

GANDANG TAMBUA MINANGKABAU, WEST SUMATERA

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ABSTRACT : This study is important because the Gandang Tambua is a type of traditional percussion musical instrument in the Minangkabau culture of West Sumatra. GandangTambua is a popular musical instrument in Minangkabau society. The Gandang Tambua performance is able to provide performance and enthusiasm for those who hear it. The existence of art displayed in the GandangTambua performance is at traditional and cultural events, such as parading at a wedding party. The Gandang Tambua performance consists of two musical instruments Tambua and Tasa. The tubular Tambua drum is made of wood and has two surfaces covered with cowhide. The way to play is by putting a lanyard around the player's neck. In a standing position, the player hits using two pieces of rattan. The results of the research show that Genadang Tambua still exists at various events in West Sumatra. Tamua Gendang performances are still popular with the younger generation. Almost all parts of the region have a community of Genang Tambua players. The Genang Tambua festival event is a unique tradition held in each region. The GandangTambua craftsmen and performers community can improve the economy.

Keywords: Gandang Tambua, Performance, Minangkabau, West Sumatra

1. INTRODUCTION

There are various traditional arts in West Sumatra, various kinds of traditional musical instruments that use and take part in traditional art performances. Traditional musical instruments have varied forms with different functions for each type. One of the traditional musical instruments that are quite popular in Minangkabau related to the title of this study is *GandangTambua Minangkabau, West Sumatra*. *Gandang Tambua* was first developed in Batu Hampa, Lubuak Basuang, because most of the people in Batu Hampa come from the area around Lake Maninjau. *Gandang Tambua* is known by the people in the district of Tanjung Raya, even today *GandangTambua* is growing rapidly and entrenched in the society around Lake Maninjau (*Salingka Danau Maninjau*). Tambua drums are used to accompany bridal processions with the aim of enlivening the procession (FGR. 12 and 13). When it is compared in Batu Hampa and other regions such as Districts Lubuak Basuang, Districts

Matur, Districts Palembang, Districts Malalak, Districts Baso, dan Districts Palupuah. By seeing the rapid development of *Gandang Tambua* in the villages around Maninjau, then this area is selected as the object to be studied.

Gandang Tambua is made from a large wooden tube. It is about 40-50 cm with a diameter of 35-45 cm in various thickness to create a sound that sounds also vary approximately 1.5 cm (FGR. 4). Tube covered with goat skin on both sides which are tightened by cord loops, *Gandang Tambua* is played by being struck with a certain rhythm patterns. In the traditional art performances, *Gandang Tambua* is played as musical instruments which can trigger and festive the atmosphere, playing together with other instruments such as *talempong*, *tasa*, *pupuik tanduak*, *sarunai* and *pupuik batang padi* (Ediwar dkk, 2017). Rafiloza Said (2021: 1) *Gandang Tambua* traditional art in general usually played in groups, six drum players and one additional player *Tasa*¹, there are also groups consisting of eight or 10 *Gandang Tambua* but still use one *Tasa*. *Gandang Tambua* is played by hitting it with the help of a wooden bat that resembles a stick.

Gandang Tambua is also played to call the crowd, usually used in the event of *gotong royong*, *Alek Nagari* and the various arts festivals such as Lake Toba festival, Tabuik Pariaman festival, welcoming guests of the government. *Gandang Tambua* also used in Teaching and Learning process in the Department Karawitan of Indonesian Art Institute Padangpanjang, West Sumatra Indonesia. The traditional *Gandang Tambua* musical instrument also developed in other areas outside the Lake Maninjau area. In line with this development, Asril (2003: 8) further said that in Pariaman City, there are various names or designations for *Gandang Tambua* art. Each village has a different name depending on the habits of the supporting village community, some call it *Gandang Tambua*, *Gandang Tasa* and *Gandang-gandang*. Even though there are many different terms, what is meant still refers to the same thing. Some people in Padang Pariaman Regency calls the music *Gandang Tambua*, *Gandang Tasa*, some also call it *Gandang Tambuik*, this is because the art is *Gandang Tambua* art is often used in Tabuik ritual ceremonies which are held every year in Pariaman (M. Kadir, 1993: 15).

