

Performativity of Gandang Tasa in the Mauluik Ritual in Sicincin, Pariaman, West Sumatra

Asril¹ Andar Indra Sastra¹ Adjuoktoza Rovylendes²

1. Karawitan Department, Faculty of Performing Arts, Indonesian Institute of the Arts Padangpanjang, West Sumatra, Indonesia

2. Dance Department, Faculty of Performing Arts, Indonesian Institute of the Arts Padangpanjang, West Sumatra, Indonesia

Abstract

The goal of this research is to discuss the performativity of *gandang tasa* in the procession of the *mauluik* ritual in Sicincin, Pariaman, from an expression of solemnity to one of joy, loss of control, and trance. The *mauluik* ritual in Sicincin, Pariaman is performed as part of a religious ritual which combines elements of local culture with traditional music. The traditional music *gandang tasa* is used to create an atmosphere of excitement and to promote a sense of togetherness which leads to a trance. *Gandang tasa* is the name of a percussion ensemble which plays music with a character that is energetic, loud, and fast, with a performativity that is frenzied and spirited and causes the participants in the ritual to become passionate and excited. The people taking part in the procession, especially teenage boys and girls, are excited by the accompaniment of the *gandang tasa* which creates an atmosphere of exuberance, causing them to become elated to the point where they enter into a trance. The method used in this research is a qualitative method, and the detailed and comprehensive data collection included close observation of a *mauluik* performance. The descriptive-analytical principle was an important method used in the discussion. The research into the performativity of *gandang tasa* focuses on the behaviour of the performers and their bodily experiences (embodiment). The results of the research show that the performativity of *gandang tasa* is evident in two forms of expression, namely in the expression of elation and the expression of frenzied fervour. The performativity of *gandang tasa* appears to alter paradoxically the goal of the ritual, from a solemn occasion to one that is joyful, loses control, and evokes a trance.

Keywords: *mauluik* ritual, *gandang tasa*, performativity, Sicincin, and trance.

1. Introduction

Gandang tasa is the name of a rhythmic percussion ensemble that has developed significantly in the Pariaman community (Pariaman City and Padang Pariaman Regency). Socially, *gandang tasa* is used by the Pariaman community in a variety of events, such as rituals (both traditional and religious), *bapereih* (special *gandang tasa* festivals/competitions), ceremonies, and entertainment. The performance of *gandang tasa* in events in the Pariaman community includes: the *Tabuik* ritual with the various rites it contains (Asril, 2016; 2015; 2005; 2003) and the *mauluik* ritual, a traditional ritual (in the form of a procession and a performance at the venue), *aleknagari*, *pauleh tinggi* (high connections), and *pauleh randah* (low connections) (Asril, 2003); performances at wedding parties, to accompany the bridal procession and welcome guests (government officials); and pure entertainment.

The performance of *gandang tasa* in the context of an Islamic ritual, such as in its function at a wedding party or in the *Tabuik* ritual, is generally not too important in Pariaman. However, in a number of places in Pariaman, such as Sicincin, Lubuak Pandan, Sungai Asam, Sungai Pasak, Koto Marapak, Sungai Sirah, Sikapak, Limau Purut, and various other villages, *gandang tasa* is used to liven up the atmosphere of the *mauluik* ritual. The *mauluik* ritual is a ritual held to celebrate the birth of the Prophet Muhammad which takes place every year from the month of Rabiul Awal to Jumadil Awal according to the Hijri calendar. This ritual continues for a period of almost three months (Rabiul Awal, Rabiul Akhir, and Jumadil Awal) because of the large number of villages and mosques where it is held on different days. Its implementation is generally the same in each village but the way in which the *gandang tasa* ensemble is used varies from one place to another. In some villages it is used only to liven up the atmosphere but in other villages *gandang tasa* is used to trigger or generate an atmosphere of excitement, fervent emotions, and even trance, such as in the community of Sicincin.

