



Gondang Oguang Art: Historical Value, Function and Cultural Identity

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Abstract

This study aims to reveal: 1) The historical value of Gondang Oguang art in Koto Intan village, Rokan Hulu Regency, 2) The position of Gondang Oguang art in the context of the Manjalang Niniak Mamak traditional ceremony, and 3) The identity of Gondang Oguang art for the people of Koto Intan village, Rokan Regency upstream. This research is a qualitative descriptive study using ethnographic and ethnomusicological methods which cover two aspects, namely textual and contextual, the textual is the Gondang Oguang art and the contextual is the Manjalang Niniak Mamak ceremony, this method is used as a reference to find the historical value contained in the Gondang Oguang art. as well as the functions contained in the Gondang Oguang art. Data analysis in this study includes data presentation, data reduction, and drawing conclusions or interpretations. The results of this study are as follows. (1) Gondang Oguang art has historical value contained in it, this history includes the history of Gondang Oguang art which is a combination of two different cultures, namely Malay and Minang culture, and in the show, each song that is played has its own story and historical background behind it. the song. (2) Gondang Oguang art has a very important position and role in the series of Manjalang Niniak Mamak ceremonies, Gondang Oguang art and the Manjalang Niniak Mamak ceremony are an inseparable unit, if the Gondang Oguang art is not played in a series of ceremonies then the ceremony cannot be carried out. (3) Cultural identity, Gondang Oguang art is presented by the community as a culture that is already attached to the Koto Intan village community, Rokan Hulu Regency, this is strengthened by the presence of Gondang Oguang art in various formal and traditional ceremonies, one of which is the Manjalang Niniak Mamak ceremony. In the context of the Manjalang Niniak Mamak ceremony, there are several functions of the Gondang Oguang art, including (a) function as a means of ritual, (b) function as communication, (c) function as a symbol, (d) function as validation of social institutions, (d) function as integration society, (e) Function as Entertainment.

Keywords: *Traditional Music; Gondang Oguang; Historical Value; Identity*

Introduction

Culture is a complex whole including knowledge, beliefs, arts, morals, laws, all skills, and habits acquired by humans as members of society. (Soekanto, 1969: 129). Culture functions to regulate behavior and all human activities through the values and social norms that apply in their society. Koentjaraningrat divides culture into 3 forms, including culture as a system of ideas, objects of human work, and culture as a social system. In a social context, the three forms of culture described above have functions that are closely related to culture and customs that play a role in regulating and directing

humans to form an environment and a more dynamic pattern of life that affects patterns of human action and thinking. Culture itself can also be an identity of a community group, one form of group identity is an art, a group is a social unit born from the activities of a number of individuals who intentionally and collectively share the same attributes or values in order to distinguish themselves from other individuals (Hogg, 2011: 111).

Koto Intan is one of the villages located in the administrative area of Kunto Darussalam District, Rokan Hulu Regency, Riau Province. Koto Intan is one of the villages that is currently starting to develop, both in the agricultural, oil palm plantation and business sectors. Koto Intan village is traversed by the Rokan river, and the majority of Koto Intan people work as farmers of oil palm plantations, rubber and fishermen, from the results of this natural resource sector the people of Koto Intan can live life from the economic sector.

Negeri Seribu Suluk is the nickname of Rokan Hulu Regency where this area highly upholds the values of Islamic religious rules, Suluk is an activity that can be interpreted as a process of approaching oneself to God, this activity is carried out in surau for one or two weeks, during the implementation of suluk, all worldly activities must be abandoned and only focus on the goal of worship such as prayer and dhikr. Most of the Rokan Hulu population, especially Koto Intan village, Kunto Darussalam sub-district, embraces the creed of Islam and is guided by the teachings of the Malay tribe. Malay customs in carrying out their daily activities still uphold traditional customs which until today are still preserved by the people who live in that environment, the form of traditional customs is such as Belimau, Bakoba, and the Manjalang Niniak Mamak ceremony.

Manjalang Niniak Mamak is a form of traditional ceremony of the Rokan Malay community in Koto Intan village, the word Manjalang means to come/visit and Niniak Mamak is a title of call to the tribal chief who leads a tribe in an area. Each tribe in Koto Intan village has its own tribal name, including Nagho, Bujang So, Melayu Tengah, Lenang, Domo, Ajo Ajo, Rang Kayo Bosa, Rang Kayo Mudo, Paduko Bosa. The tribe is led by a tribal chief and deputy chief who also has a title in each tribe, for example the Rang Kayo Mudo tribe is led by Niniak Mamak who is given the title Niniak Mamak Pucuk and the deputy tribal leader also has the title Niniak Mamak Tungkek, from all of these tribal groups, there is one Niniak Mamak who leads all tribal groups in Koto Intan village and the Niniak Mamak is called Datuak Bendaharo. The Manjalang Niniak Mamak ceremony is held on Eid al-Fitr, or precisely in the month of Shawwal which is held in the courtyard of the Koto Intan Grand Mosque.

