

## Musical Composition “Manggaro Yuk” Representation of “Manggaro” Cultural Activities in Minangkabau

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### ABSTRACT

The musical composition "Manggaro Yuk" is inspired by the "manggaro" cultural activities of the farming community of Padang Panjang city. The musical composition uses traditional Minangkabau music idioms such as *talempong pacik*, *gandang tambua*, typical Minangkabau *dendang* (vocals), and bamboo and cans filled with gravel, then adapted to the dialect and culture of the people of Tanah Datar Regency and Padang Panjang City. This work was displayed at the final lesson of the Central Ministry of Education, Culture and Research and Technology's Movement for Artists Entering Schools (GSMS) program together with the Padang Panjang City Education and Culture Office in 2023 by 20 (twenty) students of Hikmah Middle School in Padang Panjang City. Qualitative methods are used for data collection, reflection, observation, and interviews. The work is carried out in four stages, namely: preparation, incubation (contemplation or incubation), lighting, and verification. The work "Manggaro Yuk" is divided into three parts which are the author's representation of the problems and phenomena experienced by farmers in Minangkabau expressed through Minangkabau instruments and non-conventional instruments.

**Keywords:** *Manggaro, Musics Composition, Minangkabau*

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### INTRODUCTION

Witrianto and Arfinal (2018) said that farming in rice fields has been the most basic and important farming business for farmers in Minangkabau (West Sumatra) for several centuries. The Minangkabau farming community competes with each other in cultivating their rice fields in order to achieve good and maximum results. One of the series of processes in cultivating rice fields is the activity of *manggaro* or driving away pests that disturb rice that has turned yellow or "ripe". The pests in question are: rice-eating birds, rats, pigs and grasshoppers. *Manggaro* is done so that farmers can get maximum results or a satisfactory harvest. The people of Padang Panjang City and Tanah Datar Regency also participate in preserving manggaro activities, although currently many are using nets to ward off these annoying pests. However, using nets is quite expensive and is felt to be less effective because nets can only prevent birds, while pigs and rats can easily enter and even

destroy the net. Therefore, *manggaro* activities are still carried out by the community to minimize attacks by nuisance pests.

Furthermore, various types of birds came to the yellowed rice to look for food, making the farmers anxious. Muhammad Yusril Hardiansyah stated that birds are one of the main enemies for farmers which can reduce crop production and reduce crop yields. Bird pests can eat an average of 5 grams of rice a day (Muhammad Yusril Ardiansyah, 2020: see also Salsabila 1991), so farmers are trying everything to repel or discourage these birds from eating their rice. *Manggaro* activities have several stages and consider the right time to carry them out. Several stages or processes that must be gone through are making a scarecrow, making sounds from cans filled with gravel, or using zinc which is placed in the upstream water of the rice fields or in certain places that are usually most frequently visited by birds, as well as in areas where the rice fields are located. It has turned yellow among the other rice paddies, and so on.

The right time to carry out *manggaro* activities is in the morning and evening or during shady weather (the sun is not shining brightly) as written by Muhammad Yusril Ardiansyah: "(Bird) attacks occur during shady weather conditions and birds attack in groups" (Muhammad Yusril Ardiansyah, 2020: see also Zidayah, 2011). The flock of birds that eat rice during shady weather do not pay attention or even care about all the various forms of scarecrows made by the farmers. Therefore, like it or not, farmers have to take a look at the condition of the rice fields and sound the equipment that has been installed in their fields so that the birds can go and look for food in other places.

The anxiety felt by the farmers and the efforts made in *manggaro* activities inspired the author to express it into a musical work entitled "Manggaro Yuk". There are many essences or meanings presented in this work, including inviting the younger generation to learn about *manggaro* culture, even though they will not carry out *manggaro* activities, at least they can know the causes and stages that exist in this Indonesian cultural activity. Considering that Indonesia is an agricultural country, knowledge about agriculture must be instilled in society, especially in the younger generation. Apart from that, the author presents the use of non-traditional sounds or musical instruments such as bamboo, cans filled with pebbles as reinforcement for the ideas of the themes that are worked on and processed through music using the themes of singing (*dendang*) and percussion that developed in Minangkabau. This 12-minute work was able to be realized because there was enough practice time and the enthusiasm and seriousness of the Hikmah Padang Panjang Middle School students in realizing the work "Manggaro Yuk".