Each year, the Sicincin community performs the *mauluik* ritual in a different way. Every two years the *mauluik* ritual is held on a large scale, involving all the members of the community. This biennial *mauluik* ritual is a special event for the Sicincin community and includes a procession with a *tabuik*, accompanied by the music of a *gandang tasa* ensemble, until some people enter into a trance (Febrina, 2012: 68-70). The music of the *gandang tasa* plays an important role in developing an atmosphere of excitement and creating a spirit of togetherness, and without the presence of the *gandang tasa*, the *mauluik* ritual would not be as special. However, in addition to this, the *gandang tasa* also has the ability to create an atmosphere that is ironic and frenzied, in

which there is a loss of control and the true sense of *mauluik* is no longer present. Why are the people of Sicincin able to behave in such a way through the music of *gandang tasa*? What is the nature of the performativity of *gandang tasa* in the *mauluik* ritual in Sicincin? These are the questions that will be discussed in this article.

2. Research Method

The method used in this research is a qualitative method. The data collection in the field, in particular for observing the performativity of *gandang tasa* in the *mauluik* ritual in Sicincin, involved a detailed and comprehensive observation of all the events that took place in the performance of a *mauluik* ritual in Sicincin, specifically the *mauluik* ritual that was held in 2018. The observation was carried out directly and all the events that took place were recorded, so that none of the events related to the performativity of *gandang tasa* in this ritual would be missed, bearing in mind that the ritual only takes place once every two years. Audio and visual recordings were very important for storing data in order to keep track of the expressions of the musicians, and especially to monitor and look closely at their embodiment and performativity as an integral part of the *gandang tasa* ensemble. In order to collect more detailed data, the researcher held in-depth interviews with a number of important figures in the community who were associated with the *mauluik* ritual in Sicincin, as well as with the *gandang tasa* musicians who were involved in the *mauluik* ritual. Two methods of interviewing were used, namely individual interviews and interviews with a panel of informants comprising important members of the Sicincin community, in order to ensure that any contradicting data or information could be cross-checked and completed by the informants.

The approach used in the research on the performativity of *gandang tasa* focused on the behaviour of the performers and the bodily experiences (embodiment) of both the performers and the audience. Simatupang (2013: xxxii, 81) refers to this kind of approach as a performance-centered approach. This approach views the meaning of a performance text as something that is formed within and together with the context, with the understanding that a performance is a kind of social event that is different from other social events because of the involvement of the performers and the audience.

3. Literature Review

Very few studies related to the *mauluik* ritual and the use of *gandang tasa* in the *mauluik* ritual in Pariaman have yet been made. One study that is closely related to the object of the current research is a study by Febrina (2012), which discusses the function of *gandang tasa* in the *mauluik* ceremony in Sicincin. Febrina explains that there are four functions of *gandang tasa* in the *mauluik* ceremony in Sicincin, namely entertainment, expression, social integration, and communication. This research also describes the implementation of the *mauluik* ceremony and other elements supporting the ritual, including carrying a small *tabuik* during the procession to the mosque at the climax of the ceremony. Febrina does not mention at all the aspect of performativity of *gandang tasa* in the *mauluik* ritual because she focuses more on a study of the function of *gandang tasa*. Asril (2015) writes about the role of *gandang tasa* in the *Tabuik* ritual in Pariaman. This article discusses the role of *gandang tasa* in the various rites that exist within the *Tabuik* ritual, along with the various kinds of atmospheres and emotions that are found in these rites. The kinds of atmospheres found to exist were ones of sadness, compassion, excitement, solemnity, and frenzy, which included a dimension of violence such as fighting between the supporters of the *Tabuik* ceremony. Each of these atmospheres or situations is always accompanied by *gandang tasa*. The important role of *gandang tasa* is to develop the atmosphere and emotions of anger and frenzied fervour, with a dimension of violence in order to trigger fighting and create excitement. This research is not directly concerned with the *mauluik* ritual but provides inspiration for research related to the role and involvement of *gandang tasa* in a ritual in Pariaman.

Mahdi Bahar, et al (2009; 2010) carried out a research study on *gandang tasa* in Pariaman and Maninjau, West Sumatra, focusing their study on the organological and musicological aspects of *gandang tasa*. The results of this research discovered concepts of form, structure, musicological systems, and organological principles related to *gandang tasa*. The study is primarily directed towards discovering the musical concept of *gandang tasa* and its organology, which is subsequently used to compile an experiment of new music for outdoor performance and to create a new form of instrumentation that is developed from the *gandang* and *tasa* instruments.