The Manjalang Niniak Mamak ceremony is held as a place to stay in touch, or known as halal bi halal syawalan which is attended by all people in Koto Intan village. The series of Manjalang Niniak Mamak ceremonies begins with the process of forgiving each other in their respective tribal groups, where this gathering process is the beginning of a series of Manjalang Niniak Mamak traditional ceremonies held on the second day of Shawwal or precisely the second day of Eid al-Fitr, this is because at the time of Eid the whole family can gather together to stay in touch, the initial series of ceremonies is held at the residence of one of the tribal groups in Koto Intan village. The next event is the core event of the Manjalang Niniak Mamak ceremony, namely the Niniak Mamak parade which is held on the third day of Shawwal, where Niniak Mamak, religious leaders, village heads and the entire Koto Intan village community walk around the Koto Intan village which starts from the Koto Intan Raya mosque and also ends at the same mosque, In the implementation of the procession, all the people who follow the series chant dhikr and are accompanied by the sound of gongs, chanting dhikr aims to pray for the village so that in the future there will be no disasters or calamities that hit the village of Koto Intan.

Gondang Oguang is a traditional art in the form of a musical ensemble originating from Rokan Hulu district. At this time the art of Gondang Oguang is not only played during the Manjalang Niniak Mamak ceremony, this art is also performed at certain events such as circumcision and or Berolek. The instruments used in the Gondang Oguang ensemble consist of Gondang, Calempong and Oguang. Gondang Oguang comes from the word Gondang which means drum, and Oguang which means the hum

of the sound of the gong, the Gondang used is long and has two sides of the membrane, the Oguang used basically has the same thing as the gongs in other regions, namely berpencu, and the gong is hung on a wood called Rancak. The Calempong instrument itself consists of six Calempong pieces played by two people, the names commonly called for the two players are Poningkah and Polalu.

Poningkah functions as a player who plays basic patterns / rhythmic patterns and Polalu functions as a melody carrier and the technique he plays is the interlocking technique. In the beginning, the art of Gondang Oguang was only played during certain ceremonies in the Rokan kingdom era such as Berolek Godang and this ensemble instrument initially only consisted of Gambang, Gondang and Gong. The Gambang instrument is an instrument made of wood and the Gambang also acts as the main melody in the Gondang Oguang ensemble, the change of instruments in the Gondang Oguang art ensemble occurred during the Berolek Godang ceremony, where at that time the Pagaruyung kingdom from West Sumatra came to the Rokan kingdom to participate in the ceremony and the Pagaruyung kingdom gave a gift in the form of a Talempong instrument to the Rokan kingdom. Starting from the gift, the instrument is still played until now, but the mention of the Talempong instrument was also changed by the kingdom to Calempong, in the Manjalang Niniak Mamak ceremony there are several songs played instrumentally where the melody of the song is played by the Calempong instrument, as for each song has a meaning related to the series of processes of the Manjalang Niniak Mamak ceremony, one of which is the Tigo Beronti song which is played when the Niniak Mamak and all ceremony participants arrive at the ceremony location, which this song was also played during the Rokan royal era when the kings came to the Rokan palace. The song Tigo Beronti has the meaning of three stops, this song tells the story when the prospective king and his two brothers who stopped for a moment in front of the Rokan palace when they were about to go up to the Rokan palace.

The author's interest in writing this title is due to the fact that the art of Gondang Oguang has a very important position in the implementation of various traditional ceremonies such as Berolek, Circumcision and Manjalang Niniak Mamak ceremonies. Every Manjalang Niniak Mamak ceremony, the art of Gondang Oguang will always be played to welcome the arrival of Niniak Mamak and the sheikh / caliph at the location of the ceremony. Gondang Oguang is played as a form of respect for the arrival of someone who is considered important in a ceremonial activity, where the welcoming process using the Gondang Oguang art has been carried out since the days of the Rokan kingdom and this art is also performed as a form of existence or existence and as an identity of the Rokan Hulu community which until now is still preserved by the district government by playing this art in welcoming executive or legislative guests visiting Rokan Hulu district.

Research Methods

This study is a study that uses qualitative methods, this study uses qualitative methods to collect data descriptively, the information collected includes images, symbols, words, and text, so that the study findings can include fragments of data that are able to provide an overview of the presentation of the report (Kaelan, 2012: 13). In the research process, the researcher here is the main instrument (researcher as key instrument), the researcher works independently in conducting the observation process by collecting interview data and documentation without the help of others (Creswell, 2021: 248). The approach used is an ethnomusicological approach which contains 2 elements, namely contextual and textual, as explained by Shin Nakagawa (2000: 6) that ethnomusicology contains 2 elements of discourse, namely textual and contextual, where in this case textual is a contextual and acoustic event, namely the situation created by the music activist group. The ethnomusicological approach uses text with context analysis or correlates context with text, for example in this study the text is the art of Gondang Oguang and the context is the Manjalang Niniak Mamak ceremony. this is also confirmed by Bruno Nettl that to know and understand a text (music) is to know the cultural context in an area environment (Nettl, 2000: 263).

Discussion and Results

A. Historical Value of Gondang Oguang Art

Rokan Hulu Regency is one of the districts in Riau Province, geographically Rokan Hulu Regency is directly adjacent to two provinces including on the north bordering North Sumatra Province, and on the west bordering West Sumatra Province, the capital of Rokan Hulu Regency is Pasir Pangaraian. Rokan Hulu Regency or commonly nicknamed Nogori Seribu Suluak was established on October 12, 1999 based on Law number 53 of 1999. In living their daily lives, the Rokan Hulu Malay community communicates using the Rokan Malay language, where the language used has similarities with the Minang language, this is due to the geographical location adjacent to the province of West Sumatra, so that there is cultural acculturation between the Minang and Malay tribes both in terms of language and art. Gondang Oguang is one of the traditional musical arts in the form of an ensemble found in Rokan Hulu Regency, this ensemble is a combination of several percussion instruments consisting of Oguang (gong), Calempong and a pair of Gondang which has two sides of the membrane (Rokan Hulu Tourism Office, 2007: 1). The Calempong instrument itself is played by two people who are nicknamed Poningkah and Polalu, where Poningkah acts as a player who plays basic patterns / rhythmic patterns while Polalu acts as a carrier of song melodies. The mention of the name of this art differs in each region of Rokan Hulu Regency, in the village of Koto Intan this art is called Gondang Oguang and in the capital city of Rokan Hulu regency, Pasir Pangaraian city this art is called Gondang Barogong, although different in terms of name, but the instruments used remain the same.

