the trumpet but is added with trombone and clarinet. Besides to accompany the song, the blowing music began to serve the community free of charge when asked to accompany the service in ceremonies of marriage Batak Toba ethnic. This marriage tradition which is accompanied by the blowing music remained intact until now. As it is known that the blowing music was first introduced by the missionaries who came to the Land of Batak and its function begins from the needs of the church. The reason for the introduction of blowing music on Batak Toba ethnic is so that Batak Toba ethnic does not use traditional musical instruments because according to the missionaries, the traditional music of Batak Toba has magical element and leads to animism.

1.2 the Development of Blowing Music in Medan City

Along with the development of church and congregation, blowing music has penetrated into Porsea, Laguboti, Balige, Muara, Dolok bun, and Sibolga areas. This cannot be separated from the aspect of the spread of Christianity by the teachers of the Church who have been educated by the missionary or said while accompanying singing used blowing music. In the 1930s there was a kind of European tradition began to be applied in Batak land that is blowing music group will visit the homes of people during Christmas and New Year while playing songs with blowing music, and bring the songs of struggle as an expression of joy because of being free from the very cruel Japanese colonialism. This tradition lasted for several years until unconsciously between the blowing music in the life of Batak Toba ethnic there is a close relationship and began to stick.

In 1961 blowing music began to be used in the traditional event but still limited to accompany the songs during the worship service, because in the event the custom of worship has been entered and guided by the church officials. Based on the deliberations of the members of the congregation, the blowing music has been united with the community, and the blowing music has a dual function in its presentation that is in ceremonies of worship and ceremonies. Traditional ceremonies that use blowing music are still at the ceremony of death and marriage, which means that in the death ceremony, it is used to accompany the hymn of death but still the context of worship. While in the wedding ceremony, it is used to accompany the church hymn during the blessing and in the parade goes to the church to increase the spirit in walking. And the above use is the beginning of the use of blowing music in traditional ceremonies as a whole even accompanying the *tortor* (dance).

According to the informants, originally the use of blowing music is to accompany the *tortor* only certain moments at the request of a party (*hasuhuton*) and guests in attendance. But by the time, the show is empty they have started asking for Tapanuli pop songs and they are dancing (*manortor*) and feel the use of blowing music in accompanying the *tortor* feels very excited. As it is said (Keesing 1952) that besides to the social function of music or art, it also serves as a relaxing entertainment that pleases.

According to Siagian (2000: 3) blowing music entered Medan City around 1962 which at that time the Germans gave assistance to the widows through a set of wind instruments in the church of HKBP Sidorame and HKBP Sudirman. The instruments were donated in the form of 4 pieces of soprano trumpet, 2 pieces of alto trumpet, 2 pieces trombone, and 1 fruit tuba bass. The presence of this blowing music received a good reception from the church congregation that was eventually used during the church services. But around 1965 Sidorame blowing bands began to be invited in a traditional ceremony to accompany the *tortor* (dance). *Tortor* is still a time of entertainment/filler time at certain times only or the music of windshield in accompanying the *tortor* is still regarded as a distraction only. In 1965 the field of blowing music has begun to develop in terms of usage in traditional ceremonies, accompanying *tortors*, even musicians have used the part/text as a reference in playing music or is said to have been using western style.

On the other hand, the blowing instruments players are mostly civil servants, so they cannot play at any time, especially during the working hours. For them to be a blowing instrument players is a side job and as a permanent livelihood is as a civil servant. Because basically the brass music belongs to the church, so becoming a blowing instrument player is more priority at church services (Sunday holiday employees). With the above conditions, the wind band is rarely used in the traditional ceremonies in Medan City, although previously it was used. Then some Batak Toba ethnic in Medan City invite the wind band from Batak land to accompany the traditional ceremony they held, lasting until about 1986.

Siagian (2000: 54) argues that because of the rarity of blowing music used in Medan City, then around 1987 some of the wind music musicians from Balige came to Medan and introduced the new music group named "*duma music*". One of the reasons why they have to move to Medan is to seek a better life which in Batak language is called "*mangalului jampalan na lomak*" meaning to look for higher pay as the fee for blowing music is more expensive in Medan than in Batak. So the group of *duma music* is the first commercial band of music in Medan City and at that time there was no competitors.