Cameron Malik (2013) studies *gandang tasa* in the City of Pariaman in the context of the *Tabuik* ritual. He discusses one of the pieces used in the *Tabuik* ritual, namely the piece entitled *Sosoh*. Malik views *Sosoh* as a piece of music that is used to develop an attitude of defence in the *Tabuik* ritual. The form of defence he refers to is when the piece *Sosoh* is performed during a rite which includes fighting between the participants. According to Malik, the fighting in this ritual is a form of representation of the battle in Karbala between Husain and Yazid forces which had implications on the development of a mentality and attitude of defence amongst young people in the way they defend and take care of their own communities.

In his research on *mauluik* in Pariaman, Desmawardi (2005) discusses the form, performers,

implementation, and performance of *dikie* in the *mauluik* ritual. He focuses specifically on the music of *dikie*, which is Islamic vocal music with texts expressing laudations to the Prophet Muhammad, and is related to the context of the *mauluik* ritual. Desmawardī does not mention the involvement of *gandang tasa* music in the *mauluik* ritual.

None of the research studies and articles mentioned above discusses the performativity of *gandang tasa* in the *mauluik* ritual. This reinforces the importance of and the need for a study which focuses on *gandang tasa* from the perspective of performativity.

4. Results and Discussion

4.1. Performance of *Gandang Tasa* in the *Mauluik* Ritual in Sicincin

Gandang tasa is a kind of a traditional rhythmic percussion music that has developed widely in the Pariaman community. It consists only of the interplay of rhythmic patterns of the *gendang* and *tasa* instruments. Asril describes this music as follows:

“*Gandang tasa* refers specifically to an ensemble of rhythmic percussion music which consists of 6 to 10 double-headed drums (*gendang* or *gandang*) and one single-headed drum (*tasa*). The pieces played by this ensemble are created from the interplay of rhythmic patterns played by the *gendang* and *tasa*. There are no melody instruments. The orchestration, musical treatment, and instrumentation used in *gandang tasa* fall into the category of minimalist music . . .” (Asril, 2015: 70).

Picture 1 below shows an example of *gandang tasa* in performance.



Picture 1. *Gandang tasa* being performed at a ritual event in the Pariaman community
(Photo: Documentation by Asril)

Although *gandang tasa* can be classed as minimalist music, it is still widely used by the Pariaman community for a variety of different ritual and ceremonial events, as well as for entertainment. In terms of its function, Asril divides this music into two categories, which he refers to as strict and loose. The function of *gandang tasa* is described as strict when it is used as a requirement that is vital for a ritual, such as in the case of a Tabuik ritual, and loose when it is only used to liven up the mood of an event (Asril, 2015: 68). In general, the use of *gandang tasa* in the *mauluik* ritual can be described as loose, since it is not a compulsory requirement for the ritual, such as in the Tabuik ritual. However, there is an exception to this in the unique case of the *mauluik* ritual held by the Sicincin community. In the Sicincin community, *gandang tasa* functions as an essential element that must be present to help create the atmosphere of the *mauluik* ritual.

The Sicincin community performs the *mauluik* ritual at the beginning of the month of Rabiul Awal in the Hijri calendar. In their implementation of the ritual, they use one of two ways: a large-scale *mauluik* ritual (*mauluik gadang*) or a small-scale *mauluik* ritual (*mauluik ketek*). *Mauluik gadang* is a *mauluik* ritual which involves all elements of the community from all the different kampongs (*korong*) in Sicincin, using the large Sicincin mosque as the center for the main ritual events. Sicincin has four *korong*: Sicincin, LadangLaweh, Bari, and Pauh. The ritual activities and processions start at each kampong and lead towards the large Sicincin mosque which is located in the Pauh kampong, and all the processions are accompanied by the music of *gandang tasa*. The small-scale *mauluik ketek* rituals, meanwhile, are held separately in each kampong, using the kampong mosques as the center of the activities. Thus, *mauluik ketek* rituals are sectoral in nature and take place on different days in each kampong. In *mauluik ketek*, the processions are also accompanied by *gandang tasa*. What makes the *mauluik* ritual interesting in Sicincin is the implementation of the *mauluik gadang* ritual. *Mauluik gadang* rituals are special events that take place every two years with the festivities lasting for two days. There are no *mauluik ketek* activities in the individual kampongs throughout the duration of the *mauluik gadang* ritual. *Mauluik ketek* rituals are held between the implementation of one *mauluik gadang* and the next. The lively atmosphere of the *mauluik gadang* is created by the percussion music of *gandang tasa*, especially on the second

day which is the climax of the ritual. Every group from each kampong taking part in the procession uses its own *gandang tasa* ensemble, creating a hubbub of noise and excitement from the clashing rhythms of the *gandang tasa* groups as they walk in procession towards the mosque.