At the beginning of its history, this art developed during the Rokan kingdom which was located on the banks of the Rokan river. The Rokan kingdom itself was established in 1340 founded by Sutan Seri Alam, which has a very close relationship with the Pagaruyung kingdom in West Sumatra. At that time the art of Gondang Oguang was originally played in various traditional ceremonies such as Berolek Godang, Manjalang Niniak Mamak, and the coronation ceremony of Rokan kings, the instruments used in the Gondang Oguang art performance were originally Gambang, Gondang, and Oguang. Based on the history written on a copy of the Rokan royal exposure curaian read back by Mr. Safarudin as the performer of the Gondang Oguang art that when the Rokan kingdom held the Berolek Godang ceremony, the Rokan kingdom invited several kingdoms and one of them was the kingdom of Pagaruyung and when the kingdom performed the Berolek Godang ceremony, the Pagaruyung kingdom gave a gift to the Rokan kingdom, the gift was in the form of Talempong which is a traditional musical instrument from Minangkabau land. The gift of the Pagaruyung kingdom was accepted by the Rokan kingdom and to appreciate the gift the kingdom included Talempong in the Gondang Oguang ensemble, where the tones found in Talempong were adjusted to the tones found in the xylophone and the Rokan kingdom also changed the mention of Talempong to Calempong, where the mention of the Calempong instrument still survives today.

The Rokan Kingdom itself began its history in 1340 in the luhak Rokan IV Koto area. During the establishment of the Rokan kingdom, there were 15 kings who led the Rokan kingdom, including:

1. Sutan Seri Alam (1340-1381)
2. Tengku Rajo Rokan (1381-1454)
3. Tengku Sutan Panglimo Dalam (1454-1519)
4. Tengku Sutan Sepedas Padi (1519-1572)
5. Tengku Sutan Gementar Alam (1572-1603)
6. Sakti Mahyudin, the first king of the Pagaruyung kingdom (1603-1645)
7. Yang dipertuan Sakti Lahit (1645-1704)
8. Tengku Sutan Rokan (1704-1739)
9. Yang dipertuan Sakti Solo (1739-1805)
10. Andiko yang Berompek (1805-1817)
11. Dayung Datuak Mahudum (1817-1837)

12. Yang dipertuan Sakti Ahmad (1837-1856)
13. Yang dipertuan Sakti Husin (1856-1880)
14. Tengku Sutan Zainal (1880-1903)
15. Yang dipertuan Sakti Ibrahim (1903-1942)

In 1942, the Rokan kingdom collapsed due to the entry of Japanese colonization in the land of Luhak Rokan. Yang dipertuan Sakti Ibrahim was arrested by the Japanese invaders and exiled to the Pekanbaru area, automatically the Rokan kingdom was occupied by the Japanese from 1942 until Indonesia's independence in 1945. After Indonesia's independence, the territory of the Rokan kingdom became a sub-district called Rokan IV Koto, in charge of 8 villages, as for the villages are.

1. Rokan
2. Pandalian
3. Tanjung Medan
4. Lubuk Bendahara
5. Lubuk Bendahara Timur
6. Cipang Kiri Hulu
7. Cipang Kiri Hilir
8. Cipang Kanan

The art of Gondang Oguang basically within the scope of the Rokan Hulu district has nothing specific, be it the basic tone on Calempung and also the songs played are songs that have been preserved by generations by their ancestors (Rokan Hulu Tourism Office 2007: 2). Gondang Oguang is currently played in various events such as weddings or commonly called Berolek, Balimau, Manjalang Niniak Mamak ceremonies and also in welcoming important guests visiting Rokan Hulu Regency. In its presentation, the art of Gondang Oguang plays songs that are presented in instrumental form or there are no poems / lyrics in the song. the song played on Gondang Oguang was created from stories and events that occurred during the Rokan kingdom era. as for the song is as follows.

1. Senayuang song, tells the story of the king of Rokan when ordering his son to immediately head to the palace, Senayuang literally means a king's order to ask the boy to go to the palace, To the palace Ang Yuang is a sentence used to call the boy. The word Ang means a boy's nickname while Yuang/buyuang is a boy's favorite nickname.
2. Lagu Tigo Lalu, this song tells the story of the coronation process of the king in the Rokan kingdom, when the coronation of the king will be held at the Rokan palace, the prospective king is accompanied by his two older brothers to the palace. Tigo Lalu means three passes, where this song tells the story of the future king and his two older brothers while heading to the palace.
3. Tigo Beronti, this song means three stops, this song tells the story of the future king and his two brothers who stopped for a moment in front of the Rokan palace when he was about to go up to the Rokan palace.
4. Lagu Nanggunai, this song means that the graceful one rises, this song tells when the prospective king is told to go up to the palace to coronate as king.
5. Lagu Kakak Timbang Baju, this song tells the story of the prospective king who will be fitted with clothes for the coronation ceremony as king, but the clothes do not fit or do not fit the prospective king, and the older brother of the prospective king takes the clothes to be repaired.
6. Kubik-Kubik Song, this song is played to call the entire community to come to the palace to witness the coronation of the new king.
7. Lagu Atik Bosa Sekali, this song is played when the whole series of coronation ceremonies are completed, and the family of the work does a prayer together, the song Atik Bosa Sekali means tahlil once.
8. Lagu Atik Bosa Duo Kali, this song tells about the royal family praying together, by inviting kingdoms outside the Rokan area.

