

The Existence of Orkes Gumarang and its Role in Minang Music

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Abstract

This article aims to reveal the existence of Orkes Gumarang and its role in the development of Minang music. Orkes Gumarang is one of the music orchestras that existed in the Minang music industry in the 1950s, but this orchestra disbanded in the early 1980s. To achieve the objectives of this research, the historical research method was used through the collection of written primary sources. The results showed that Orkes Gumarang was active in the Minang music industry for approximately 27 years. During those 27 years, Orkes Gumarang has brought changes in Minang music. The changes are in the addition of musical instruments so that Minang music feels more modern. In addition, Orkes Minang has also succeeded in bringing Minang songs that basically use local languages to be recognized at the national and international levels.

Keywords: Orkes Gumarang, Minang Music.

Minangkabau music is one of the archipelago's music genres, both traditional and modern, which grows and develops in the Minangkabau cultural region that has been passed down from generation to generation. (Selvi Kasman, 2023). Minang music has gone through a long period. Taher categorizes it into pre-modern Minang music and modern Minang music. (Taher, 2016). The 1950s in the Minang Music industry is said to be the boundary between pre-modern and modern. In the early 1950s, Minang music began to be influenced by

the development of music technology from outside without leaving the identity and characteristics of Minang itself, so it is called the era of the birth of Minangkabau Pop music. (Annisa & Pratama, 2022). Therefore, the Minang Music industry in West Sumatra is said to have achieved tremendous success and developed into the second largest music industry in Indonesia. (Maulana, 2023). Before 1950, it is said that the Minang music that developed was traditional Minang Music. Some traditional Minangkabau music is categorized musically as

melodic percussion music, generally using organically based instruments, namely a family of gongs with gongs, made of bronze called *Talempong* and *Canang*. If the *Talempon* is made of bamboo it is called *talempong batu*, while if it is made of wood, it is called *talempong kayu*. While traditional *Minangkabau* music that is included in rhythmic percussion music is generally drum percussion music (Ediwar et al., 2017). (Ediwar et al, 2017).

Orkes Gumarang is one of the music groups originating from West Sumatra. (Who Why Some Minang People, 1995). The *Orkes Gumarang* music group, which only appeared in the early 1950s, is considered to be a "pioneer" in the development of modern *Minang* music. (Taher, 2016) Although according to Taher, *Orkes Gumarang* itself is actually the second generation of modern *Minang* music, and the first generation is *Gamad* music. This statement could also be true because in its music, *Orkes Gumarang* combined elements of traditional *Minang* music with modern music, namely Latin rhythms that were developing in Indonesia in that era. ("*Orkes Gumarang Kebanggan Urang Awak Tempo Doeloe*," 1976) However, it did not abandon the *Gamad* and *joget* elements that were already inherent in *Minang* music (Dean Stales Yori, 2014). (Dean Stales Yori, 2014). *Orkes Gumarang* retains the rhythms of the original *Minang* songs, which are usually accompanied by traditional instruments such as *Saluang* and *Rebab*. It "modernizes" the rhythms of *Minang* songs in accordance with the changing times, but its *Minangan* characteristics can be maintained. This is what *Orkes Gumarang* does (Sati, 2005).

The presence of *Orkes Gumarang* in the *Minang* music industry brought "fresh air" to the revival of *Minang* Music. The songs performed by *Orkes Gumarang* were actually songs in the local language, namely the *Minangkabau* language, but *Orkes Gumarang* was able to bring these local language songs to be widely recognized at the national level and even internationally. ("What & who are some

Indonesians 1981-1982," 1981); Association & - , 1979).

Orkes Gumarang not only brought success to the group but played an important role in preserving *Minang* identity. The popularity they achieved with *Minang* songs incorporated outside influences into their music, yet they retained the characteristics that made them easily identifiable as *Minang*, including the use of *Minang* language, distinctive lyrics, and musical components. (Maulana, 2023).

Orkes Gumarang played its existence in the music industry until the 1980s. Throughout their existence, they have managed to create works that are remembered for all time by the *Minangkabau* generation. Songs such as "*Ajam Den Lapeh*" performed by *Orkes Gumarang* still stick in the memories of *Minang* music lovers including the younger generation today.