For the following year (1988) then some blowing musicians came from Balige to Medan to form a new wind band. Along with the development of the era and technology from year to year, the blowing music experienced a good development in terms of blowing music groups and the use of the customs side. The development of blowing music that occurred in the ethnic life of Batak Toba also resulted in a change function of ecclesiastical music into music used in traditional ceremonies, music is entertainment, as well as into commercial music. Apparently not only that, for more clearly, it can be seen the following section how the changes of function and impact influence the acceptance of blowing music. Below is the development of existing blowing music groups and ever existed in Medan City to accompany the ceremony of Batak Toba ethnic, they are: Blow Music HKBP Sidorame, Blow Duma Music, Tambunan Blow Music, Gidion Blow Music, Blow immanuel (dissolved), Blowing Music of Boris (bubbles), Blowing Patra Music, Blow Horas Music, Parulian Blowing Music, Soul Anugerah Blow Music, Tonggo Blowing Music, Bonansa Blowing Music, Sopo Nauli Blowout Music, Old Mangappu Blowing Music, Blowing Music Musical Instruments, Blowing Music Ambito, Sinar Silindung Blowing Music, Blow Music SDH (Disbanded), Masong Musical Mas (Dissemble), Amora Blowing Music, Blank Music Esparansa, Lamhot Blowing Music, Parna Music

1.3. the Use of Blowing Music

1.3.1. Wedding Ceremony

At a wedding ceremony the use of blowing music can be divided into 3 important parts:

1. *Marsibuha-buhai*, is a welcome ceremony of the groom who came to pick up the bride. The blowing music is played when the groom enters the yard of the bride's house. The songs played are generally rhythmic mars or fast tempo songs,
2. At the Blessing Ceremony of the Church, blowing music serves to accompany the wedding/church-related ministry (numbering 4-5 songs),
3. During the ceremony held in the building/meeting hall, this section of brass music is used by the bride to enter the building/meeting hall, when the *manjalo tumpak* (accepting donations), *mangulosi* (giving ulos), *manortor* (dancing) and other activities.

After the ceremony of blessing in the church, the two brides and their families and other guests leave the church and ready to enter the building where the traditional ceremony is held. The entry of the bridal party and the whole family was greeted with songs played by blowing music. The blowing music will continue to be played until all the guests enter the building according to their respective positions in tradition.

Once inside the building the guests held a meal together as a whole, after which the blowing music brought a song as an opening to perform the traditional ceremony of *manjalo tumpak*, *mangulosi*, *manortor* and others. *Manjalo tumpak* is done by greeting (containing money) both the bride and the groom accompanied by the groom and family while playing the blowing music until the whole invitation finished. At the *mangulosi* event, it is conducted by the bride (*parboru*) to the man also uses blowing music and every family or organization that will *mangulosi* (giving ulos) to the bride still accompanied by blowing music. Accompanied by blowing music, the ulos giver asks for a song or music to the blowing music he wants while saying a *pantun* (*umpasa* or *umpama*) and enlarges the ulos to the bride. Giving ulos is done by every family or organization that will give ulos.

After the *mangulosi* event is over, the family and the guests have the desire of the *manortor* to entertain or cause a sense of longing, proud, sad, happy, calm as an emotional expression (Merriam 1964: 325) that is not channeled in everyday life but can be channeled through blowing music. But not all the songs that are performed in a rhythmic or cha-cha rhythmic wedding ceremony, there is also a sad song but has a sad meaning/tears happy. There is one last thing before the event is over or closed with prayer, the blowing music is used in the last song as the closing show to reveal that the whole wedding ceremony has ended.

1.3.2. Funerals

Today, the use of blowing music in the ceremony of death, especially *saurmatua* (all married offspring) has become common in terms of sustainability. The ceremony of death is a mourning ceremony that in ethnic Batak Toba is usually done as a final award to the deceased mainly by the family, all close relatives, and the community around him. In death ceremonies especially the death of *saurmatua* blowing music is used to entertain the abandoned families.

In the death ceremony, when the band of blowing music present at the funeral home is not greeted with tradition like custom given to musicians of *gondang sabangunan*. In terms of location, four musicians are always provided a special place and a chair with a position facing the corpse with the aim that all forms of events, requests, intentions of the family, and invitations can be known to the music musician blowing as well as running smoothly and no misunderstanding. When the musicians blow the music playing *manortorlah hasuhuton* and all the descendants who died give a sign that they are loyal after the death of the deceased. At this time they may request a song of fun and free *manortor* according to his ability. Especially for the *manortor* event will be completed at the time of performances *gondang husahatan sitio-tio* (*gondang* cover) where they will simultaneously say "horas" three times. After that *manortor* opportunity given to the *unsur dalihan na tolunamely* relatives of *hula-hula*, *parboru*, and *dongan tubu* (friends of the same clan).

