

## **Continuity and Changes in Gandang Sarunai's Music Performance in Alam Surambi Sungai Pagu Society's Socio-Cultural Activities, South Solok Regency, West Sumatra**

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### **Abstract**

This article discusses the continuity and change of gandang sarunai music performances in socio-cultural activities of the Alam Surambi Sungai Pagu community, South Solok, West Sumatra. The data were derived from the results of research compiled based on qualitative methods, utilizing literature study techniques, observation, interviews, and documentation techniques. The results of the study show that there has been a change in the performance of gandang sarunai music both in terms of venue and in terms of musical aspects of gandang sarunai nowadays. While the continuity of music is maintained, even when compared to the performances of gandang sarunai music during the time of Raja Alam of Surambi Sungai Pagu led the region administratively; gandang sarunai music has been used by all levels of society in their various socio-cultural activities nowadays. In the past, gandang sarunai music was only shown by and for the King's family. Nowadays, gandang sarunai music is used not only in the royal family's environment. Most people have also used gandang sarunai music in their various socio-cultural activities.

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## **Introduction**

Alam Surambi Sungai Pagu, known as the Sungai Pagu Kingdom, is the Ikua Darek of the Minangkabau Kingdom in Pagaruyung. Several historical heritages can still be traced and interesting to be further researched, such as the presence of Puti Sigintir Palace, Tuanku Rajo Malenggang Palace and Rajo Putih in Pasir Talang, and Tuanku Rajo Bagindo Palace in Balun. Historical relics during the early days of Islam in Minangkabau were Kurang Aso 60 Mosque in Pasir Talang and the Masjid Raya and surau Menara in Koto Baru. With the uniqueness of these historical relics, the former of Alam Surambi Sungai Pagu Kingdom will now be made as a world cultural heritage

([https://id.wikipedia.org/wiki/Alam\\_Surambi\\_Sungai\\_Pagu](https://id.wikipedia.org/wiki/Alam_Surambi_Sungai_Pagu), n.d.), Retrieved March 23, 2016.

During the reign of the kings, all kinds of traditional arts lived in sustaining the existence of social and cultural activities. Especially for gandang sarunai art, it was the art of kings which was only served at certain times, for example, when there was an event of death in the royal family, birth events in the royal family, a bathing ceremony for children in the royal family, a royal family wedding ceremony, a ceremony for the inauguration of a new king, as well as a ceremony to welcome the king's guests. See also (Maestro Esy; Marzam, 2018)

Nowadays, Alam Surambi Sungai Pagu as a cultural area is within the administrative area of South Solok Regency which is one of the new autonomous regions in Indonesia based on Law No. 38/2003 and is effective from January 7, 2004, and separated from the main Regency, Solok Regency. As a new administrative area, South Solok has 7 sub-districts consisting of Koto Parik Gadang Diateh (KPGD), Kecamatan Sungai Pagu, Kecamatan Alam Pauah Duo, Kecamatan Sangir Balai Janggo, Kecamatan Sangir Batang Hari, Kecamatan Sangir Jujuan, dan Kecamatan Sangir. Alam Surambi Sungai Pagu as a cultural area covers three sub-districts. They are Koto Parik Gadang Diateh, Kecamatan Sungai Pagu, and Kecamatan Alam Pauah Duo.

Gandang sarunai is a traditional art of the Alam Surambi Sungai Pagu community. Music terminology is used to refer to 'gandang sarunai art' as 'gandang sarunai music' because aspects of music are attached to the art. At this time, in the presentation of gandang sarunai music, there is a musical instrument: one gandang, one sarunai, one aguang, and one set of talempong pacik (two talempong as anak, two talempong as a dasar, and two talempong as paningkah. This instrumentation of gandang sarunai music is currently presented in the event of maarak anak daro jo marapulai (bridal procession) from the father family's house to the bride's house where the party is held, or it is held in the batagak pangulu procession (the inauguration of the title of new leader). While in the days of the kings of the past, instrumentation in the presentation of gandang sarunai music did not use talempong. It was usually presented on the front side of the king's throne or front side of the palaminan set when an event was held.