B. Manjalang Niniak Mamak Ceremony

The Manjalang Niniak Mamak ceremony is a traditional Rokan Malay ceremony held annually at the beginning of the month of Shawwal or more precisely when Muslims celebrate Eid al-Fitr. This traditional ceremony is carried out as a medium for friendship or mutual forgiveness between Niniak Mamak, religious scholars, the government and the entire community in Koto Intan village, as is known by people who hold Islamic religious beliefs that Eid al-Fitr has a meaning as a return to a person in a state of purity or fitrah.

The word Manjalang /enjolang means visiting or meeting, while Niniak Mamak is a nickname for the tribal chief who leads a tribe. Niniak Mamak for the people of Koto Intan village is a traditional elder who is highly respected by the local community because he is considered an elder and has a very important role in holding customs in Koto Intan village. In carrying out their role as Niniak Mamak, the Niniak Mamak also synergize or cooperate with the religious scholars / Caliphs and the local government. The three elements, namely Niniak Mamak, religious scholars / Caliphs and the government must work together in order to uphold the prevailing customs and norms. The collaboration of the three elements is in accordance with the philosophy held by the Malay Rokan people, namely Adat Bopilin Tigo, Adat Basandi Syarak, Syarak Basandi Kitabullah. The meaning of the sentence Adat Bopilin Tigo is that Niniak Mamak, religious scholars and the government must have one understanding and thought in upholding adat, and Adat Basandi Syarak, Syarak Basandi Kitabullah which means that adat is based on religion, and religion is based on the book of God.

The Manjalang Niniak Mamak ceremony in its implementation has several series in which each series has stages that are interrelated from the beginning to the end of the ceremony and the ceremony is held for two days. The series of Manjalang Niniak Mamak ceremonies include:

1. The Process of Forgiveness

The Malay tribe basically upholds the culture and customs that are inherent in them. Mutual respect among Malay people is shown through speech, manners of dress and social manners. Respecting someone with speech is realized through the use of a low tone of voice, and the use of words or sentences that are appropriate and not offensive (Koentjaraningrat, 2007: 49). The social system of the Rokan Malay tribe, especially the people of Koto Intan village, is to live in groups or tribes, people are required to embrace tribes according to their lineage, as for the tribes found in Koto Intan village, namely Nagho, Bujang So, Malay Tongah, Lenang, Domo, Ajo Ajo, Rang Kayo Bosa, Rang Kayo Mudo, Paduko Bosa. The system has existed since the days of the Rokan kingdom, people live in groups according to the tribes they embrace. This is confirmed by the existence of a well-preserved tribal Pagodangan (gathering) house in the Rokan royal neighborhood. Pagodangan serves as the residence of the tribal chief and a gathering place if there is something that the tribal group wants to discuss and the tribes are Malay, Mandailiang, Bendang, Chaniago, Petopang, Koeti and Piliang.

The Manjalang Niniak Mamak ceremony begins with a process of forgiveness between the community and Niniak Mamak. At this stage the whole community gathers to the Induk Godang residence (Niniak Mamak's house) according to what tribe they hold, in one tribal group there are two Niniak Mamak who lead the tribe and the tribal leaders are named Niniak Mamak Pucuk and Niniak Mamak Tungkek. The purpose of the community's arrival is to Manjalang or visit Niniak Mamak and greet them in welcoming Eid al-Fitr. Before doing the process of forgiveness, the whole community gathered in the yard of the Niniak Mamak residence to carry out a meal together.

The process of eating together has the aim of establishing and strengthening the relationship between people who have not met for a long time, because during the Eid moment people who migrate will certainly return to their hometowns to meet their relatives (Niniak Mamak Balir, interview January 16, 2022). After eating together, the next activity is the process of forgiving with the Niniak Mamak,

during this process the whole community from children, teenagers to adults take turns to shake hands with Niniak Mamak. There is a series of Manjalang Niniak Mamak ceremonies in the koto intan village community, it is the men who shake hands with the Niniak Mamak first and are followed by the women, unlike the men, the women greet the Niniak Mamak with a piece of cloth in their hands, this aims to maintain the boundaries between men and women who are not muhrim to touch each other.

2. Procession of Caliph and Niniak Mamak

The next series of Manjalang Niniak Mamak ceremonies is the process of parading the Niniak Mamak and Caliphs around the village of Koto Intan. This series is carried out on the second day, precisely on the third day of Eid al-Fitr, before carrying out the procession all people from various tribal groups in the village of Koto Intan first gathered at the Koto Intan main mosque to wait for the arrival of the Niniak Mamak and Caliphs. At the same time the Niniak Mamak gathered at Datuk Bendaharo's residence before heading to the location where the ceremony was held. Datuk Bendaharo himself is the leader of the Niniak Mamak or the leader of all tribal groups in the Koto Intan village environment. At Datuk Bendaharo's residence the Niniak Mamak also carried out the process of forgiveness because on the previous day the Niniak Mamak gathered to carry out the process of forgiveness according to the tribal group they led.