The production of *Gandang Tambua* is a business classified as home industry, and managed by a family with a family system. The skill in making *Gandang Tambua* is inherited within a family until the now the production of *Gandang Tambua* is still continuing, as one of the additional work besides as a farmer (Ediwar, 2017). *Gandang Tambua* craftsman is also a *Gandang Tambua* player, the *Gandang Tambua* craftsmen acutely aware of the needs for artists to *Gandang Tambua* traditional musical instrument players. *Gandang Tambua* that is produced is a really musical instrument that can be used directly in performing traditional arts. Although academically, a craftsman did not have adequate educational background and is not in accordance with the work that they have done (as craftsmen of *Gandang Tambua*).

The rapid developments of the performing of *Gandang Tambua* have an impact on the demand of this traditional musical instrument. The demand is not only from around Maninjau, but more broadly to other regions such as Batam, Lampung, South Sumatra, and some associations "*urang awak*"² across the archipelago with an affordable price / relatively cheap. Orders were pretty much cannot be done in a short time due to constraints on the equipments and manpower which are limited (only the family as labor). Availability of raw materials (wood), the goat skin which is limited and the prices always lift up (more expensive) are also a factor inhibiting the production.

Gandang Tambua craftsmen did not manage their business with appropriate management e.g. for publication or marketing of products, because the ability and knowledge of the craftsmen are limited. It leads to the financial of the craftsmen that is not maximum, for example, the buyer buy it cheaper from the craftsman and resell those products to other parties at a higher price. The condition above is also triggered by the presence /

¹A type of rhythmic musical instrument that is usually played in conjunction with the *Gandang Tambua* which functions as a guide for the *Gandang Tambua*

²Self-identification for fellow Minangkabau ethnic groups

absence of network / relationship of the craftsman to the consumers who can buy at high prices e.g. cultural institutions, governmental industry or the cultural attaché in every Indonesian embassy abroad. The quantity and quality of the products *Gandang Tambua*, so the economy of the craftsmen also increased, and production of *gandangTambua* can be well known and can be marketed more widely to reach the National market.

The guidance to the *Gandang Tambua* craftsmen needs to be done to improve the quality of *Gandang Tambua* and from its quantity can increase the types of instrument *gandang* are not limited to *Gandang Tambua* only, but craftsmen also produce other types such *Gandang Tansa* and *tambourine* with different sizes and shapes. Another thing that is important is how to increase the sales of *Gandang Tambua*, as well as increased its selling prices at better level, able to reach parts of the broad market, increasing the nominal of the price sale and improve the life quality of *Gandang Tambua* craftsmen (FGR. 11).

2. RESULTS AND DISCUSSION

Gandang Tambua is a type of musical instrument that sounds loud and energetic, and tends to be played at a fast tempo, so the *gandang tambua* performance is held in an open area. The tempo of *Gandang Tambua*, which tends to be fast and loud, makes listeners and players of *Gandang Tambua* feel excited when they hear/play it. (Rafiloza, 2021: 2) refers to the function of the *Gandang Tambua* traditional musical instrument, so in the Maninjau area this musical instrument is produced by the *Gandang Tambua* artists themselves. In other words, *Gandang Tambua* artists in the area around Lake Maninjau are also craftsmen who make *Gandang Tambua*.

Blacking, in Hanefi (2011: 11), states that art (music) is part of the culture of a society, and is also an expression or expression of the reality of its life. From an anthropological/sociological perspective, music is a product of human behavior and is related to the social and cultural life of the people who support it. So making *Gandang Tambua* is also an activity to express the expression of *Gandang Tambua* artists apart from being *Gandang Tambua* art artists.

Gandang Tambua traditional musical instruments produced by craftsmen through several phases, where each craftsman indeed start the production process from the earliest stages. The beginning stage begins with find the wood which is the main material that should be selected. Before the cut, they have to take care of the license on the local government, wali nagari and forestry service, after obtaining a license, the logging process can be done. Logging stump was also carried out by craftsmen themselves (not employ others), because according to the craftsmen, the selection of the wood must be done by them self to avoid mistakes in choosing a good wood to be used as *Gandang Tambua*. According to the craftsmen:

Good wood for *Gandang Tambua* material is *kayu pulai* and *kayu kubai*, these type of wood is longer and straighter, lighter after becoming drum and not easily broken. And *kubai* is shorter than *pulai* (Wan Katik, 2022).