One of the works that became a reference for composing this musical work was the dance work "Manggaro" created by Syofyani Yusaf. The dance work "Manggaro" inspired the Minangkabau dance choreographer and was presented in the form of dynamic movements and worked on according to Syofyani Rahman's character (Utami, et al. 2019). The next work that became a hit was the musical piece "Ombyokan" by Agung Sriyanto (2016), which was inspired by the phenomenon of the sound of cans arranged using strings by farmers in rice fields, made using used bamboo and *blek* (large cans) and using a set of gamelan ageng, namely: kenong, kempul, and gong. So it can be ascertained that there is

no plagiarism between the dance work "Manggaro", the musical work "Ombyokan" and the work "Manggaro Yuk", both in terms of the musical composition and the idea for the composition.

The work "Manggaro Yuk" is divided into three parts. The first part depicts the hustle and bustle of the farming community and the condition of the rice fields or rice fields which have not been attacked by nuisance pests, which is depicted using the Pariaman *gandang tambua* percussion, followed by the *talempong pacik* ensemble. In the second part, there is a description of the atmosphere of rice being attacked by pests and the efforts made by farmers to eradicate pests such as birds, pigs, rats which are depicted using Minangkabau singing vocals (*dendang*) using texts related to *manggaro* activities. The third part describes the *euphoric* atmosphere of farmers who are happy and happy because they can protect their rice fields from pests and their happiness in waiting for the next activity, namely the process of harvesting rice fields, better known as *manyabik*. This third part uses a Minangkabau percussion theme which is created using bamboo, cans filled with pebbles and Pariaman *gandang tambua*.

## METHOD

The realization of this work and writing of this article used qualitative methods. Data collection, observation and interviews are important steps to realize the work "Manggaro Yuk". As Mirnawati wrote in her article, "In qualitative research, the author tries to explore the meaning and tries to understand the phenomenon or event where the author is directly present and involved with the background being researched contextually and comprehensively" (Mirnawati & Asril, 2023: see also Yusuf, 2022). Data collection can be done by looking for references related to the development of *manggaro* activities today.

Observations were made by conducting research on several problems or obstacles encountered by farmers in the field and the efforts made to anticipate them. Specifically carried out for farmers whose rice is turning yellow and the steps or tips that have been implemented so far in Padang Panjang City. Farmers generally face the same problems regarding dealing with nuisance pests and the solutions offered are almost the same, namely the use of scarecrows or sounds used to ward off these pests. Apart from that, they also have to carry out *manggaro* activities continuously, some even spend the night in the rice fields to ward off or wait out other pests such as pigs or rats which can attack massively at any time.

In composing music, the author uses Graham Wallas' theory of creativity which consists of four stages, namely: preparation, incubation (contemplation or incubation), explanation, and verification (Mirnawati & Asril, 2023; see also Tika, 2023). Preparation is the process of collecting data and information in the field, then translating and pouring it into musical language. Incubation is the process of contemplating ideas and themes that will be realized in a musical work. Enlightenment is the stage where the writer gets inspiration that can translate the form of music (rhythm, tone, melody and chord progression) which originates from *Manggaro's* ideas. In the final stage, verification is a

stage where the writer expresses the inspiration found through traditional Minangkabau and non-traditional musical instruments such as bamboo or cans filled with pebbles.