At the location of the Manjalang Niniak Mamak ceremony, some people, especially men who have arrived at the Koto Intan grand mosque, will perform dhikr accompanied by Gondang Melayu and Oguang instruments, this aims to inform the people of Koto Intan village that the Manjalang Niniak Mamak ceremony will soon be held and for people who have not gone to the ceremony site are expected to gather at the ceremony location (Niniak Mamak Balir, interview January 16, 2022).

The next series of ceremonies after the caliphs and Niniak Mamak gather at the location of the ceremony is the procession of the procession or parade around the village of Koto Intan, this procession is included in the core part of the implementation of the Manjalang Niniak Mamak ceremony, the procession of the procession starts from the mosque yard and also ends or stops at the same place. In its implementation, the procession is divided into two groups, including male and female groups, the position of male participants is led by the Caliph and Niniak Mamak who are in front and the people of Koto Intan village are behind, while the female group is led by the Caliph's wife and the wives of the Niniak Mamak. The procession around the village has the aim of praying for the village of Kota Intan to avoid calamities in the future, this is realized when surrounding the village the community chants dhikr along the way around the village accompanied by Gondang and Oguang.

3. Welcoming Niniak Mamak and Caliphs

The next and final series of the Manjalang Niniak Mamak ceremony is the welcoming of the Niniak Mamak and the entire community who participated in the parade, in welcoming the Niniak Mamak were greeted with the accompaniment of Gondang Oguang art when entering the yard of the Koto Intan grand mosque where the Niniak Mamak and Caliphs were invited to sit in the places that had been provided. The Niniak Mamak were presented with a Silek performance which was also accompanied by the art of Gondang Oguang. Silek itself is a martial art that developed in the mainland of the Malay country, where in ancient times Silek was used to defend itself from threats and enemy attacks. After the welcoming ceremony was completed, the Niniak Mamak, Khalifah and all ceremony participants were invited to enter the Koto Intan Grand Mosque to hear a sermon or lecture from the scholars and ended with a process of forgiveness carried out by all people living in the village of Koto Intan.

C. The Position of Gondang Oguang Art in the Context of the Manjalang Niniak Mamak Ceremony

The art of Gondang Oguang is one of the most important supports in a series of Manjalang Niniak Mamak ceremonies, this is related to the habits or culture of the people of the Koto Intan village environment, where when the village community carries out an event such as marriage (Berolek), Balimau and circumcision, the art of Gondang Oguang will always be played in a series of these events. This also applies to the Manjalang Niniak Mamak ceremony, based on the results of interviews with Datuk Bendaharo he said that the art of Gondang Oguang has a very important function and role in the Manjalang Niniak Mamak ceremony, the ceremony cannot be carried out if the art of Gondang Oguang is not played in a series of ceremonies, this is absolute because the ceremony procession has been structured since the village of Koto Intan was established and the series of ceremonies have never changed until now.

1. Traditional Ceremony Facilities

Gondang Oguang at the Manjalang Niniak Mamak traditional ceremony acts as a welcoming medium for the Niniak Mamak when they come to the ceremony location, in welcoming Gondang Oguang is played when the Niniak Mamak and Caliph arrive at the ceremony location until they sit on the chairs that have been provided, the welcome has a meaning as a form of respect for people who are important and respected by the community in the Koto Intan village environment. The welcoming process using Gondang Oguang carried out at the Manjalang Niniak Mamak ceremony is a form of imitation of activities that have been carried out by previous communities, during the Rokan kingdom era when welcoming the arrival of the king and important royal guests, the art of Gondang Oguang was always played to accompany important people when entering the Rokan palace and when the guest had entered the palace, Gondang Oguang would also stop playing, Gondang Oguang was played as a form of respect for important guests who came to the Rokan kingdom. This is what underlies the people of Kota Intan village always playing the art of Gondang Oguang in a series of Manjalang Niniak Mamak ceremonies and if the art of Gondang Oguang is not played then the Manjalang Niniak Mamak ceremony cannot be held.

2. Silek Music

After the Silek performance is finished, all participants of the Manjalang Niniak Mamak ceremony are invited to enter the Koto Intan mosque to hear the sermon and end with the core process of the Manjalang Niniak Mamak ceremony, namely the process of forgiveness. When the community wants to enter the mosque, the art of Gondang Oguang is also played to accompany the participants when they want to enter the Koto Intan main mosque.

D. Function of Gondang Oguang Art

The function of art in traditional societies in general understanding is often interpreted only as entertainment. Broadly speaking, according to Soedarsono (2002:123) the performing arts of the archipelago have three elements of primary functions, which include the following (1) as a means of ritual, (2) as a personal expression which is generally in the form of personal entertainment and (3) as an aesthetic presentation. Gondang Oguang art is a traditional musical performance presented as a ritual in the context of the Manjalang Niniak Mamak ceremony.

1. Function of Ritual Facilities

The first function of Gondang Oguang is as a ritual tool, in the context as a ritual tool there are certain characteristics and classifications of an art that can be categorized as a ritual tool. These characteristics are (1) a selected performance venue is needed (2) a selected day and time is needed (3) a selected player is needed (4) a set of offerings is needed, which sometimes has many types and kinds,

(5) the purpose is more important than the aesthetic appearance, and (6) a distinctive outfit is needed.