Annisa & Pratama (2016) in their research mentioned that in the 1970s the development of *Minangkabau* pop music continued to mushroom with the birth of the stars of *Minang* pop music singers and composers. Although it had experienced a vacuum in the 1980s, the 1990s era was again the revival point of the *Minangkabau* Pop Music industry with changes in song composition and instrumentation that began to use digital musical instruments or Musical Instrument Digital Interface. (Annisa & Pratama, 2022).

This research aims to describe the existence of *Orkes Gumarang* throughout its career and analyze its influence on *Minang* music. It is important to do this because *Orkes Gumarang* is a legend in the *Minang* music industry. In addition, through the story of *Orkes Gumarang*'s existence and its role in bringing the name of ethnicity (local) at the national and international levels by maintaining *Minang* characteristics, it can become cultural values that can be taken by the current *Minang* generation, especially those who take part in the music industry. The value that can be taken is that technological advances, systems and information may develop, but humans with their cultural environment should

not be carried away by currents that will erode local cultural values. This is very clearly instilled in the customary philosophy that applies in Minangkabau "Sakali aia gadang, sakali pulo tapian barubah, but indak dilua alua jo patuik, must remain basankdikan the Koran and Hadith" (Once the river floods, once the riverbank changes. However, the changes should not be out of propriety and should be guided by the Quran and the Hadith of the Prophet Muhammad). (Dianti, 2017).

This is also the culmination of the concerns of the "old generation" towards the "new generation", music practitioners and observers. The condition of Minang songs since the last 20 years is said to have deteriorated from various aspects ranging from singers, lyrics, and music. In addition, the younger generation is also considered many who are no longer familiar with Minang songs, let alone the substance of Minang songs, even there are young Minang people today who are actually embarrassed to sing Minang songs because they will be considered "kampungan". ("Minang songs eroded by the times," 2013). As Ardoni Yonas, a Minang observer and songwriter, quoted from Dean (2014), said, "Nowadays, there are no more "Minang songs", there are only mediocre songs in Minang, which have lost their flavor and meaning and no longer reflect Minang culture." (Dean Stales Yori, 2014).

Minangkabau is one of the cultural areas or sub-sections of the Malay community in the archipelago. One of the elements of culture stated by Koentjaraningrat is the element of art, which means the diversity of culture. (Koentjaraningrat, 1971). Music as part of the arts plays an important role in developing the culture of a nation. Kasman et al, at least mention five roles of Minangkabau music to Minangkabau culture, (1) maintaining cultural identity, (2) as a means of cultural expression, (3) as a means of entertainment, (4) as a means of unifying the community and, (5) as a tourist attraction. (Selvi Kasman, 2023).

Method

This research was conducted using the historical method through an art history approach. The historical method is "a set of systematic principles and rules intended to assist in the collection of historical sources, assessing them critically and presenting a synthesis (generally in written form) of the results achieved" (Gilbert J. Garraghan & Jean Delanglez, 1957). (Gilbert J. Garraghan & Jean Delanglez, 1957).. The historical method can be carried out through four stages, namely: (1) Heuristics (source collection); (2) Criticism (source screening); (3) interpretation (source meaning); and (4) Historiography (writing history/events). (Notosusanto, 1975).

This writing actually examines the story that happened in the past. when a historian explores the past, the main thing that is done is to collect traces in the past. those traces are called historical sources. (Renier, 1997). The sources or data in this writing are primary sources and secondary sources. Both sources were obtained through literature studies and field studies. Primary sources used are the memoirs of Orkes Gumarang, then newspapers that are contemporaneous with the events being studied, such as the 1957 Haluan newspaper. Meanwhile, secondary sources were obtained through newspapers in the 2000s, information from Minang music industry players and Minang music observers. In addition, the sources were also obtained through photographs documenting the activities of Orkes Gumarang during its work in the Minang music world.

