

Arrangement of *Gamad* Music as Creativity and Culture Preservation for Traditional Music in Padang

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Abstract—*Gamad* is the music consisted of vocal and instrument. The vocal has a role play as main melody inside its performance. There are several musical instruments used to support the vocal which are violin, accordion, guitar, bass, tambourine drum and others. It is one of traditional music in Padang which has been developed around the west coast of West Sumatera. It can be seen from the using of diatonic scales, shapes, and song structures or musical instruments used as *Gamad* song accompanist. This research aimed to create the whole description about the arrangement of *Gamad* music as creativity and culture preservation for society in Padang.

Keywords—the creativity of *Gamad* music arrangement; traditional music preservation in Padang

I. INTRODUCTION

Humans have a variety of cultures, which in totality produces a culture to interact with each other. Koentjaraningrat [1] stated that culture is "the whole system of ideas of action, and the work of human beings in the framework of people's lives which are made by human beings by learning." In addition, according to Keesing in Maran [2], the culture is "the totality of human knowledge, accumulated experience and that is transmitted socially," or in short, culture is behavior acquired through the process of social interaction.

This statement illustrated that traditional arts, especially *gamad*, is the result of collective ideas and individual ideas owned by the supporting community. Where every member of the community is obliged to develop and maintain existing art and culture, so as not to be marginalized as time goes by and the development of the times.

West Sumatra Province has a variety of traditional arts. The characteristic of this art is influenced by personalities, habits, customs, knowledge of the communities, the place where the development of art itself grows. One of Padang's famous traditional arts is *Gamad*.

Navis [3] said that, the word *gamad* according to the etymology of the language comes from the word *gamit* which means touching someone with a finger in order to invite people to talk or for other purposes. According to Rizaldi [3] *gamad* music was born from mixing between the earth's culture and western culture (acculturation) which lived and developed in Minangkabau society, especially in the Padang city. Correspondingly, Koentjaraningrat [1] sees acculturation as a

social process that occurs when social groups with certain cultures are confronted with foreign cultures. Although *gamad* music was born from the acculturation of earth culture and western culture in this case Portuguese. But for the people of the Padang city, the *gamad* music has been considered as a possession and part of the community tradition, which is proven to be kept and preserved by the people lived there.

Regarding the people in Padang City, both traditional and modern, there is always a contradictory belief in cultural heritage and the changes that occur in it. This is on the one hand they realize, "once the water is very large the edges change". In the sense, that their customary rules can adapt to the development of the times and they realize that there is something they have to accept from the development of these circumstances and changes.

On the other hand, there is also a view that everything must be maintained, because there is a belief that they must choose and maintain the "cultural heritage" received from their ancestors. Thus, even the most traditional people, can "accept" the changes, although sometimes faced with a critical and careful attitude. But in socio-cultural local communities, between the will to make changes, or renew something they have with the desire to "defend it", more often goes hand in hand, so that it becomes a source of cultural dynamics and strength in the face of changes and challenges of the times.

If we enjoy a piece of music, we can only enjoy the music from the outside, without understanding more deeply and broadly the music. Therefore, the arrangement of a musical work is very necessary so that we know the beauty of the music. Music arrangement is an activity to make or change the composition of music based on the composition of existing music. This is done by finding out the music work and learning about the parts of music taken from the music itself.

Some external factors usually involve the problem of completing the structure of music into a simpler form and examining the rules of the elements in the structure. What is meant by the structure of music here includes the decomposition of parts of a song such as form, motive, phrase, song sentence or song period, song form and so on. All works can be analyzed, both instrumental songs and local songs which are emit sounds or vocal music.

Music arrangements are very important because by arranging music we can find out how the structure of the song

and interpretation of a musical work, and to get accurate results, many references are needed to help and facilitate the process. Researchers are interested in describing *gamad* music arrangements as a place of creativity and preservation of Padang's traditional music.

The ensemble form in *gamad* music consists of vocals and instruments used are violin, accordion, guitar, drum, and bass. Vocal will act as a songwriter, where the lyrics are in the form of metaphorical (figurative) *Minangkabau* rhymes.

Rhythmic musical instruments in the presentation of *gamad* music can be seen through the use of drum instruments, while the melodic instrument can be seen through the use of violin, guitar and accordion instruments.

II. RESEARCH METHOD

The type of research used in this study is a type of qualitative research with a musicological approach. This type of qualitative research is a research procedure that produces descriptive data in the form of written or oral words from people and observable behavior [4]. In qualitative research, the data obtained cannot be expressed in the form of numbers or statistical numbers, the researcher presents an overview of the results studied in narrative form to describe or describe the phenomena that exist in the object of research.