The determination and selection of the right day for the ceremony is determined through musyarawah by the Niniak Mamak, alim ulama and village officials. This ceremony can only be held in the first week of the month of Shawwal, where the month of Shawwal is a month of victory for Muslims after carrying out the Ramadan fast and at this moment all the people of Koto Intan village, both people who go overseas, will return to their hometowns to celebrate Eid al-Fitr. At the implementation of the Manjalang Niniak Mamak ceremony, the Gondang Oguang art was performed in a chosen place, namely in the courtyard of the Koto Intan mosque, this location is the only place of worship for the Koto Intan village community because in this village there is only one mosque and the unique thing is that all the people of Koto Intan village embrace the Islamic faith.

The art of Gondang Oguang is played by five players, two players on the Calempung instrument, two players on the Gondang instrument and one player on the gong instrument. Gondang Oguang art players at the Manjalang Niniak Mamak ceremony are selected players or elders who understand and are experienced in playing the art of Gondang Oguang, based on the results of interviews with Gondang Oguang art players at the Manjalang Niniak Mamak ceremony, players who play Gondang Oguang at the ceremony are players who have a lineage from the family of Gondang Oguang art players. In terms of gender, both men and women are allowed to play the instruments contained in the art of Gondang Oguang, but there are exceptions for women to play the Gondang instrument, the exception lies in the position in playing Gondang. In general, the Gondang instrument is played by men with the position of one foot or both feet above the Gondang, and if women play Gondang, the position of women must sit cross-legged and it is strictly forbidden to put one foot on the Gondang instrument, this is based on manners and manners in playing the art of Gondang Oguang, so that in the series of Manjalang Niniak Mamak traditional ceremonies both now and in the past it is very rare to see female players playing Gondang in the context of the Manjalang Niniak Mamak ceremony. The formulation of musical functions according to Alan P. Merriam, the art of Gondang Oguang can be classified into 5 musical functions, including:

2. Communication Function

Gondang Oguang art at the Manjalang Niniak Mamak ceremony is a medium of communication between the committee and the people who follow the ceremony, when the Niniak Mamak and Caliphs enter the yard of the Koto Intan grand mosque, Gondang Oguang will be played as a sign that the Niniak Mamak has entered the ceremony location, besides that in the context of the Berolek Godang event, Gondang Oguang is played one day before the event is held, this aims to announce to the local community that tomorrow will be held Berolek Godang.

3. Function as Symbolism

In the presentation of the art of Gondang Oguang there are several songs played instrumentally, where the song symbolizes or contains a story, for example in the song Senayuang, where the song tells the story of the Rokan king when ordering his son to immediately head to the palace, Senayuang literally means to the ang yuang palace, the language is the regional language of Rokan Malay, the word Ang is a call to a boy, while Yuang or Buyuang is a favorite call for a boy.

The scale that researchers use in this arrangement is the C major scale with a slightly fast tempo. The reason researchers use C major scales is so that the arrangement of this Juwita Malam song is easier to play. By beginners and those who are proficient in playing music. As we know, the C major scale is the earliest scale taught in music learning. While the song beat that researchers use in the arrangement of this Juwita Malam song is Suka 4/4. Which is 4/4 is also a very basic or initial beat taught in music learning. In addition, researchers also did not want to replace the original beat of the song Juwita Malam. So that this song sounds more original and easy listening.

4. Function of Endorsement of Social Institutions

The function of music has a very important role in a ceremony, where music is an important element in a series of ceremonies, this also applies to the art of Gondang Oguang in the Manjalang Niniak Mamak ceremony, the ceremony cannot be carried out if the art of Gondang Oguang is not played in a series of ceremonies and this is absolute because the Manjalang Niniak Mamak ceremony and the art of Gondang Oguang are an inseparable unity.

5. Function as Community Integration

Gondang Oguang art can unwittingly integrate the whole community, this can be seen in the context of the Manjalang Niniak Mamak ceremony when Gondang Oguang is played, the whole community gathers in one place and in the context of Berolek Godang, when Gondang Oguang is played, people who live around the house of the Berolek Godang organizer will come to the location to help the celebration owner.

6. Function as Entertainment

Gondang Oguang art is played at the Manjalang Niniak Mamak ceremony, this art is also played on various occasions such as the 17 August independence ceremony. Gondang Oguang is played to entertain the ceremony participants before the 17th of August ceremony begins and Gondang Oguang is also played again when the ceremony has been completed, where at that moment there are many entertainment competitions held such as panjat pinang and others to commemorate the independence day of the Indonesian republic.