The focus of explanation this article is on changing the form of gandang sarunai music presentation in the socio-cultural activities of Alam Surambi Sungai Pagu community as well as what factors causing gandang sarunai music to remain sustainable in these socio-cultural activities.

To find out the musical concepts contained in gandang sarunai music culture and how it relates to these cultural activities, in the discussion, ethnomusicology concepts will be used, including what Malm said in Marzam (Marzam, 2002b) that, "... music is its meaningfulness to the culture. Music is used throughout .... life to teach him what he must know about his culture, about his place in it, and about its place in the world of nature and supernature".

Talking about the musical concept of a society, in the end, it cannot be separated from the music problems technically. For this reason, the discussion of gandang sarunai in a musically will use general musicological procedures (Marzam, 2002a).

In relation with the form of presentation, the form in Kamus Besar Bahasa Indonesia is the form that are displayed (<http://kamusbahasaindonesia.org/b> form accessed on 9 April 2016). What is meant by the presentation in <http://kamusbahasaindonesia.org/bentuk> (accessed April 9, 2016) is the appearance arrangement, in this case a physical form that shows a musical performance, which has been arranged sequentially to provide satisfying results for connoisseurs or the audience.

According to Poerwadarminta (Poerwadarminta, 2003), the form contains the meaning of being displayed. Presentation is the performance of the show from beginning to end. Presentation can also be interpreted as a spectacle according to the appearance or appearance of a presentation, (Murgiyanto 1993: 22).

In responding to the implications of naturally occurring changes of philosophers and great historians such as Arnold Toynbee and Spengler in Mazidah (Mazidah, 2011), it is recommended that "... to deal with increasingly complex, widespread and profound problems, the development of new values, views and attitudes new, new ways and institutions are required. "

Changes that occur in gandang sarunai music culture are discussed based on the elements of innovation in the culture itself. In this case, seeing changes in a culture is not only based on the direct influence of elements of foreign culture, but within the cultural context itself, there is renewal. Keammer in Marzam (Marzam, 2002b) states:

An important question concerning music change is how individual behavior that is subject to social pressures can still lead to new sociocultural norms. Examining these processes of change can substantially increase the range of explanations offered for present forms of music activity.

To maintain its existence and continuity in the life of modern society today, it is necessary to see what elements should be maintained. In addition, it is necessary to make changes or new forms need to be created based on the culture of the people who own the music.

Changes can occur due to the desires of the community groups or by the wishes of individuals in the cultural support community groups. Soedarsono in (Mintargo, Wisnu & Soedarsono, 2012) Mintargo stated that the theory of social change put forward by Robert E. Park by following Spencer and Durkheim's view that social changes that occur in art are also due to changes in society in accordance with the conditions at that time.

In addition, Robert Chin and Kenneth D. Benne in Warren G. Bennis, et al. (ed.). (1990: 29) also stated that, "Change will occur only because the people involved can be moved by their hearts to change their normative orientation to the old patterns and develop a commitment to new patterns."

Some of the thinking concepts of experts that have been described above will be used as a basis for analyzing and interpreting the phenomenon of gandang sarunai music culture that grows, lives, and develops in the current Surambi Sungai Pagu community.

## **Method**

The source of writing this article is the result of research by Marzam and Esy Maestro (2016) with the title "Continuity and Change of Music in Gandang Sarunai in the Life of Alam Surambi Sungai Pagu Society, Solok Regency."

This research belongs to qualitative research using descriptive, analytical and interpretive methods. Qualitative research is a type of research that intends to understand the phenomenon of what is experienced by the subject of research. It can be behavior, perceptions, actions, etc. holistically, and by means of descriptions in the form of words and languages, in a special natural context and with utilizing various natural methods (Moleong, 2012). According to Lofland and Lofland (1984) in (Moleong, 2012, p. 157) the main data sources in qualitative research are words and actions, the rest are additional data such as documents and others. In this case it is the words and actions of the source selected based on the level of knowledge that the researcher believes the source possesses. This belief is based on characteristics including: 1. Having a deep