The way in which the *gandang tasa* is involved in the *mauluik* ritual in Sicincin is very specific. Each *korong* has its own procession, made up of a group of young men and women who prepare various attributes that they make themselves from various objects, including statues, miniatures of traditional Minangkabau houses (*rumah gadang*), cars, twigs, *tabuik ketek* (resembling the *tabuik* that can be found in the City of Pariaman but on a much smaller scale), plants, and so on, which they refer to as *tabuik*. The term *tabuik* used here is different from the understanding of *tabuik* in a Tabuik ritual in the City of Pariaman. In the context of the *mauluik* ritual, the Sicincin community uses the word *tabuik* as explained below by Romy Junaidi Sidi Brahim:

“*Tabuik* refers to the objects that are carried in the procession to help create an atmosphere of excitement at the time of *mauluik*. Originally, the *tabuik* consisted of objects made from twigs that were decorated with coloured paper. Banknotes would be fastened to each twig and carried to the mosque as a way of raising money to rebuild the mosque. These coloured twigs, decorated with banknotes, were formerly known as *bungolado* (chili flowers, the flowers being represented by the paper money), but in subsequent developments various other kinds of attributes have begun to be used, which are quite different from the original twigs and paper money, and they are shaken and swung around in a similar way to the *tabuik* in Pariaman. In the procession, the *gandang tasa* often plays the same piece that is performed during the Tabuik ritual, and for this reason, the collection of objects carried in the procession has become known as the *tabuik*” (Romy Junaidi Sidi Brahim, interview 4 May 2018 in Ladanglaweh Sicincin, Kabupaten Padang Pariaman).

The understanding of Tabuik in the City of Pariaman and among the Pariaman community in general is an object or artefact measuring between 10 and 14 meters in height (large size) or 1.5 meters (small size) which is carried and swung around in the Tabuik ritual, a ritual to commemorate the death of Husain, grandson of the Prophet Muhammad, which takes place at the beginning or middle of the month of Muharam in the Hijri calendar. The *tabuik* is understood to represent an imitation of Husain’s coffin, and it is carried towards the beach and thrown into the sea at the climax of the ceremony. The Tabuik ritual, which originated from an Islamic Shia ritual, has now become a part of the culture of the Pariaman community. (Asril, 2016: 4).

Sidi Brahim’s description of *tabuik* is also supported by a number of prominent members of the Sicincin community, such as Abdurrahim Mulie, Nazar Sidi, Bakhtiar, Anwar Bagindo, and Afrizal Harun, who in separate interviews in Sicincin stated that: “The understanding of *tabuik* in the context of the *mauluik* ritual in Sicincin is not the same as in the Tabuik ritual in the City of Pariaman. However, the principle and enthusiasm that exists in the Tabuik ritual in the City of Pariaman, and especially the way in which the objects or *tabuik* are swayed and swung around and the music played by the *gandang tasa* ensembles, are the same as in the Tabuik ritual. The shapes and forms of the *tabuik* are varied, some being the same as the *tabuik* in Pariaman and others completely different, representing the shapes of tigers, cars, and so on, depending on the inspiration of the particular group or community” (interview, 5 May 2018 in Sicincin). Examples of the different shapes and forms of *tabuik* can be seen in Pictures 2 and 3 below.



Picture 2. *Tabuik* in the form of a statue of a tiger or cow
(Photo: Documentation by Jonni, 2018)



Picture 3. *Tabuik* made from plants being carried and shaken by a group of teenage girls
(Photo: Documentation by Asril, 2018)

This can be compared with *tabuik* in its true sense, in the Tabuik ritual that takes place in the City of Pariaman, can be seen in picture 4.