III. RESULT AND DISCUSSION

A. Concept for Gamad Music Arrangement, with its Form and Structure

The form of *gamad* music consists of a combination of vocal and instrumental. Vocals in *gamad* music have a role because vowels are oral languages of *gamad* music performances that give birth to the main melody series and are accompanied by supporting musical instruments. And the instrument is music produced by the melody series of the instrument.

B. Intro, Door Songs, Backrest Songs and Interlude

Intro is a long melodic form that is located at the beginning of a song that is played using melodic instruments and accompanied by other musical instruments. In the western music dictionary, Banoe [5] suggests there are several musical terms, including:

- 1) *Intro*: Opening melody before the song starts.
- 2) *Door songs/fill in*: Short melodic sentences or phrases that are not more than 1-2 times long and are located after the song intro.
- 3) *Backrest songs/fill out*: A short melody that is no more than 1-2 times long. This melody acts as a cover for song sentences.
- 4) *Interlude*: Melody played in the middle of the song.

C. Ornamentation/ Ornamental Sign

Ornamentation in *gamad* songs is twisted and twisted. *Cengkok* serves as a vibration (sound vibrating technique), where the singer is given the freedom to use his vocal technique well and maximally so that the song that is sung can invite joy and admiration for the audience who witnessed it. While garland is an ornamental sign used to beautify the song's melody, it is by vibrating sound. The sound that is meant here is the sound of a musical instrument played where the technique is almost the same as the triller technique.

D. Langgam and Dancing

In the presentation of *gamad* songs there are two forms of tempo which are usually played in *gamad* music performances. One of the tempos found in gamelan music can be seen through the style and jog. In the performance of *gamad* music, *langgam* is a type of song using slow tempo.

E. Poetry Form Gamad Song Lyrics

Poetry or song lyrics used in *gamad* songs are metaphorical rhymes. The point is that a *gamad* singer must be able to create a rhythm spontaneously. This means it requires carefulness and creativity in stringing words. A singer must be able to make rhymes spontaneously when he sings. If the singer consists of two or more people, there will be a reply between the singers.

F. Techniques Gamad Music Games

The form of *gamad* music performance in staging is by presenting *Minangkabau* (Padang dialect) vocals accompanied by violin instruments, accordions, guitars and drums. The lyrics of the song contain free rhymes related to fate, relationships, natural beauty and then in parallel the melody is followed by violinists and accordions.

The instrument is basically aims to accompany solo vowels or often referred to as accompaniment which serves as a supporter of the main melodic presenter or vocal *solis*. *Gamad* players in general are as follows:

- Singer
- Violinist
- Accordion player
- Guitar player
- Bass player
- Saxophone player.
- Tambour

To arrange *gamad* music, there are several components of music that must be considered. Technically, musical components in *gamad* music consist of:

- 1) *Figure*: Figure is the smallest part of music that forms the basis of a musical composition. A figure or pattern is a short sentence in a repetitive musical composition as an easily recognizable [5].

2) *Rhythm*: Rhythm is a time element that is related to the strains, a period that takes place regularly from the first count [6].

3) *Motive*: Motive is an element which consists of a number of tones that are united with an idea, repeated and processed as the smallest elements of musical work [7].

4) *Harmony*: Harmony is a musical element based on a series of tones vertically forming chords [5]. Harmony in this composition uses the system triad (compilation of chords based on the interval interval).

5) *Kontrapung*: *Kontrapung* is a composition of music in the style of muttering or in the direction of a melody in opposite directions based on the main song known as *cantus firmus* or *contofermo* [5].

6) *Melody*: Melody is a series of interrelated tones that usually vary in low height and length in short notes with a number of elements namely rhythm, dimensions, level of note (register) and directors [6].

7) *Theme*: Themes are musical ideas as the main element to be conveyed in composition [6].

8) *Texture*: Texture is one feature that can recognize a particular genre or style of music. In this song the development of motifs became the main characteristic, the motives were developed and processed with repetition, sequencing, augmentation and diminished techniques.

For the rhythm of this song cannot be separated from the pieces of dancing motifs in *gamad* music, the motif is used as a musical idea and support arrangement, both for melodic areas, chords and accompaniment.

IV. CONCLUSION

Gamad music is consists of vocals and instruments. The vowels become the main melody in the show. Some musical instruments used to support these vocals, including violins, accordions, guitars, bass, drums, tambourines and so on. Although this music has become the traditional music of the people of Padang City, the musical instruments used in the *gamad* performances come from the western culture carried by the Portuguese, while the drum musical instrument is from India (Keling).

Gamad music in its history is music that accommodates various ethnicities in the city of Padang. At first the gamelan was not only played by *Minang* and *Nias* people, but also played by Indians (Keling) who lived in Padang City. The skill of Indians (Rivets) in playing of drums, makes them take part in the *gamad* group. Adjustment of Portuguese-style music with local conditions, including *Minang*-language poems, makes *gamad* music has its own characteristics.

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