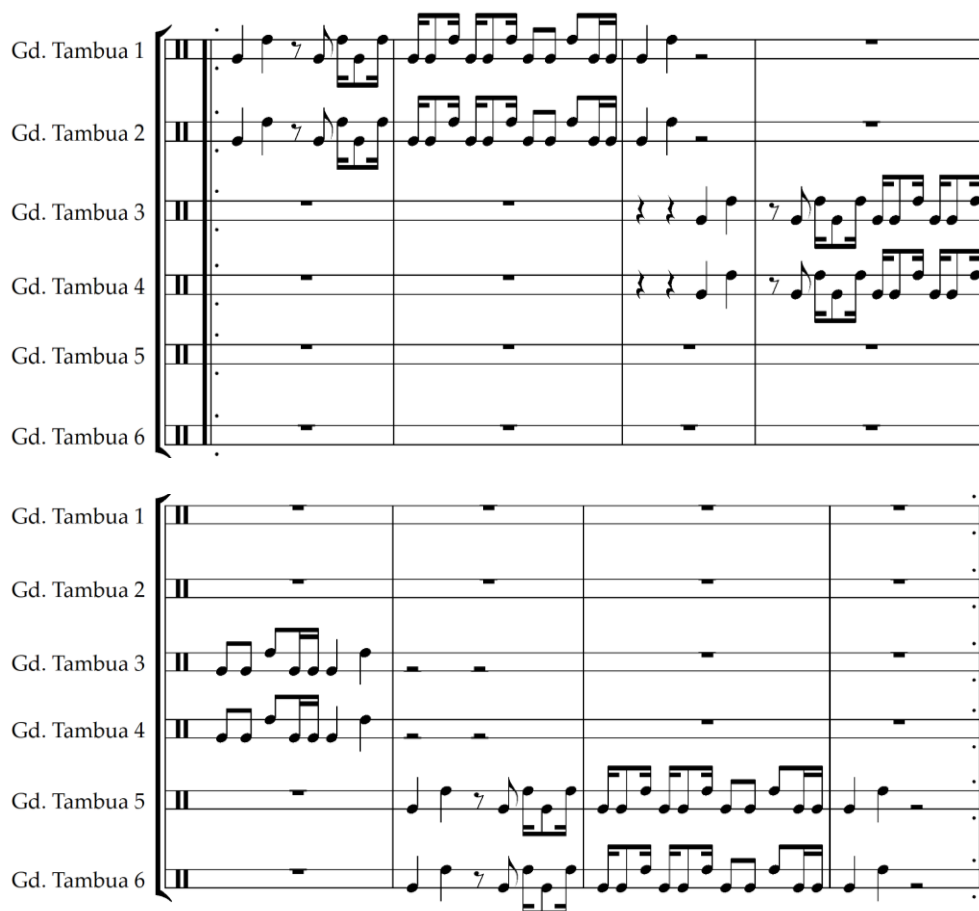
In realizing the musical composition "Manggaro Yuk", the author together with the artist's assistant (teacher for Arts and Culture at SMP Hikmah Padang Panjang) carried out step by step in accordance with those directed by the Technical Instructions from the Ministry of Education and Culture together with the Padangpanjang City Education and Culture Office. These directions include efforts to ensure that at least 20 students are involved in the 2023 School Entry Artists Movement (GSMS) activities. The author carried out a selection together with the artist's assistant to select and screen several students who had potential and musical talent. Next, the author considers the selection of instruments used along with the students who are suitable for playing those instruments.

Bambang Sunarto (2013: 34) states: ". . . at the knowledge-pragmatic level, important knowledge in creating art is the process and product of choosing a medium, choosing a set of rules for using the medium, and choosing values that determine what is appropriate to publish and share with the public through expression through the medium." The choice of instrument (medium) is carried out through careful consideration and selection so that it can represent the author's ideas. The author chose the instruments *gandang tambua* Pariaman, drum tambourine (*rapai* Pariaman), *talempong pacik*, bamboo, tin and the use of Minangkabau vocals or *dendang*.