Wood that should be cut down is not always in a location that is easily accessed, sometimes these craftsmen must make an alternative way to reach the tree to be felled. Beside the location that is little bit hard to reach, the condition makes craftsman should be careful. Another difficulty in logging is when the wood fell in a difficult position, or rolled into a steep, and then the loggers should take it to the safer place in order to facilitate the measurement process before they cut it (FGR. 1). Before the wood is cut, the tree must be cleaned from its twigs, and other branches that are not needed, after that, then the tree will be measured in accordance with the length of *Gandang Tambua* that is needed, and then the cutting process can be done. Wood that have been finished in cutting process will be processed at a later stage, this process is done in logging location, this stage named *merodong* and skinning the bark, *merodong* is a process to make a hole in the middle of the timber in accordance with the size that has been created using a bow, or the measuring period. Making a hole in the middle of the timber using machine saw by cutting small pieces of wood inside and continued issuing such pieces with such a crowbar called by craftsmen with *merodong* term (FGR. 2 and 3). Once inside perforated and trimmed, then the next step is skinning the outer bark. Pieces of wood that has been perforated and skinned recently taken brought to the workshop to proceed to the next stage (FGR. 6 and 7).

Pieces of wood that has been taken to the workshop must first be dried by drying under the sun, drying processes with maximum solar heat for approximately ten days, or sometimes it can take longer if the sun is not optimal. The Process Of Producing Gandang Tambua in The Craftmen Workshop. Pieces of wood for the half-finished *Gandang Tambua* were collected at the craftsmen workshop for the next stage of production process (FGR. 5).

1. The Drying Process

At this stage, an half-finished *Gandang Tambua* up to the drying stage, the drying process is done naturally using the heat of the sun, drying up the sun's heat continuously take up to ten days, and it may be longer if the weather is cloudy or rainy. The drying process is an important stage to determine the quality of the sound produced by *Gandang Tambua*, wet wood of *Gandang Tambua* will produce sounds which is less humid and and not loud, so the quality will not be drum. The maximum drying also determines for refining the outside of the drum and for base painting quality for *Gendang* (FGR. 7). The wood that has not yet dried when they are smoothed by will be easy to crack, if this happens then the craftsmen have to patch the broken part (caulked) (FGR. 8). And if it had been painted it will easily cracked (crack), so the craftsmen will have to redo the basis of painting. If it is doing so, it would harm the craftsmen in time and require an additional fee. Then the wood processing to *Gandang Tambuas* should have to go through the process of drying up, because it affects the quality of *Gandang Tambua*, both from a quality of the sounds and aesthetic quality and overall production quality.

2. The Process of Refining and Giving Motive to *Gandang Tambua*

Half-finished drum material that is completely dry will be processed on the next phase named the refining stage. At this stage the outside and the inside of *Gandang Tambua* will be refined (*dikatom*) using a reaper until no more inner and outer corrugated because of the flat. The next process is performed refining the outside of *Gandang Tambua* using fine sandpaper, to soften after refined using a reaper. Sanding is done as a final refining to the outside of *Gandang Tambua* before doing the base painting (FGR. 9 and 10).

After the results were really the mean smooth the outer part of *Gandang* must be checked again by touching it with the palm of the hand, if it feels there is a part that has not reached the maximum fineness, the sanding process will be repeated. Until there is no longer the outside of *Gandang Tambua* that is uneven. The process of refining the outside of *Gandang Tambua* takes approximately thirty minutes for each *Gandang Tambua*. *Gandang Tambua* already sanded and basepainted, the process will go on the next stage, which gives paint color based on the demand of the buyer and make the motive for decoration on the outside of *Gandang Tambua*. Giving motif and painting the exterior of *Gandang Tambua* were done by craftsmen hand with simple equipments, so for one *Gandang Tambua* require considerable time at this stage. For the process of making motif, drawing process is done by a particular craftsmen, because not all craftsmen have the skills to draw the motif, in this case to make the motif could only be done by wives of craftsmen, this has an impact on the number of *Gandang Tambua* patterned that can be produced by craftsmen, for a considerable amount of demand requires a very long time in this process. Before motif image gets moved to the outside *Gandang Tambua*, first made the patron or the motif pattern with thick paper or skin (FGR. 5).