knowledge of the problem, 2. Directly involved with the problem (artists or public figures), 3. He is the son of the region, and 4. It's in the area under investigation. In addition, in viewing and processing data using an ethnomusicological approach, the ethnomusicology approach is utilized. As what stated by Nettl in Irawati (Eli Irawati, 2014) explaining the three spheres of ethnomusicology studies including non-literate music, oriental music (oriental high culture) and folk music which are divided into several chapters such as musical composition themes, styles musicals, instruments, music in culture with historical and geographical approaches, and music in culture in context and communication. This provides an overview of what an ethnomusicologist must do in conducting traditional music research which is closely related to all aspects of the life of the supporting community. Ethnomusicological analysis is carried out to understand the form of music and musical content in gandang sarunai music. For this reason, an understanding of the cultural context is needed first. Nettl in (Maestro Esy; Marzam, 2018) said, ... that music can be understood through a cultural context. Data was collected through literature study, interviews, and documentation. Interviews were conducted both formally and informally. During the interview, recording was done with a tape recorder. Besides that, it was also recorded and photographed.

### Figure 1

*Interview with Source Yasrial Katik Lembang Batuah (black shirt opposite the researcher) October 12, 2016 (Source: Marzam Documentation in 2016)*



To obtain the results of the study, all data collected were then processed, especially those relating to the problems studied. In the processing of the data, the logical mindset as intended by Muhadjir (Noeng, 1996) including: ... a contextual mindset ... is a mindset that emphasizes the present, current conditions or situations; ... interpretive mindset ... capturing behind the sensual or superficial. They were interpreted to find the explicit meaning. Furthermore, the data processing was supported by the literature materials selected. Then, to get general arguments from the data processed, the inductive method was used which was studying a common symptom whose is known and believed to get a conclusion or new knowledge which is more specific (Bungin, 2007).

## Results and Discussion

### Continuity and Change

Continuity or and change are unity that can not be separated when we see the life of music in the socio-cultural activities of a society. Changes that occur in musical performances basically occur and are carried out by the community of the owner in order to maintain the existence of the music in their social and cultural activities (Prasetya &

Rani, 2014). Many factors that affect a change must occur or be performed in a musical performance. They can be got within their own community, It can also be influenced by cultural factors (music) that come from outside the community that owns the music. As explained by Marzam (Marzam, 2002b) "Seeing a change in a culture is not only based on the direct influence of elements of foreign culture, but also in the context of culture itself changes occur."

Gandang Sarunai music as one of the supporting elements in organizing the traditional events of the Surambi Sungai Pagu people has undergone significant changes in maintaining its continuity.

In the past, gandang sarunai music was one type of art presented in the holding of the Raja Alam Surambi Sungai Pagu traditional ceremonies. That is the importance of the existence of the music so that in organizing the traditional ceremony of the coronation of Raja Alam, the music of gandang sarunai was placed on the aisle at the front of the king's throne. According to Yasrial Katik Lembang Batuah (interview 12 October 2016) in (Maestro Esy; Marzam, 2018), the performance of gandang sarunai music in the coronation ceremony of Raja Alam, the presentation of gandang nobat and the gandang puluik-puluik repertoire are symbolic or "hit hammer" that the new king is officially in power. Likewise, in other traditional ceremonies in the royal family or relatives of the royal family, gandang sarunai music is always presented as in the event of death, birth, traditional ceremonies taking baths, traditional wedding ceremonies, and so on.

At that time, there were only two kinds of gandang sarunai music devices. The first was gandang sarunai musical instrument consisting of two gandang, gandang jantan and gandang batino and one sarunai instrument. The econd one was gandang sarunai musical instrument consisting of gandang jantan, gandang batino, sarunai, and one agueng instrument. However, the gandang sarunai musical instrument on the second item is very rarely used because the gandang sarunai musical instrument that uses the agueng instrument is only used in traditional ceremonies held by the royal family and for the benefit of the king. For the traditional ceremony of level alek bakajo (alek nagari) and traditional ceremonies of the level of alek biaso (traditional ceremonies held by community members), agueng instruments should not be used. The provision is based on the customary rules that agueng may only be served during traditional ceremonies within the royal family, including: in the traditional ceremony of the coronation of the Raja Alam, the death ceremony of the royal family, the traditional ceremony of the royal family marriage (Yasrial Katik Lembang Batuah, interview 12 October 2016).