E. Form of Presentation of Gondang Oguang Art in the Context of the Manjalang Niniak Mamak Ceremony

Gondang Oguang is an art that must be played in a series of Manjalang Niniak Mamak ceremonies, where Gondang Oguang functions as music to welcome the arrival of Niniak Mamak and Caliphs. Based on its development, the form of presentation of the Gondang Oguang art remains consistent in maintaining its originality without changing the body of the Gondang Oguang art. In the presentation at the Manjalang Niniak Mamak ceremony there are musical aspects that support the Gondang Oguang art performance, the musical aspects are:

1. Instrument

The instruments used in the art of Gondang Oguang are divided into two groups based on the source of the sound produced including membranophone and idiophone. Membranophone is a musical instrument whose sound source comes from a stretched membrane and Idiophone is a musical instrument whose sound source comes from solid objects such as wood, metal and others, both hard and elastic that can sound without the help of a membrane or membrane (Sri Hendarto, 2011: 4). The instruments contained in the presentation of Gondang Oguang art are as follows.

a. Gondang

Gondang is a musical instrument classified in the group of membranophone musical instruments, the source of the Gondang sound comes from the skin that is stretched on both sides of the Gondang. In the art of Gondang Oguang, the Gondang instrument used consists of two types, namely Gondang Poningkah and Gondang Polalu, the Gondang instrument itself is played with an interlocking technique which is a play of motifs or patterns that are repeated and complement each other (ostinato). When viewed in terms of shape and size, there is actually no difference between Gondang Poningkah and Gondang Polalu, but the difference lies in the skin tension setting. The Gondang instrument is played in two ways, namely by being hit using Polosuik and also using bare hands.

b. Calempong

Calempong is an instrument that is classified in the idiophone musical instrument group. In the art of Gondang Oguang, the Calempong instrument consists of six Calempong, the instrument is played by two people who are also called Polalu and Poningkah. Polalu players play the main melody using four or five notes contained in the Calempong instrument, while Poningkah in this Gondang Oguang art only plays two notes contained in the Calempong instrument, but it is the Poningkah player who plays the basic theme or song to be played. The interesting thing about the Calempong game lies in the pattern of music played by Polalu players, where each Calempong Polalau player in Rokan Hulu has a different melody pattern even though the song played has the same title. The difference in the melody patterns of the songs played by each Polalu player is different because the songs played have been patterned and passed down from generation to generation depending on who the Polalu players learn to play the Calempong instrument, so that each Calempong Polalu player in the Rokan Hulu district has its own characteristics and character in playing Calempong.

The scales found in Calempong also have differences in each region in Rokan Hulu district. Based on Mr. Safarudin's statement, the cause of the difference in the basic tone lies in where the Calempong was made, until now Calempong in Rokan Hulu is an instrument made by Calempong craftsmen in West Sumatra province, where each craftsman's place has a different basic tone standard.

The Rokan Hulu Tourism Office at this time has standardized the standard tone by taking samples of Calempong instruments owned by Mr. Taslim (Datuk Mogeek Intan). This aims to equalize all the basic tones of Calempong instruments found in Rokan Hulu district, but based on the results of observations that the authors have made, there are still differences in the basic tone of Calempong in various regions of Rokan Hulu district, although they have different basic tones in each region, the tone structure in each region remains the same, for example Calempong Datuk Mogeek Intan has the highest tone which is F# and the tone is in the rightmost position of the Calempong Poningkah player and in the tone sequence of Calempong Ngaso village the highest tone is also on the right of the Poningkah player, namely the F tone.

c. Oguang (Gong)

Oguang is an instrument that belongs to the group of idiophone musical instruments. Basically, the Oguang instrument has similarities with gongs found in other regions, namely the shape of the gong. Oguang is played by beating using a drum called Tokok Oguang and the instrument is hung on a rope held by Kutimba (kutimba) in order to maintain the balance of Oguang. The Oguang instrument in the Gondang Oguang art functions as a reinforcement for Gondang and as a rhythm maker or who holds the tempo in playing songs contained in the Gondang Oguang art.

2. Time and Place of Presentation

a. Presentation Time

The Manjalang Niniak Mamak ceremony is a routine ceremony held annually in Koto Intan village, in the series of ceremonies there are several important supports for the implementation of the Manjalang Niniak Mamak ceremony and one of these important supports is the art of Gondang Oguang, if this art is not played at the ceremony then the Manjalang Niniak Mamak ceremony cannot be held because basically Gondang Oguang has a very important role and function in the series of Manjalang Niniak Mamak ceremonies, namely as music accompanying the Niniak Mamak and Caliph when entering the ceremony location. Ritual ceremony activities are a community activity that is considered very sacred, in the context of the presentation time it will always be held at a time or day that is considered sacred (I Wayan Senen, 2015: 31). This is in line with what happened in the field, where the implementation of the Manjalang Niniak Mamak ceremony was held in the month of Shawwal and

coincided with Eid al-Fitr which is a month of victory and holy for Muslims after previously undergoing the mandatory fasting of Ramadan.

b. Place of Presentation

The place of presentation of Gondang Oguang art is held in the courtyard of the Koto Intan grand mosque, the location of the Manjalang Niniak Mamak ceremony is the only mosque in Koto Intan village, the Koto Intan village government has indeed only built one mosque in Koto Intan with the aim that all the people of Koto Intan village can gather and worship in one place, so as to increase the sense of harmony and togetherness between communities because basically Koto Intan village is a village whose entire community embraces the Islamic faith.

F. Gondang Oguang Art as the Cultural Identity of Rokan Hulu Regency

1. Cultural Identity

Gondang Oguang art as the cultural identity of the Rokan Hulu district community can be seen from the historical values contained in it. Gondang Oguang is an art that was born during the Rokan kingdom era, where at first the Gondang Oguang art was only played in the context of royal ceremonies. Along with the times and technology, the art of Gondang Oguang has now been performed in various traditional ceremonies such as traditional ceremonies and formal ceremonies, but in its presentation, the art of Gondang Oguang still maintains its originality in presenting performances.