Picture 4. *Tabuik* is a property or artefact that is carried and swung around in the Tabuik ritual in the City of Pariaman every year in the month of Muharam
(Photo: Documentation by Asril, 2018)

Hence, the understanding of *tabuik* in Sicincin is closely related to the context of the *mauluik* ritual and the social concept of the community, although the members of this community are also aware of the real meaning of *tabuik* in the context of the Tabuik ritual in Pariaman City. The enthusiasm, excitement, and principle of the procession, and the *gandang tasa* music used in the Tabuik ritual inspired the Sicincin community to come together with enthusiasm and create a mood of excitement to help raise money for building their mosque in the context of the *mauluik* ritual.

The procession with the *tabuik*, accompanied by the *gandang tasa* ensembles, begins in the early afternoon, around 1.30 pm, and finishes at about 5 o'clock in the afternoon. Each group in the procession moves in turn towards the mosque because the road leading to the mosque and the area around the mosque are not very wide. Usually all of the participants from each kampong play the *gandang tasa* before the procession begins to create an atmosphere of excitement so that other people from their kampong will come together and support the joyful mood of the event. They play the *gandang tasa* in a strategic spot for between half an hour and an hour while they await their turn to process to the mosque. When their time comes, the participants in the procession move from their own kampong accompanied by the sound of the *gandang tasa*. A mood of joy and excitement radiates from their expressions and their actions, as they cheer and sway in time to the beat and rhythms of the *gandang tasa* all the way along the road to the mosque. The thunderous sound of the *gandang tasa* rhythms and the strong fast beat of the *gandang* creates even more exhilaration and jubilation in the mood of the procession.

As the groups processing approach the courtyard of the mosque, the beat of the *gandang* becomes louder and the tempo increases slightly, making the atmosphere livelier. The participants in the procession dance around

with their hands raised above their heads. Meanwhile, those carrying the *tabuik* and other attributes lift them high above their heads and shake them about. All of the participants shout out loud the words *hoyak, hoyak, hoyak*, which means shake harder and stronger. When they enter the courtyard of the mosque, the *tabuik* are quickly demolished and their remains discarded by members of the committee because the *tabuik* act as a trigger to make the atmosphere more 'heated' and frenzied. Next, all the participants move in various directions while dancing and swaying to their heart's content (none of the movements are coordinated), following the beat of the *gendang*, and the atmosphere begins to get out of control. In only a few moments, some of the participants in the procession who have become deeply engrossed in the events start to fall to the ground, losing consciousness and experiencing convulsions as they enter into a trance. Those who experience this state of trance are usually young males. They are quickly carried away from the arena to be treated by a shaman or someone from the committee until they regain consciousness. After regaining consciousness, they join the ritual celebrations once more. In addition to experiencing a trance, some young girls also experience a state which is not far from a trance while others simply enter into a state of flow. This situation occurs in turn with each group in the procession as they enter the courtyard of the mosque. Although there are only four kampongs in Sicincin (Sicincin, LadangLaweh, Bari, danPauh), it is not uncommon for some kampongs to enter more than one group in the procession. Pauh, for example, may join the procession to the mosque three times, because the mosque where the ritual is held is in the kampong of Pauh.

When asked why they could experience a state of trance, or near trance, or flow, the participants of the procession all answered that the sound of the beat and rhythms of the *gendang* in the *gendang tasa* ensemble being played at a fast tempo and with a loud volume affected their emotions and caused them to lose control to the point where they lost consciousness. One participant who admitted this was the case was Indra, who said that whether he was playing in the *gendang tasa* group or simply taking part in the procession, the strong fast rhythms and beat of the *gendang tasa* quickly incited his emotions and sent him into a frenzy (Indra, interview 4 May 2018 di Pauh, Sicincin).

The name of the piece played during the procession is *Oyak Tabuik*. According to Romy Junaidi Sidi Brahim, a well-known member of the community who in his younger days was the main performer of *gendang tasa* for every *mauluik* ritual, "The name of the piece we play is *Oyak Tabuik*, and it is the same as the piece played at Tabuik ceremonies in the City of Pariaman" (Romy Junaidi Sidi Brahim, interview 4 May 2018 in Ladanglaweh Sicincin, Kabupaten Padang Pariaman). Febrina also writes that the name of the piece played during the *mauluik* procession is *Oyak Tabuik*, but she claims that it is not the same piece as the *Oyak Tabuik* piece played for the Tabuik ceremony (Febrina, 2012: 60). The *Oyak Tabuik* piece that Sidi Brahim is referring to is actually a piece called *Sosoh*. *Sosoh* is a piece that is played at every Tabuik ceremony, specifically to develop an atmosphere of excitement and frenzied fervour, with a dimension of violence, as though to support emotions of anger and to trigger fighting between those taking part in the ceremony (Asril, 2015: 74-75). This piece is played at a fast tempo, with a loud volume and with simple *gendang* rhythms that are played in unison by all the *gendang*. It is often played together or in combination with *Oyak Tabuik*, and for this reason it has the impression of being a part of the same piece, *Oyak Tabuik*.