## Figure 2

*Gandang Sarunai music instrumentation consists of two gandang (gandang jantan and gandang batino), sarunai, and horns of gandang (Source: Marzam Documentation in 2016)*



### Figure 3

*Aguang* (Sources: <https://www.google.co.id/search?aguang+minang>, accessed on October 17, 2016)

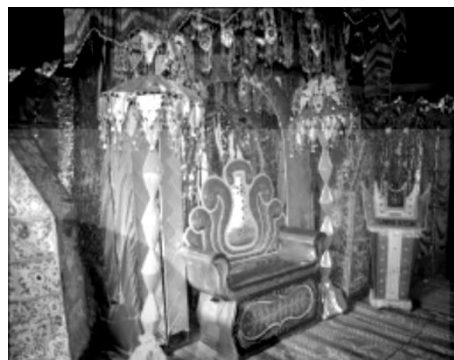


### Gandang Sarunai Music Show

There are two changes occurring to gandang sarunai music performances. First, it is from the aspect of the venue. The second is from the aspect of instrumentation. Gandang Sarunai music performances in the past were held in *rumah gadang* (traditional house). During the coronation ceremony of Raja Alam, according to Yasrial Katik Lembang Batuah (interviewed on October 12<sup>th</sup> 2016), the music venue for gandang sarunai was beside the front of the *palaminan* (King's throne). In other traditional ceremonies, gandang sarunai music is always served in the *rumah gadang*.

### Figure 4

*Palaminan (Singgasana) Raja Alam Surambi Sungai Pagu*. Source: Yasrial Katik Lembang Batuah (Repro, Marzam 2016)



Nowadays, gandang sarunai music is more often performed in traditional community ceremonies, while traditional ceremonies performed by the royal family have rarely been held. After the era of independence, Raja Alam Surambi Sungai Pagu was no longer the Head of Government on Sungai Pagu. The position of the King has changed functions only to be a leader for his people. At that time until 2004 Alam Surambi Sungai Pagu was in the Sungai Pagu District, Solok Regency. In 2004, Solok Selatan District was formed as one of the new autonomous regions in Indonesia based on Law No. 38/2003 becoming effective from January 7, 2004, and was separated from the parent district, namely Solok Regency (<http://ditjenpdt.kemendes.go.id/potensi/district/71-kabupaten-solok-selatan>, n.d.) Accessed 5-11-2016.



One of the socio-cultural activities of the people of Alam Surambi Sungai Pagu, which currently still presents *gandang sarunai* music, is at the wedding ceremony. There are customary stages of activities that must be passed before arriving at the wedding party, including 1) applying stage which is called the *maantan siriah* from the male family to the female family; 2) the preparatory stage called *manduduakan mamak* (family consultation in one tribe/people); 3) the implementation stage which consists of: a) *Maantan bali* (seserahan), b) marriage contract with a *manjapuik marapulai* procession by *urang sumando* awaited by the bridegroom (*marapulai*) namely *niniak mamak* and *urang sumando* and both parents of the groom, c) prayers held at the bride's house (*anak daro*), and d) *manjalang* that is the family of the bride to take the bride to the groom's family home with a family consisting of *anak pisang* dan *sumandan* with *gulai*, *rendang*, and do not forget to bring snacks made from glutinous rice and bananas which, *limpiang* dan *panyaram*. The women's family at the house of the male family prayed together asking Allah SWT so that the two brides would live happily, harmoniously, peacefully and become a family which is *syakinah*, *mawaddah* and *warrohmah*.

The stages of the wedding party begin with *manjapuik marapulai* (picking up the bridegroom). The activity done by Mamak of the bride and was handed over to *Urang Sumando*. After arriving at the house of *anak daro's* child, *Urang Sumando* of the wife's family waits for the *marapulai* with *siriah* in a *carano* in the yard before starting to go up to his wife's house. Thus, *datang bajapuik, tibo bananti* custom is clear.