The existence of the Gondang Oguang art presented by the community is a sign that the art is a culture that has been attached to and preserved by the people of Rokan Hulu district. Referring to the description expressed by Datuk Bendaharo that the Gondang Oguang art is present as an art that must be played in a series of traditional ceremonies. In formal ceremonies such as welcoming important guests who come to Rokan Hulu district. According to Koentjaraningrat (2015: 2) the concept of culture in a sense has a broad meaning, the whole of the thoughts, works and works of humans rooted in their instincts, and can only be triggered by humans in a learning process. This concept is a very broad thought because it covers all community activities in life, besides that culture is also a unique result of humans, where culture is born from the habits carried out by the surrounding community, so that culture becomes a differentiator between a community group and other community groups. The Gondang Oguang art is played with the aim of preserving and introducing to the general public that the Gondang Oguang art is a cultural identity owned by the Rokan Hulu community. According to Liliweri (Harriska, 2018: 155) there are several factors that can shape a cultural identity, one of which is belief, the art of Gondang Oguang not only acts as entertainment music and accompaniment at the Manjalang Niniak Mamak ceremony. At the Manjalang Niniak Mamak ceremony, the art of Gondang Oguang is a series that absolutely must be played in the Manjalang Niniak Mamak ceremony, this is related to their belief that the series of Manjalang Niniak Mamak ceremonies must not be changed and must follow the series that has existed since before, and if it is violated it is tantamount to disrespecting the ancestors of the customary leaders who have preceded them first, where the deceased customary leaders are buried in a place in the form of a mosque located not far from the Koto Intan grand mosque.

2. Cultural Preservation

Cultural preservation is an effort made to maintain noble values and maintain community culture so that it remains as it should be. Gondang Oguang art today, apart from being played in various Malay traditional ceremonies, Gondang Oguang is also played in various events held in Rokan Hulu district such as commemorating Indonesian independence and welcoming important guests visiting the Rokan Hulu district area, in addition to aiming to introduce the art of Gondang Oguang as a cultural identity owned by Rokan Hulu district, Performing the Gondang Oguang art at these formal events also has a mission and purpose to preserve the Gondang Oguang art itself by introducing it to the general

public so that it can be a lure for the community to be able and willing to learn a cultural identity owned by the Rokan Hulu district, namely the Gondang Oguang art.

In the administrative area of Rokan Hulu district, actually every village or village must have a traditional Gondang Oguang art group, even with limited tools and resources, the Gondang Oguang art until now still survives even though it has been eroded by increasingly modern times. Aware of the potential of the Gondang Oguang art, the relevant agency, namely the tourism and culture office of the Rokan Hulu district, has a mission to preserve the Gondang Oguang art by making an enlightenment in the Gondang Oguang art by programming the procurement of 50 sets of Gondang Oguang musical instruments distributed to each village in the Rokan Hulu district area, in addition to providing a set of Gondang Oguang musical instruments, the relevant agency also provides a guidebook for playing Gondang Oguang art (Rokan Hulu Tourism and Culture Office, 2007: 1). With the procurement of Gondang Oguang instruments distributed to each village, it is hoped that this mission can spur the enthusiasm of young people to study more actively and be able to preserve a cultural identity of the Rokan Hulu community that has existed since the days of the Rokan kingdom.

Conclusion and Suggestions

The art of Gondang Oguang is a traditional music art of the Malay tribe of Rokan Hulu Regency which is rich in historical and historical values implied in it, elements of Malay and Minang cultural acculturation are also very thick in the art of Gondang Oguang, this can be seen from the instruments contained in Gondang Oguang which consists of Calempong, Gondang and Oguang which Calempong is a traditional musical instrument originating from the Minang tribe which was given to the Rokan kingdom as a gift from the Pagaruyuang kingdom. In its performances, the art of Gondang Oguang is performed in the form of instrumental presentations without vocal accompaniment, and the songs played have stories and history contained in them. The art of Gondang Oguang was originally only played in several traditional ceremonies during the Rokan kingdom era, and at the present time, the art of Gondang Oguang is played in various formal events and traditional Malay ceremonies such as the Manjalang Niniak Mamak ceremony.

In the research of Gondang Oguang art in the context of the Manjalang Niniak Mamak ceremony, several findings were found in the research process, and the results of the research are as follows. (1) The art of Gondang Oguang has a historical value contained therein, the history includes the history of the art of Gondang Oguang which is a combination of two different cultures, namely Malay and Minang cultures, and in its performance each song played has its own story and historical background behind the song. (2) The art of Gondang Oguang has a very important position and role in a series of Manjalang Niniak Mamak ceremonies, the art of Gondang Oguang and the Manjalang Niniak Mamak ceremony are an inseparable unity, if the art of Gondang Oguang is not played in a series of ceremonies then the ceremony cannot be carried out. (3) Cultural identity, the art of Gondang Oguang is presented by the community as a culture that has been attached to the people of Koto Intan Village, Rokan Hulu Regency, this is confirmed by the presence of the art of Gondang Oguang in various formal ceremonies and traditional ceremonies, one of which is the Manjalang Niniak Mamak ceremony. In the context of the Manjalang Niniak Mamak ceremony, there are several functions of the Gondang Oguang art including (a) Function as a means of ritual, (b) Function as communication, (c) Symbolic function, (d) Function as validation of social institutions, (d) Function as community integration, (e) Function as entertainment.

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