## **FINDING AND DISCUSSION**

### **RESEARCH RESULT**

The musical work "Manggaro Yuk" is divided into three parts which describe each stage and atmosphere contained in the "manggaro" activity. When the issue of form and content of works is discussed, these two things are like two faces of one coin, which cannot be separated from each other (Sunarto, 2013: 53: see also Humardani, 1982: 11-12). In the first part the author tries to represent the bustling atmosphere of the farming community carrying out their activities. The depiction of this atmosphere focuses more on depicting peaceful rice fields and the absence of pests disturbing the rice which has started to fill (ripe/mature milk) and pests generally don't like this type of rice. This part of the work begins with the use of the *gandang tambua* instrument played by six students divided into three groups. As a marker for the beginning of the work, the emerging technique was also considered by positioning two drum players on the performance stage, while two players were on the right side of the stage and two other players were on the left side of the stage. After several rhythm patterns are played in a "question and answer" manner, the other four players enter the stage while playing the beat patterns and then occupy the positions provided (see figure 1).



**Figure 1.** The call and response rhythm of *Gandang Tambua*

The author presents this emergent technique as a form of understanding by the creator of the hustle and bustle of farmers in carrying out their rice field activities. Rice fields are generally also surrounded by fields of other farmers whose rice fields tend to be close together, only a few days or weeks apart. Of course they will experience the same problems or obstacles, such as: water that does not flow smoothly from one rice field to another, problems in dealing with snail pests when rice or their seeds have just been planted, and so on. Then the *gandang tambua* players play the development rhythm (see Figure 2) as a form of development illustration of the hustle and bustle of the rice fields and farming activities in the fields before the presence of pests. After picture pattern 2 was played, all the players cheered "eeehaaa" as a representation of their enjoyment in carrying out the activity and an expression of letting go of fatigue.

The image displays a musical score for six Gandang Tambua instruments, labeled Gd. Tambua 1 through Gd. Tambua 6. The score is organized into four systems of music, each starting with a measure number: 9, 12, 15, and 19. Each system contains six staves, one for each instrument. The notation consists of rhythmic patterns represented by vertical stems and horizontal lines, indicating the timing and sequence of notes for each instrument. The patterns are consistent across all six instruments in each system, representing a unison rhythm. The first system (measures 9-12) shows a sequence of notes with varying durations. The second system (measures 12-15) continues this pattern with more complex rhythmic groupings. The third system (measures 15-19) shows further development of the rhythm, including some notes with flags. The fourth system (measures 19-22) concludes the pattern with notes that end in a final cadence-like shape.

**Figure 2.** *Gandang Tambua* unison rhythm pattern.

Next, the work "Manggara Yuk" continues with the playing of tambourine drums (*rapa'i* Pariaman) playing rhythmic patterns as a development of the music. Pariaman *rapa'i* players enter from the stage to the right of the audience as many as five players using dance moves by female students who adapt to the rhythm pattern being played (see figure 3). The Pariaman *rapa'i* rhythm pattern game is played twice and ends with cheers from all the players with the lyrics "nan lah tarang" (which is already clear), as an expression that in their agricultural activities or rice field processing they have started to show results (the rice is already appears or has started to contain even though it is only mature milk). All the Pariaman *rapa'i* players stand to the left of the *gandang tambua* player and prepare to play a call and response rhythm with the *gandang tambua* plays.



**Figure 3.** Rhythm patterns played by Pariaman *rapa'i*

In the next part, the *gandang tambua* plays a new rhythm pattern, followed by playing *talempong pacik* with the song "cak dindin" and other arrangements are made (see figure 4), because the *talempong pacik* used are eight pieces using the original tone of the *talempong pacik* art itself, namely one of *talempong anak* using the fifth note (sol), two of *talempong dasar* with first notes (do) and third (mi), two of *talempong paningkah* with notes second (re) and fourth (fa). The author also added a fifth note (so that the *talempong anak* is played with two *talempongs*), tone one octave high (high do) and a sixth note that is raised half (the "le" note). This is the author's representation of the many alternative developments that occur today regarding *manggara* activities.