The procession with the *gendang tasa* ensemble continues until about 5 o'clock in the afternoon when all the participants in the ceremony return to their own kampongs. The end of the procession means that all the activities of the *mauluik* ritual have also come to a close, except for a number of tasks the committee still needs to complete which are not technically a part of the ritual.

4.2. Performativity of *Gandang Tasa* in the *Mauluik* Ritual

The word performativity comes from the word performative and was originally introduced by the linguist J.L. Austin to explain an act that is made with words or speech (Fischer-Lichte, 2008: 24; Schechner, 2002: 110). What Austin means is that saying something means doing something or taking action, and not limited only to words or sentences alone (Schechner, 2002: 110). In this case, the action is described as performative. Performative according to Austin's definition of the word, in relation to the performance of *gendang tasa* in the *mauluik* ritual, is the sequence or unity of what has been planned and declared by the Sicincin community together, namely to perform the *mauluik* ritual, followed by the actual implementation of the ritual itself. One real example of this action is the procession by groups from each kampong towards the mosque, accompanied by the *gendang tasa* ensembles. They use the time between 1.30 pm and 5 pm to perform.

In this case, the performativity of *gendang tasa* is not the personification of *gendang tasa* but rather the whole entity, consisting of the *gendang tasa* ensemble, the musicians, the piece played (*Sosoh*), and the participants in the procession and the *mauluik* ritual, which has the goal of cultivating a spirit of togetherness in joy.

Based on the above description of the performance of *gendang tasa* in the procession of the *mauluik* ritual, the performativity of *gendang tasa* appears in two forms of expression, namely the expression of elation and the expression of frenzied fervour. The expression of elation is created through the piece that is played (*Sosoh*) with

the rhythms of the *gendang* and *tasa* and the strong accentuations of the *gendang* beats, the loud volume, fast tempo, and strong dynamics, accompanied by the shouting of *hoyak, hoyak, hoyak* by the participants in the ritual. This is also supported by the gestures of the players and the other participants in the procession who sway and rock with smiling faces as a reaction to the music they are playing. The gestures of swaying and smiling are a reflective reaction of the musicians which emerges unconsciously from within themselves as an expression of joy or elation. The movements that they make are spontaneous and not the result of any pre-arranged movements. All the way along the route of the procession, there is never any sense of gloom or lethargy in their expressions. They are completely immersed in the joyful atmosphere and this allows them even more freedom to perform.

Meanwhile, the expression of frenzied fervour or reckless abandon is a performativity that exceeds an uncontrolled level of joy and leads to a situation that becomes out of control, and this has an effect on the participants in the procession who enter a state of flow, experience convulsions, lose consciousness, or enter into a trance. Flow describes a state that is experienced by participants who become completely immersed in the ritual. Csikszentmihalyi defines flow as a condition in which action and awareness are merged. People are aware of what they are doing but not aware that they are aware (Turner, 1982: 56). As a result, they become immersed in their own role without any regard for anyone else (Asril, 2016: 291). The musicians may experience a situation that is outside their normal state of awareness. For example, they may not be aware that their fingers are bleeding from the continual contact and friction with the membrane of the *gendang* because they have been hitting the *gendang* so fiercely and with such excitement. They hit the *gendang* so hard that the *gendang* skins may even become torn. They strike the *gendang* while shouting *hoyak, hoyak, hoyak* in loud voices, as though they are out of control, and sometimes they even lift the *gendang* high above their heads while they play it. The gestures and positions of the players and their embodiment of the music no longer has any sense of order or regularity. Nevertheless, they are still aware of the tempo which they are able to follow together. The *tasa* player may also trigger the tempo to become faster, the dynamics louder, and the emotions more frenzied, by lifting his rhythmic patterns to a faster tempo, thus provoking the *gendang* players to play louder and faster. The main reason for this loss of control is when the *Sosoh* music is played at a faster tempo than normal. There is a general tendency in the traditional music of *gandang tasa* in Pariaman that if the tempo is speeded up, the dynamics must simultaneously become louder. This means that the emotion of the music also changes. As Juslin, Scherer & Oshinky explain, tempo is one of the important factors which influences emotion in music (Juslin, Scherer & Oshinky in Djohan, 2009: 36). The emotion that emerges from within the musicians encourages them to play their instruments louder.