At the turn of the grandchildren to dance of *manortor* usually the blowing music as a *tortor* accompanist played a happy song both spiritual song and pop song of Tapanuli. The grandchildren only dance as best they can around the body and happy joy but this *manortor* also ends with *tio tortor thio-tio* while saying *horas* three times. After all finished both the *manortor* and the custom then the Reverend will close the customary event and sing the spiritual song with the blowing music and closed with a prayer. Even to the fun of blowing music is still used to accompany the hymns.

1.3.3. Mangadati Ceremony

Mangadati is a ceremony performed by a family that has not completed the wedding custom. This happens if the couple agrees to elope on the grounds that one of the family cannot afford to finance the wedding, and if one of the family does not approve of their marriage. Only doing the blessing of the church but not yet carrying out or paying the full tradition. So to settle or pay the custom, they must *mangadati* with the reason that the family can accept the customs in the middle of Batak Toba ethnic performed after the family has a descendant.

First of all, blowing music is used after the meal, which is to bring an opening song for traditional ceremony, and then it is used during the time of *manjalo tumpak*. The ceremony is held almost the same as the wedding ceremony only in *mangadati* ceremony there is one 'moment' (part) is *mangulosisulang-sulang pahompu* (giving ulos to the grandchildren). In this event, blowing music plays a role to spur the spirit in the *manortor* or *mamasu-masu* (give blessings) to the grandchildren. Then continued with *tintin marangkup* (giving money to husband's uncle) is also accompanied by blowing music, but the most recent thing is when *mangulosi* start from the beginning until the last still use the music of wind instrument. The execution is held in the building/meeting hall not from the church but from the *mangadati* house directly to the building/meeting hall.

1.3.4. Clan Party Ceremony

Marga (clan) is a word used to express the "tribal clans". In Batak Toba ethnic clan gives the meaning/identity to indicate which group/descendants he came from who was affixed behind his little name. Today the form of ethnic clan of Batak Toba in Medan City is a meaningful thing and need to be fostered to differentiate with other tribes. The reason for the formation of clan groups in Medan City is to maintain customs in addition to social reasons such as place to accommodate and keep the identity not in a bad sense (Situmorang 1983). In terms of clan organizations have selected boards, articles of association and household, each family has a membership card and every month pays the money.

The use of blowing music in clan festivities is when clan gatherings commemorate the anniversary or anniversary of the association, the election of new officials and the New Year/*bona taon*. This clan party of blowing music serves as entertainment to bring the song requests from the *panortor* (a member of the clan party) because generally the most activities are done only *manortor*. In this party the blowing music must have a repertory of songs because only the requests and the members must be fulfilled.

II. THE CHANGES OF BLOWING MUSIC FUNCTION

2.1. Economic Function

The use of blowing music in traditional ceremonies is neither new nor rare, but it does not mean that every traditional ceremony is performed using blowing music as a companion. Blowing music can be said as part of ethnic Batak toba life, but there are still many ethnic Batak Toba who do not invite blowing music in traditional ceremonies viewed and economic circumstances.

This economic behavior is oriented from reality as well as an important unit in the customary activities, because ethnic Batak Toba feel closer to the blowing music or called the activity will vacuum until still trying to

invite the blowing music. This situation is like an opinion (Veben 1953) says that economic symptoms are not completely determined by the economic factors but can be caused by non-economic factors such as socio-cultural. This view can be said that the use of blowing music on the Batak Toba ethnic sometimes not because driven by the economy but has been driven socio-cultural factors for the realization of customary activities.

2. 2. Social Status Function

The use of blowing music in traditional ceremonies can be said as a prestige means by using the blowing music then the status of the implementer will be more respected. Moreover there is an addition to the giving of something that the blowing music, so it will make an opinion that social status will be even higher. It can be said that if the economic circumstances that carry out traditional ceremonies are very/are not able to use the blowing music in traditional ceremonies, then it can result in less social status. So if the economic situation is not able to use the blowing music, it will not have a higher social status value in the middle of society, especially in Batak Toba ethnic.