In the analysis stage, the sources that have been obtained are then criticized. At this stage, all sources are compared, especially from the aspect of the truth of the information conveyed from both primary and secondary sources. By comparing the sources with each other, an accurate source is obtained regarding the matter being researched. In the next stage, the sources that have been believed to be true in substance are then interpreted, which is the stage of interpreting the facts and determining the

meaning and interrelationship between the facts obtained. (Herlina, 2020) so that a clear picture of an event is obtained. Then in the final stage, historiography is carried out, namely the stage of delivering the results of the imaginative reconstruction of the past in accordance with the traces that have been traced.

Result and Discussion

Minang Music Before the Gumarang Orchestra Era

If we trace its historical roots, Minang music has experienced a long phase. The growth and development of Minang music is inseparable from the influence of foreign nations. This is not something strange, because music that develops in the community is often influenced by other cultural elements. Minangkabau music crosses various generations and societies, some develop, some follow the times but some are extinct without a trace. (Ediwar et al., 2017)..

Before the emergence of the Gumarang orchestra, the era of Minang Music was said to be the era of traditional music, namely music that used traditional Minangkabau musical instruments both using percussion instruments (pukul), wind instruments, stringed instruments and stringed instruments. Minang music was originally thought to have originated from Malay music with roots in Qasidah. It is likely that this type of music was introduced by traders from Arabia, Gujarat and Persia when interacting with Minangkabau traders in the 8th to 13th centuries. (Saharman, 2015).

In the 16th century when the Portuguese set foot on the coast of Sumatra, they also brought new musical influences to Minangkabau through the entertainment parties they often held. In the music they used instruments such as violin, accordion, saxophone, trumpet and drum. The people of coastal Sumatra then adapted this type of music into the music that had developed in the community, which used poems full of lamentation but sung by swaying to the music. The combination of indigenous music with music performed by the Portuguese then gave

birth to a new genre in Minang music called Gamad Music (Rianti, 2002). (Rianti, 2002) or in the Minang language called "Gamaik".

Gamad music does not only belong to the Minang people, but also other ethnicities who live on the coast of Sumatra, especially Padang as the center of trade activities, such as ethnic Nias. For the Nias people, they adapted Gamad music in an art called "Balanse Madam Dance". (Indrayuda, 2009). In social life, Nias people use Balanse Madam Dance in marriage, birth and salvation ceremonies and other traditional ceremonies. Similar to the Nias community, the Minang community adapted Minang music as a medium of entertainment held mainly at weddings (Amran, 1988). (Amran, 1988).

The 1930s was the beginning of the orchestral music era in the Minangkabau music industry. It began with the emergence of Orkes Penghibur Hati led by Sutan Perang Bustami. They used traditional Minangkabau instruments such as the Saluang which was melodious but still used the Rantak (a strong foot stomp that illustrates the firmness of movement in a dance). Their songs such as Kaparinyo, Dayuang Palinggam and Nasib Sawahlunto are well known by the Minangkabau community and beyond.

Orkes Gumarang: Pioneers of Modern Minang Music

Orkes Penghibur Hati was a favorite of a number of young Minangkabau people who were in Rantau. Through a radio broadcast, a number of these young people heard that Orkes Penghibur Hati had disbanded, therefore they agreed to continue the work of Orkes Penghibur Hati because their presence and songs received good attention from the public. In 1953, a new music group was formed with the name Orkes Gumarang under the command of Anwar Anif and its personnel Alidir, Dhira Suhud, Joeswar Khairudin, Taufik, Syaiful Nawas and Awaluddin. (Syaiful Nawas, n.d.).

The name Gumarang is taken from the name of the rooster character in the Minang legendary story entitled Cindue Mato. In the story there are

three animals, namely the skillful Kinantan rooster, the mighty Binuang Bull and the agile, unyielding and unmatched Gumarang Horse. So it occurred to them to give the name "Gumarang" with the hope that this music group was agile and unrivaled. (Abdullah, 2009).

In the early days of their formation, they agreed to perform the songs of the famous Orkes Penghibur Hati. In addition, they also agreed to include elements of Latin rhythms in the songs they would perform, because in the 1950s, the Indonesian music industry was being dominated by Latin music that was being loved by the public, especially those performed by Melody d'Amour, Besame Mucho, Cachito, Maria Elena, and Quizas. (Dean Stales Yori, 2014).