In terms of its compositional aspects, *Sosoh* is quite a simple piece. The rhythmic patterns that are played in unison by all the *gendang* players are very simple; they are nothing more than single regular beats repeated over and over again with virtually no variations in rhythm. However, the expressions of emotion and the effect of the music may differ. When *Sosoh* is played at its usual tempo according to the standard set by traditional *gandang tasa* musicians, it creates an atmosphere of excitement and an emotion of joy. But if it is played at a faster tempo with a louder dynamic, it will create an emotion of frenzied fervour or even savagery, like that of an angry person. Thus, the rhythms and tempo also show a connection between activity and provocation and have the significant potential to trigger an emotional response.

The *gandang tasa* players and other participants in the procession experience a situation of liminality. They are outside the social structure and order of the Sicincin community. In their daily social lives outside the context of the *mauluik* ritual, none of the musicians or other members of the procession engage in any actions that are outside the customs and norms of the Sicincin community. However, the *mauluik* ritual is an event and an occasion which makes them unstructured or anti-structured, the complete opposite of their normal day to day lives. One thing that would not possibly occur, and is even considered taboo is for the young men, and even more so the young women, to dance and sway until they lose consciousness in the courtyard of the mosque, which is a holy place and a house of worship. Similarly, the *gandang tasa* musicians also play in an out-of-conscious state and in a way that does not conform to the usual way of playing *gandang tasa* when it is played outside the context of the *mauluik* ritual. They all become immersed in a sense of togetherness to the extent that some of them enter into a trance. This is the nature and form of performativity of *gandang tasa* in the *mauluik* ritual in Sicincin.

On the whole, the performativity of *mauluik* would appear to create a problem for the ritual committee which is made up of traditional leaders, prominent figures, religious leaders, and young people from the local community. Febri, one of the young men from Pauh, stated: "In order to disperse the participants of the ritual who are carried away in a state of elation, the committee sprays water at them until they are soaking wet, causing them to disperse and return to their kampongs. This situation occurs with every group in the procession from each kampong as they process towards the mosque and then enter into a trance and lose consciousness in the courtyard of the mosque. The committee has difficulty organizing the groups to take turns processing into the courtyard of the mosque, and because their emotions are already running wild, they often clash with members of the committee" (Febri, interview 4 May 2018 in Pauh). Nevertheless, this is all part of the dynamics and

dramatics of the performance of the *mauluk* ritual, triggered by the *gandang tasa* music in Sicincin.

5. Conclusion

The performativity of *gandang tasa* in the *mauluk* ritual in Sicincin is the accumulation of the *gandang tasa* ensemble as a medium of musical and emotional expression and the embodiment of the musicians in their various gestures and their loud shouts of *hoyak, hoyak, hoyak* as an outburst of elation and reckless abandon. The participants in the procession who carry the *tabuik* while shouting loudly held build the atmosphere outside the music, and even cause the atmosphere to lose all sense of control.

The piece entitled *Sosoh* produces the effect of the dual expression of elation and frenzied fervour, and as such, the performativity of *gandang tasa* appears in two forms of expression, namely an expression of elation and an expression of frenzied fervour. These expressions are strongly dependent on the way the musicians perform the music. The expression of elation represents feelings of controlled joy, while the expression of frenzied fervour represents the excess of being carried away and immersed in the ritual to the point of losing control. These two expressions are the dynamics and dramatics of the *mauluk* ritual in Sicincin that are triggered by the music of *gandang tasa*. One factor that contributes to the performativity of *gandang tasa* is the *mauluk* ritual, which is the context and also the event that ignites an atmosphere of elation and frenzied fervour.