2.3. Work Efficiency

The term of work efficiency is talking about the use of time, cost, and energy that is practical. In *gondang* less efficient building awakening because in the presentation is very concerned with custom, takes time, energy, and more cost. This means that if needed/called to go through food, repatriated through food plus and have a certain ceremony.

From the above efficiency figure, the use of *gondang sabangunan* in Medan City has not been used in religious ceremonies and customs. As Kaemmer (1993: 170-174) argues the second part that says why certain music idioms vanished while others do not mean why the music of *gondang sabangunan* disappears while others do not. This can cause music changes like sound, meaning, and music function. This is very clear in the use of blowing music on the ethnic Batak Toba, which led to the influx of blowing music, will lead to the disappearance of music *gondang sabangunan*. Even in the Tapanuli area the use of *gondang sabangunan* has been very rare and has been replaced with blowing music. Then, the third part says how the behavior of individuals who subject to the social pressure can accept the new social norms. This is also the evident in Batak Toba ethnic because the individuals who are subject to social norms are willing to accept the new as a reality to be accepted as well as considered practical, efficient music usage. In terms of *gondang sabangunan* musicians, it also says so because Batak Toba ethnic is already more interested in blowing music.

2. 4. Commercial Functions

Kartomi (1981: 227-249) says that the musical process in the culture, two of them is overtaking the special features of music, and the musical pluralism that co-exist. With the acceptance of blowing music on Batak Toba ethnic, the music has been switched blowing to ethnic music Batak Toba to have thrived in Medan City both the organization and the individual, until the implementation in life has been using wind instruments. The use of traditional musical instruments to blowing musical groups is also a musical pluralism that co-exist. This is proved very real in the group of blowing music, generally blowing musical groups combine ethnic Batak Toba instruments with western wind instruments to say blowing music. It is said that the takeover of the special musical characteristic of the missionary with musical pluralism between the Toba Batak and the wind instrumental tools has now coexisted and even now has commercial value in Medan City.

Besides being commercial, blowing music is also a commodity consumed in everyday life. This can be said in terms of consumer culture in the sense of promising a more beautiful personal life and satisfying personality through self-change and lifestyle (Featherstone 1983: 1,3). Thus, it is said that the blowing music of ethnic Batak Toba is the main element in today's traditional activity. Because if in a customary activities the guests who are at the ceremony will distance themselves or feel less satisfied if not using the wind instrument. In other words, blowing music can satisfy the current personality, self-change, and ethnic lifestyle of Batak Toba.

2. 5. Freedom of Expression

According to the informants, dance movements in *gondang sabangunan* is more rigid while in the blowing music is more free or as an expression means that rules prevailing in *gondang sabangunan* not absolutely apply in the presentation of blowing music. As Kaemmer (1993: 149-154) says in general, music is as a self expression which is often associated with psychological needs or individual needs. With music it can calm the individual and release something from his mind. Therefore, blowing music can be said as expression of expression of psychological needs or personal needs that can release something from his mind. The point is that all the tension (stress) on his mind will not happen because it is expressed as much through the wind music. When hearing the blowing music is an extension of feelings for a feeling of satisfaction that cannot be obtained by other means (Nakagawa 2000: 42-43). This is one that nudges the individuals with blowing music as a close encounter between soul and music. To know more deeply about the functions of blowing music in traditional and religious ceremonies, Merriam's (1963: 209) theory is used, they are the functions of Emotional, Entertainment, Communication, Symbol, Physical Reactions, Relating to Social Norms and Community Integration.

2. 6. Function of Songs / Rhythm

With the rhythm or song played by blowing music, the dancer movement in expressing the dance feels even freer with the rhythm of the dancer's blowing music feels more happy at the death of the *saurmatua*. This is a change of music in which rituals have used rhythm/song outside Batak Toba such as poco-poco, glance, mangosteen, and so on. Like Netti (1956: 134-137) says the current musical change does not give a meaning to what happened in the past, so it does not get a good understanding of music in the culture. This means that with blowing music there is a change of music of both the type of rhythm and the song from other ethnics in Batak Toha ethnic ceremony. This resulted in ethnic Batak Toba less understanding about music in Batak Toba ethnic culture, and blowing music can not give a strong meaning to Batak Toba ethnic music.