Gumarang was not the only orchestra that emerged in the Minang music industry in the 1950s, but there were other orchestras such as Orkes Teruna Ria, Osria, Zaenal Combon and Orkes Kumbang Tjari. Orkes Teruna Ria appeared in 1956 (in other sources it is mentioned in 1959) led by Oslan Husein and personnel Zainal Arifin, Rozaman, Rachmat, Indroto, Hans Runtukahu, Ickasan and Sofjan. If Gumarang emphasized Latin rhythms, Orkes Teruna Ria specialized their group in the rhythm of Rock n Roll music. The songs they performed were no less famous than Gumarang, such as: "Ombak Puruih", "Urang Tolong", "Sinandi-Nandi", "Kaparinyo", "Kampung Nan Jauah Di Mato", "Kambanglah Bungo Parawitan" and "Lompong Sagu". Although quite popular, Orkes Teruna Ria finally disbanded in the 1960s.

In the 1960s, there was also another orchestra called Orkes Kumbang Tjari. This orchestra only appeared in 1961. One of its personnel who also became a legend in the Minang music industry later on was Elly Kasim. In their music, Orkes Kumbang Tjari also combines traditional Minang instruments (Saluang and Rabab) with Latin music rhythms but emphasizes guitar playing. Similar to Orkes Teruna Ria, songs from Orkes Kumbang Tjari are also popular with the Minangkabau people, such as: Asmara Dara, Randang Darek, Taratak Tangga, Mak Tatji, Apo

Dajo, Tjita Bahagia, Cha Cha Mari Cha, Gadis Tauladan, Kumbang Djanti, Langkisau, Kureta Solok and Oi Bulan. (Maestro, 2007). Orkes Kumbang Tjari's musical career also did not last long, which was only 2 years, in 1963 this orchestra group finally disbanded because the orchestra leader decided to switch to another profession.

Orkes Gumarang in Three Periods of Leadership (1953-1980)

1. Anwar Anif period

During its career, Orkes Gumarang had three changes of command, namely Anwar Anif, Alidir and Asbon Madjid. Of these three, the glory of Orkes Gumarang was under the command of Asbon Madjid. In the early days of its formation, Orkes Gumarang still performed songs that had been popularized by Orkes Penghibur Hati, but using a touch of Latin Music rhythms. In later years Orkes Gumarang began to compose and perform their own songs, such as Upiak Lakehlah Gadang and Barindang sung by singer Djusna Rustam. During Anwar Anif's leadership, he was able to bring Orkes Gumarang to perform on Radio Republik Indonesia (RRI). This is a great achievement for a music group that takes part in carrying regional songs, because to perform at RRI, a singer or music group must go through a fairly strict selection process. In addition, Orkes Gumarang also often fills and enlivens the happy stage event (Syaiful Nawas, n.d.). Anwar Anif only led Orkes Gumarang for nine months, he decided to leave Orkes Gumarang due to family problems, so the next leader of Orkes Gumarang was held by Alidir.

2. Alidir's Leadership Period

Alidir started to lead Orkes Gumarang in 1954. In his time, Orkes Gumarang began recording their songs on vinyl records at the famous Lokananta company, the first music recording company in Indonesia that was established in 1956. In their songs, they used musical instruments such as Gendang, Bongo, Maracas, Piano, Guitar and Bas, but still maintained the Gamad rantak that is

characteristic of Minangkabau music. The songs they performed included: Kaparinyo, Simpang Ampek, Batjarai Kasih, Jo Rang Mudo, Titian nan Lapuak, Gadih Minang. Orkes Gumarang vinyl records are not only sold in Padang or West Sumatra but also in record stores in Jakarta and other cities. Here are the Orkes Gumarang LP cassettes



Figure 1. Orkes Gumarang LP 1954.