References

- Asril. (2016). "Tabuik: Pertunjukan Budaya Hibrid Masyarakat Kota Pariaman, Sumatra Barat." Dissertation for Doctorate Program in Arts Creation and Arts Study. Yogyakarta: ISI Yogyakarta.
- Asril. (2015). "Peran *Gandang Tasa* dalam Membangun Spirit dan Suasana pada Pertunjukan Tabuik di Pariaman". In *Jurnal Humaniora*, Volume 27, Number 1, p. 67-80.
- Asril. (2003). "Musik Nusantara: Gandang Tambua". Textbook. Padangpanjang: Sekolah Tinggi Seni Indonesia Padangpanjang.
- Bahar, Mahdi. et al. (2009). "Pemanfaatan Khasanah Tradisi Musik Gandang Tambua Minangkabau Dalam Rekayasa Penciptaan Genre Baru Ansambel dan Musik Lapangan: Rekayasa Instrumen dan Instrumentasi Komposisi Ansambel Gong Tambur." Research Report, Padangpanjang: ISI Padangpanjang.
- Bahar, Mahdi. et al. (2010). "Pemanfaatan Khasanah Tradisi Musik Gandang Tambua Minangkabau Dalam Rekayasa Penciptaan Genre Baru Ansambel dan Musik Lapangan: Penciptaan Prototipe Ansambel dan Lagu-lagu Musik Gong Tambur Sebagai Model Pengembangan." Research Report, Padangpanjang: ISI Padangpanjang.
- Desmawardi. (2005). "Maulud Nabi: Tradisi Ritual Keagamaan dan Seni di Pariaman Sumatra Barat." Research Report, Padangpanjang: STSI Padangpanjang.
- Djohan. (2009). *Psikologi Musik*, Third Edition, Yogyakarta: Best Publisher
- Febrina, Chyntia. (2012). "Fungsi *Gandang Tambue* dalam Upacara Maulud Nabi di Nagari Sicincin Kecamatan 2 X 11 Enam Lingkung Kabupaten Padang Pariaman." Thesis, Karawitan Department, Performing Arts Faculty, Padangpanjang: ISI Padangpanjang.
- Fischer-Lichte, Erika. 2008. *The Transformative Power of Performance: A new aesthetics*. London and New York: Routledge.
- Malik, Cameron. 2013. "Musik Sosoh Untuk Membentuk Sikap Kebertahanan Dalam Upacara Tabuik di Pariaman Sumatra Barat". Thesis, Ethnomusicology, Surakarta: ISI Surakarta.
- Muchtar, Asril. 2005. "Gandang Tambua: Musik Pembangkit Semangat 'Heroik' dan 'Patriotik' dalam Upacara Tabuik di Pariaman, Sumatra Barat". In *Jurnal Panggung, jurnal Seni STSI Bandung*. Number XXXVII year 2005, p. 67-74.
- Schechner, Richard. (2002). *Performance Studies: an Introduction*. London: Routledge.
- Simatupang, Lono. (2013). *Pergelaran: Sebuah Mozaik Penelitian Seni Budaya*. Yogyakarta: Jalasutra.
- Turner, Victor. (1982). *From Ritual to Theatre: The Human Seriousness*. New York: PAJ Publications.

Informants:

- Abdurrahim Mulie, (73 years), prominent community figure, resident of Sicincin, interviewed on 5 May 2018 in Sicincin.
- AfrizalHarun (52 years), prominent community figure, resident of Ladang Laweh, interviewed on 5 May 2018 in Sicincin.
- Anwar Bagindo Kari (68 years), prominent community figure, resident of Ladang Laweh, interviewed on 5 May 2018 in Sicincin.
- Bakhtiar (75 years), prominent community figure, resident of Sicincin, interviewed on 5 May 2018 in Sicincin.
- Febri (25 years), young leader from Pauh, member of *mauluk* committee, resident of Pauh, interviewed on 4 May 2018 in Pauh.
- Haji Nazar Sidi (75 years), prominent community figure, resident of Sicincin, interviewed on 5 May 2018 in Sicincin.

Indra (24 years) young man, *gandang tasa* player, resident of Sicincin, interviewed on 4 May 2018 in Pauh.
Romy Junaidi Sidi Brahim, (33 years), prominent community figure, former *gandang tasa* player, resident of Ladang Laweh, Sicincin, interviewed on 3 May 2018 in Ladang Laweh, Sicincin.

This research was funded by the Directorate for Research and Community Service, Directorate General for Research and Development, Ministry of Research, Technology, and Higher Education.