From the side of a song Lomax (1968: 11) says the style of a song is a reflection of behavior on the culture of society, such as a song sung is a communication in accordance with the cultural norms used to achieve its social goals. This theory exists in Batak Toba ethnic, because it can be said that a song entitled "*Anakkonhi do Hamoraon in Au*". This song is a song that is always sung at moments of traditional ceremonies such as marriage, death, peace, and party. The song is a reflection of cultural behavior to achieve social goals, and with the presence of children then to carry out cultural norms and social goals can be done.

III. RESEARCH METHODS

This research uses qualitative methods because of what is happening, presenting directly between the researcher and the informant, (Moleong 2000: 5) and more able to adapt to the many sharpening of the value pattern encountered. In this connection the focus of the research is focused on the use of blowing music in custom/ritual activities, which were originally only for religious activities but are now part of custom ceremonies. The research object is ethnic Batak Toba, it can be said that Batak ethnic is the source of its use and can be adapted to the title of research.

3. 1. Data Collection Technique

This research was conducted by using data collection techniques consisting of document studies, observations, interviews, and data analysis. The document studies were carried out by using qualitative methods (Evans Pritchard 1961) while the literature used as documents were Batak history books, newspaper articles, bulletin magazines (*Horas*), and all literatures related to this research. However, in an effort to find the completeness of the data about blowing music, the researcher experiences a difficult thing because of the limitations of the existing literature. The goal is to get as much data as possible so that some of the symptoms, changes, and relationships can be observed. The observations were made directly to find out the social and cultural phenomena involving all social and cultural behavior (Jongmans Gutkind-1967) and participant observation (Koetnjaraningrat and Donald Emmerson, 1982).

Observing is not only seeing but noting the events. Observations are also to investigate patterns of public behavior or cultural change processes that seem to be observed. At the time of the observation the researcher attempted to gain the full confidence of the person to whom the study was targeted (Whyte 1951). It is necessary to avoid the impression that the information obtained by observation would be detrimental to the community under study. If they get the impression, the researcher does not get the needed information. On the other hand, the researcher also uses the key informant (Nadel 1939: 322). The informant is a person who has a broad knowledge of the communities studied and has the ability to deliver or introduce researchers related to questions raised in the dialogue. The technique of data retrieval is done by focused interview and free interview (Young 1956: 212). The focusing interview is always centered on one particular subject matter, while the free interview is not focused but the question can move from one subject to another to get the data.

3.2. Data Analysis Technique

In this research, the researcher conducted the analysis by grouping, making a sequence and menyederhanakan data so easy to read (Kerlinger 1973: 137-141). The first step in the analysis is to divide the data on groups or categories that match the problems and objectives of the study. This is done in such a way that the analysis is made in accordance with the goal of solving the problem. The second step is the category should be completed where the respondents create a picture of the problem so that researchers can analyze it.

The data obtained in the field are further classified over the primary and the secondary data and then interpreted to obtain a conclusion. In the analysis, the researchers gave distinctive features related to ethnic Batak Toba research, explaining the use of blowing music on customary activities and describing aspects of changing the function of blowing music on ethnic Batak Toba.

IV. CONCLUSION

1. The introduction of blowing music to Batak land is in connection with the arrival of German missionaries to Batak land along with the spread of Christianity, which was first introduced by Nommensen in a church service in Silindung (Tarutung). Initially, the blowing music was only used in church services to accompany the song of the church, then it was used in traditional ceremonies, but still merely accompanying the song of

- the church. With the development for the next blowing music began to be used to accompany all activities of traditional ceremony/culture and accompanying the *tortors*.
2. With the use of blowing music in traditional ceremonies then most Batak Toba ethnic in Medan City was forced to invite a band of wind instruments from the land of Batak to meet the implementation of traditional ceremonies to be performed. Therefore the musicians from the Batak land began to feel that Medan City is the right place to improve life, so that in 1987 musicians of blowing from the land of Batak form a group of wind music and this is the beginning of the development of blowing music in the city of Medan into commercial music/entertainment.
 3. After the blowing music is used in traditional ceremonies or is said to the perfection ceremonies of brass music used to accompany all the customary activities then emerging cultural changes in terms of anthropological. An anthropological concept is that the current blowing music in Medan City is used for wedding ceremonies, deaths, *mangadati*, clan parties, entering new homes, and church parties or is said not only for religious ceremonies but also for the traditional ceremonies. With its use for the traditional ceremony anthropologically, the acceptance of blowing music in Batak Toba ethnic in Medan City currently has changes of functions such as religious function, function of economic condition, social status function, work efficiency function, commercial function, song/rhythm function and the freedom of expression function.

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