The image displays two systems of musical notation for the Talempong Pacik melody "cak dindin". Each system consists of six staves, labeled from top to bottom as Talempong Anak 1, Talempong Anak 2, Talempong Anak 3, Talempong Anak 4, Talempong Dasar, and Talempong Paningkah. The notation is written in treble clef with a key signature of one flat (B-flat). The first system shows the initial two measures of the piece, while the second system shows the next two measures. The Talempong Anak parts feature various rhythmic patterns, including eighth and sixteenth notes, while the Talempong Dasar and Paningkah parts provide a steady, rhythmic accompaniment.

**Figure 4.** *Talempong Pacik* melody namely "cak dindin".



**Figure 5.** *Talempong Pacik* plays of first part.

The whole playing of *gandang tambua* is stopped by the rhythmic pattern of *tasa* (sound colors similar with drum snare). *Tasa* plays the filling rhythm in *the talempong pacik* melody for a few moments and the *tasa* player once again gives the code to stop to all the instruments by playing the same rhythm pattern as the previous rhythm pattern. This is the author's representation of the alert attitude of farmers in facing obstacles that will arise in the future. One of these obstacles is the emergence of nuisance pests that will eat farmers' rice that has already shown its grains. The *tasa* playing, which is the final play of all the *talempong pacik* instruments, represents the final choice or decision that farmers must make in facing pests that are ready to eat their rice, according to what Asril (2015) wrote in his article that *tasa* can stimulate emotional stimulation and enthusiasm in the game of the *gandang tambua* ensemble.

In the second part of the musical work "Manggaro Yuk" describes the problems faced by rice farmers, namely the emergence of pests that disturb the rice fields such as birds, rats, pigs, grasshoppers, etc., to eat their rice. When rice turns "yellow", it is a food that birds and mice really like. The second part of this musical work was created using vocals based on two main melodies and using vocal texts found in Minangkabau regional dances with the *manggaro* theme which had been worked on by previous choreographers. The author interprets the use of this vocal text to mean that *manggaro* activities are a legacy of the traditions of farmers' ancestors who used to make efforts that are almost the same as those that are developing today. However, the author emphasizes that the vocal melodies sung are very different from the vocal melodies found in musical compositions in these regional dances.

## DISCUSSION

The notes used in the production of vocal melodies are predominantly harmonic minor tones and the work is separated from the thematics of Minangkabau songs, but still uses Minang language poetry. The following is the text that the author took from the previous "Manggaro" dance music and sung by male players (male students who have dominant bass voices): *nan lah tarang candonyo hari* (which already has the light of day), *nan lah tampak cahyonyo bintang* (which can already see the light of the stars), *nan lah sanang candonyo hati* (those who are happy or happy in the shape of a heart), *lai tampak pulo nan ka parintang* (You could also see what is going on in the game). Next, it is answered by vocals sung by female players (female students who have dominant soprano voices): *dima gandang mangucap* (where the drum sounds), *sinan kaki mahantak* (there the foot stomps), *dantiang badantiang, piriang lai piriang, rumah nan gadang* (clinking dishes, the house is *gadoang* (Minangkabau traditional houses). *Oi dunsanak sadonyo, mari kito basamo, manggoro padi, bianyo rancak* (Hi all relatives, let's be together, *manggaro* make paddy would be good), *manggoro padi, bianyo rancak untuak disabik* (*manggoro* of paddy so that it becomes good for shredding or harvesting).



**Figure 6.** Second part of the female vocal melody.

Next, vocals sung in a major tone as a marker for the entry of section three which is punctuated and accompanied by playing with bamboo and cans filled with pebbles (see figure 7). In the third part of the musical work "Manggaro Yuk", the author focuses more on the euphoria of happiness and joy of the farmers after successfully driving away the pests that disturb their rice fields. It is also a representation of the joy of farmers welcoming the arrival of the harvest or in Minangkabau, better known as *manyabik*. One way the author responds to changing parts in this work is by using a vocal melody that contrasts with the vocals sung in the previous part.