Motif to be drawn on the outside of *Gandang Tambua* can be varied, but still has typical characteristic of motifs produced by craftsmen, and did not rule craftsmen to make in accordance with the tastes of the customer. The next stage is to give color of *Gandang Tambua* that has already drawn motif, the process of providing color corresponds to the color chosen by the customer or the color specified by craftsmen according to the color that characterizes their *Gandang Tambua* production, it is red, yellow, green, black, blue. The materials used for painting is oil paints, as a result of oil paint is shiny and waterproof. After this step, then the next stage is the drying step of *Gandang Tambua*. The drying paint is relatively brief, did not take a long time. Motif in *Gandang Tambua* artisan products usually has their own characteristics and fundamental, according to their craftsmen, they use the shades of MARAWA (Minangkabau's flag for Agam area) (FGR. 9 and 10). *Marawa* used as a pattern because marawa is a red, black and yellow flag as one of the Minangkabau identities of the people of the Agam region. In line with that, Haryati Soebadio said that local genius is also cultural identity, the national cultural

identity/personality which causes the nation to be able to absorb and process foreign culture. according to one's own character and abilities (Ayatrohaedi, 1986: 18-19).

The time needed to finish motif cannot be determined fundamentally, since this depends on many and complex motives that have to be made and color that will be used on the motif. Basically ordinary craftsmen worked on a simple motive and the use not too many colors (various), in one day (eight hours) artisans can complete the motives of 10 *Gandang Tambua*, when the motif image is pretty much (complicated) as well as a variety of colors, it will takes 5 days (40 hours) for ten *Gandang Tambua* (FGR. 9)

The Installation of the goat skin that will produce sound at *Gandang Tambua* The final stage of the production process of *Gandang Tambua* is installing thin layer of skin as a membrane-producing sound, leather used is goat skin with a thickness and size is already determined, for a *Gandang Tambua* takes two pieces of goatskin that is mounted on the top and bottom of *Gandang Tambua*. Goat skin that is used for *Gandang Tambua* is a goatskin with good quality, because the quality of goat skins will affect the sound produced by *Gandang Tambua*. That requires precision of the craftsmen in selecting materials (leather). Based on the experience of craftsmen (Zulkarnain), the reason for the use of goatskin is because it is not too thick, but strong, and to produce a loud sound. The basic ingredients of goat leather can be gotten from the goatskin craftsmen in the area around West Sumatra, such as: the area of Padang Panjang, a price is about thirty thousand a sheet.

Installation of goat skin on *Gandang Tambua* is done in the following phases: early stage before the first installation of marinated the goat skin until it soft, which facilitates the time of installation later. The next stage is to put on a goat skin to the *gandang* using rattan windings. The next stage is the goatskin that is mounted have to be tightening by plastic rattan size 0.5 cm, while weighted down with a piece of wood that is quite heavy, placed on *Gandang Tambua* circle. After the installation process is completed, the final stages of the finishing process is the installation of a hanger belt in *Gandang Tambua* in pairs on the sides of *Gandang Tambua*, to this belt is for mounting on the shoulders of *Gandang Tambua* players. *Gandang Tambua* that is made by craftsmen in jorong pantas Kanagarian Koto Sani districts Tanjung Mutiara Maninjau, were sold to costumers through the mouth to mouth, demand is still limited among the artists of *Gandang Tambua*, groups or art studios and several related institutions fostering arts groups in their work areas, as well as several educational institutions to complement the learning infrastructure in the form of art music tradition tool to support extra-curricular activities in the field of arts and culture studies. And several other enthusiasts like from a merchant that serves as a reseller that holds *Gandang Tambua* production which will be sold to third parties.

The marketing system is not well managed; the sales of *Gandang Tambua* is done by the craftsmen in a simple way, craftsmen will produce *Gandang Tambua* if there are orders from customers, with the price is still far below the industry standards. Craftsmen do not fix the price and the high nominal (sold at a fairly cheap price). That standard price become such a gap for traders (collectors) as the reseller to buy *Gandang Tambua* which will be distributed to consumers in a high enough price, this was also caused by the artisans do not have their own market besides the players of *Gandang Tambua* as well as from among several limited parties .

Gandang Tambua that is made by craftsmen, legally does not have the power, because they do not have a patent on *Gandang* products they produce, as craftsmen did not register their trademarks of *Gandang Tambua* as their products on the relevant agencies. It also affects the selling price of *Gandang Tambua*, for example: *Gandang Tambua* that they produced is purchased by the others, then the other party give the brand on *Gandang Tambua* and sell at a different price (more expensive) than the actual price. These conditions will certainly harm the craftsmen's financial, and they cannot take any action if the condition is actually happening. In other words, they let other parties to gain a huge advantage over their products. Another crucial element that occurs with the marketing system conducted by craftsmen to market their products is the quantity of the sales that is not

maximum, the number of products produced only depends on customer orders, if there are no orders of *Gandang Tambua*, the craftsmen will stop production and services and giving an impact on the economy of the craftsmen (income decreases), so that the living standard of the craftsmen are always in the position of a mediocre, then the business development of the craftsmen in producing *Gandang Tambua* growing very slow. The marketing of *Gandang Tambua* now is reaching the areas outside of west Sumatra, such as Pekanbaru, Taman Mini Jakarta, Batam, Jabodetabek, even out of the country, Malaysia. The price is determined by craftsmen that are relatively cheap and affordable, but still have not been able to maximize the sales of *gandang Tambua* that is made by craftsmen.