### Figure 5

*The symbol of greatness in accepting the marapulai and his family in the house of the anak daro. In adat, it is called datang bajapuik, tibo bananti. (Source: <https://www.google.co.id/search?Siriah+dalam+carano>) accessed October 17<sup>th</sup>, 2016*



*Maanta marapulai* (deliver the bridegroom) activity to *anak daro* house is an activity where the *marapulai* starts the procession of asking blessing from parents to leave the house and will stay in his wife's house. When he is delivered by his family's *urang sumando* to the house of *anak daro's* child, the procession is a symbol that the *marapulai* is ready to be *Urang Sumando* in his wife's house.

*Gandang Sarunai* music performances are carried out in the *Manjapuik* procession and *maanta marapulai*. *Anak daro jo marapulai* begins to walk side by side to the child's family home from where the wedding party is held, accompanied by family and relatives from both parties. In the last two processions, *gandang sarunai's* music is presented.

There are two places and times for the show. First, it is on stage with a position in front of the bride and groom and served at night. The *gandang sarunai* music performance at that time aims to entertain the guests who come, especially the *niniak mamak* of the bride and groom. In having *gandang sarunai* music at night, instrumentation served only

two *gandang* (*gandang jantan* and *gandang batino*) and one *sarunai*. Second, along the journey (procession) between 10 or 11 o'clock in the afternoon in *manjapuik* and *maanta marapulai*, the position of *gandang sarunai*'s music in the event is in the middle of a group of processions. The foremost position of the procession is the bride accompanied by *pasumandan*, then followed by the *bundo kanduang* carrying the delivery, joined by music artists of *Gandang Sarunai*. In the last row, there were families and relatives who accompanied the bride to the party.

### Figure 6

*Gandang Sarunai* music performances at night (Source: Marzam Documentation 2016)



Holding *gandang sarunai* music in the procession of the bridal procession, from the aspect of the instrument, it consists of one *gandang* which is played while carrying by the artist, one *sarunai*, and a set of *talempong* which consist of *anak*, *dasar*, and *paningkah*. Each part consists of two *talempong* pieces played by three people with each part.

### Figure 7

The front row of *arak-arakan* procession sided by *pasumandan* (left), *bundo kanduang* bringing the *hantaran* is in the middle position (right)



### Figure 8

The position of the *gandang sarunai* music is in the middle between the families and relatives who accompanied the bridal procession (Source: Marzam Documentation in 2016)





From the results, it is undeniable that the existence of traditional art in the socio-cultural activities of today's society is increasingly being eroded by the presence of modern music culture. Events such as *alek kawin*, *batagak penghulu*, *malam bainai*, *malam bajago-jago*, rarely use traditional art as a support for both ceremonial activities and as a means of entertainment (Bahri & Gibran, 2015). For this need, people began to switch to using modern forms of entertainment such as combo bands and solo organs.

In order to maintain the existence or continuity of traditional art in the socio-cultural activities of the community as described above, several changes have been made by the *gandang sarunai* music artist. This initiative arose based on the anxiety of the musical artist *gandang sarunai* over the marginalization of traditional music which has been the identity of the musical culture of Alam Surambi Sungai Pagu. In addition, they made changes after coming into contact with musical culture that came from outside their musical life. As explained above, seeing changes in a culture (in this case music) is not only based on the direct influence of foreign cultural elements, but within the context of the culture itself there is a desire to make changes.

### Conclusion

The existence of Minangkabau traditional music today is experiencing significant degradation which can have an impact on the loss of music in the socio-cultural activities of the community. This also happens to *gandang sarunai* music. *Gandang Sarunai* music which has been the identity and pride of Alam Surambi Sungai Pagu community has been increasingly pressured by the presence of modern music that some people have begun to use in organizing their socio-cultural activities. However, there are things that cannot be replaced by the presence of modern music. In the customary wedding party of the Alam Surambi Sungai Pagu community, there are *manjapuik* processions and *maanta marapulai* which do not allow the presence of modern music in these activities. That space is the one that is still possible to be filled with traditional music performances (in this case *gandang sarunai* music).

By making slight changes in terms of instrumentation and venue, the continuity of *gandang sarunai* music is maintained in the social cultural activities of the Alam Surambi Sungai Pagu community.

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