The vocals in the third section are sung by women in a low major tone (at the beginning) and a high tone (in the middle) with the text verses sung as follows: *Masak padi, masalah padi rang Andaleh, urang Andaleh* (ripe the rice, ripen the rice, Andaleh people). The text verses on female high notes are: : *masak padi, nan masak yolah padi* (ripe rice, rice will ripen), *padi nan kamasak tolonglah kito jago* (Please take care of the rice that is about to ripen). This vocal was produced using tones that are familiar to children's ears as a depiction of the world of students and students who perform the musical composition "Manggaro Yuk" who are still young and teenagers. This speech also appeals to farmers in particular and the Minang community in general to know about *manggaro* cultural activities in Minangkabau and other areas in the Nusantara. This vocal composition is played twice in repetition with high voice processing from the female player and low voice (bass) from the male player, and use body movement patterns and head movements that match the rhythm of the vocals being played. Between repetitions of these vowels, a rhythm is played according to figure 9 with bamboo and a can filled with pebbles.



**Figure 7.** The rhythm played by bamboo and a can filled with gravel.

At the end of the vocals repetition *masak padi, masalah padi* sung by all male and female players, all the female players occupy the *gandang tambua* instrument in the middle of the stage while the male players go off stage. Seven female students continue to sing the song above while preparing *panokok* or *gandang tambua* sticks to play the final rhythm of this compositions. The prominence of female performers in the musical work "Manggoro Yuk" also interprets that in agricultural activities, especially *manggaro*, women have a very important role compared to men, because those who do *manggaro* are generally female farmers. Based on information from sources, seven out of ten farmers who do *manggaro* are women because this *manggaro* activity only focuses on repelling nuisance pests, especially in the morning and evening. Male farmers spend the night in huts waiting for rice.

Next at the end of the compositions "Manggaro Yuk", female students play rhythmic patterns that seem firm, has accents and beats that are difficult for common music listeners to predict because it was worked on using polymeter. The words "*sabik, sabik, sabik, sabik, . . .*" follow the rhythm pattern being played and work on it with expressions that match the rhythm being played. Indeed, the female players' "energetic" expressions presented in rhythm and vocals require quite a lot of concentration and practice during the process. Asril, et al. (2019) quotes Goffman's statement that emotions, aesthetics and behavior when playing *gandang tasa* can be realized when done continuously (practice process) both consciously and unconsciously. Then the behavior, emotions and aesthetics can be adjusted according to the needs of the performance (watched by other people). The vocals melody "*sabik, sabik, sabik, . . .*" which is played with the *Gandang Tambua* rhythm, is the author's interpretation of the next stages that farmers will go through to harvest rice.



**Figure 8.** Female players playing the third part of *gandang tambua*.

## CONCLUSION

The compositions "Manggaro Yuk" was processed for two months (August to September 2023) at the Hikmah Middle School in Padangpanjang and performed at the Boestanoel Arifin Adam ISI Padangpanjang Auditorium, at the Final Learning Presentation activity of the Movement of Artists Entering Schools (GSMS) program from the national Ministry of Education, Culture, Research and Technology (Kemendikbudristek) together with the Padang Panjang City Education and Culture on October 7 2023 is a musical work

that represents *manggaro* cultural activities which are generally known in Minangkabau, including the people of Padang Panjang City. There is so much essence and meaning that the author presents in this twelve minute compositions, among them is the reintroduction of *manggaro* activities to the community, especially the younger generation, about the efforts that previous farmers had to go through to get maximum rice yields amidst pests that disturb rice plants such as: pigs, birds, rats, grasshoppers, and so forth. The author feels that the young generation today generally does not care about agricultural issues because they feel that this is a waste of energy and time. Through the compositions "Manggaro Yuk" we could provide stimulants to other young generations to be able to understand, love and pass on the culture that was pioneered by our predecessors. The younger generation must know and understand agricultural science, especially those related to rice fields, even though in the end we are not farmers. Hopefully this work can provide experience, knowledge and new knowledge for the next generation, especially for students who become musicians in the work "Manggaro Yuk". Both in understanding rice farming activities and understanding related to the science of music that the author has taught.

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