3. INDENTATIONS AND EQUATIONS

1. Writing by Ediwar, et al in a research report "Pelestarian Musik Tradisional Minangkabau: Strategi Ketahanan Budaya Bangsa menghadapi masyarakat ekonomi Asean", in 2017. The results of this research found that musically the tambua drum is included in the rhythmic percussion ensemble without melody. 4-10 instruments are used. There are no drums that are tuned/systemized with certain notes that function as melodies. Tambua drums have a dynamic, energetic and loud musical character. The game has a certain pattern and format which is basic for players.
2. The article written by Rita Yenti is entitled Fungsi *Gendang Tasa* dalam Perayaan Muluik Gadang di Nagari Sicincin Kabupaten Padangpariaman, 2021. The result of the article is the function of the Tasa drum performance in the context of Muluik. Muluik begins with evening activities, for coffee drinkers, bajamba, badikie. Tabuik is paraded accompanied by Tasa drums which function to create a festive atmosphere.
3. The article by Ediwar, et al is entitled "Kajian Organologi Pembuatan Alat Musik Saluang Darek Berbasis Teknologi Tradisional", in 2019. This article discusses Saluang Darek as traditional Minangkabau music. The making of the Saluang Darek musical instrument uses traditional technology which aims to maintain the sound quality of the musical instrument. Saluang Darek is used to accompany singing. Saluang Darek's musical instrument making focuses on organological studies.
4. The article by Syafniati, et al is entitled "Perkembangan Pertunjukan Salawat Dulang di Minangkabau", 2019. In this article, the development of the Salawat Dulang performance is discussed, which initially functioned as a means of da'wah. Salawat dulang is a traditional Islamic art, in the form of singing accompanied by the beating of accompanying instruments. The poetry contains Islamic teachings in the form of remembrance of Allah SWT and praise of the Prophet Muhammad SAW. The development of the show by adopting pop songs according to people's tastes.
5. Abdullah's writing, 2023, entitled Keajaiban Literasi Minangkabau. In this article, Minangkabau literacy inherits Minangkabau knowledge which is composed of four parts as depicted by a piece of wood consisting of roots, stems, branches and leaves. These four parts are united into one whole which mutually supports each other according to their functions and roles (2023, 33-34).

4. FIGURES



Figur. 1 Chop wood in the Forest



Figur 2. Cut Wood 1



Figur. 3 Cut Wood 2



Figur. 4 Measurements before forming the tube



Figur 5. The process of cleaning the inside to form a tube



Figur 6. Results clean the inside and outside



Figur 7. Drying Tambu Drums



Figur 8. Tambu drum after drying



Figur 9. Poses for Motifs and Coloring



Figur. 10 The process of drying the Tambu drum after it has been colored



Figur 11. Tambua drum ready to be marketed



Figur 12. Bridal Wine in di Minangkabau



Figur 13. *Gendang Tambua* in Bridal Wine

5. CONCLUSION

The results of the research showed that traditional musical instrument, *Gendang Tambua* develop quite well in the society of its supporters, the development of traditional arts *Gendang Tambua* has not kept in line with the development of the production of traditional musical instrument *Gendang Tambua*, both in quantity and quality of the product because it is not supported by adequate means as a tool for producing *Gendang Tambua*. After a description of the production process and the production of the *Gendang Tambua*, *Gendang Tambua* is quite in demand, especially by artist's offender. Traditional music enthusiasts of *Gendang Tambua* is also quite extensive, as evidenced by its market that has come out of the province, even already be aligned on the national level because *Gendang Tambua* already penetrating international markets. Expected in related parties such as local governments, BUMN, private sector, stakeholders, art institutions, together and work together to provide guidance in various forms, such as contribution in providing the facilities and infrastructure, and growth capital craftsmen.

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