Similar to Anwar Anif, Alidir was not with Orkes Gumarang for long. Although he had succeeded in getting Orkes Gumarang to record their songs at a well-known record company and their cassettes sold well in the market, Alidir decided to leave Orkes Gumarang to pursue his family business, and the female singer of Orkes Gumarang, Djusna Rustam, also decided to leave Orkes Gumarang. Before leaving Orkes Gumarang, Alidir asked his close friend Asbon Madjid, who had both worked in the disbanded music group The Smiling Players, to replace him in Orkes Gumarang.

3. Asbon Madjid's Leadership Period

Asbon Madjid took on the task of leading Orkes Gumarang in 1955. Suryadi revealed that Orkes Gumarang and Asbon Madjid are inseparable, so when Orkes Gumarang is mentioned, people will remember Asbon Madjid. (Suryadi, 2011). During his leadership, Orkes Gumarang's personnel often changed, but the last personnel that can still be traced are Anas Jusuf, Juni Amir, Januar Arifin, Ismet, Syaugi Bustami, Yohny Syarief, Chuzai Bustami and Orkes Gumarang's legendary female singer Nurseha. (Syaiful Nawas, n.d.). Nurseha is not

only known as a melodious singer, but also a beautiful one. In addition, she was also skilled in composing songs for Orkes Gumarang, one of which co-created the lyrics of one of Orkes Gumarang's legendary songs, "Ajam Den Lapeh". (Author, 1959). Orkes Gumarang's work under Asbon Madjid's leadership grew. The songs they performed became widely recognized by the public through their cassette albums.

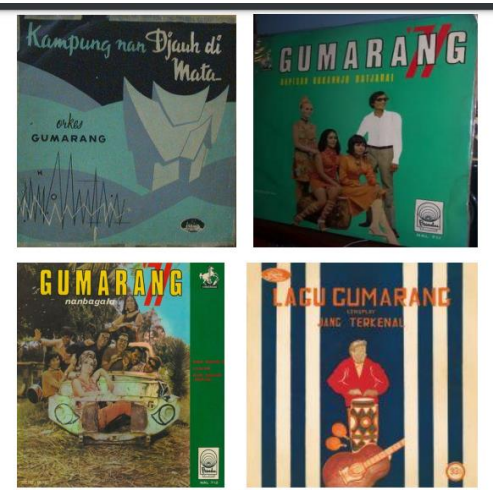


Figure 2. LP Album Cover Orkes Gumarang.

From 1954 to 1971, Orkes Gumarang recorded no less than 60 songs, all of which can be seen in the following table

Table 1. Orkes Gumarang songs 1954-1971

Song Title
Laruik Sanjo, Baju Kuruang, Jiko Batamu, Yo Mai Oi, Sayang Tak Sudah, Minangkabau, Dandang Duo, Simpang Ampek, Batjarai Kasihan, Jo Rang Mudo, Pintjuran Tjujan, Antahlah, Ondeh Jo Niang, Titian Nan Lapuak, Gadih Minang, Ajam Den Lapeh, Nan Bagala, Kampuang Nan Jauh Dimato, Takana Adiak, Ko Upek Lah Gadang, Nasib Sawahlunto, Dayung Palinggam, Kaparinyo, Rang Talu, Ya Mustafa, Malin Kundang, Gunuang Padang, Angin Limbubu, Nan Djolong Gadang, Marina, Yo Baitu, O Tam Oi, Kemiri, Andam Oi, Jo Jo, Sempaya, Randah Oi, Bareh Solok, Bacarai Kasiah, Dicubo Nan Bak Urang, Kumbang Cari, Kambanglah Bungo Parawitan, Kaprak Tingga, Kato Rang Saisuak, Laruik, Lah Olai, Luntuah, Lansek Manih,

Ramuak di Dalam, Malam Bainai, Sangsaro, Payuang Dance, Usah Diratoki, Lompong Sago, Bujang Kirai, Buruak Pinto, Simpang Ampek, Sapu Tangan Dance, Karam Surang, Denai Sansai.

Source: Summarized from various Sources; (Syaiful Nawas, n.d.),

Of the songs above, the most popular and familiar to the public is the song Ayam Den Lapeh. The lyrics are by Nurseha, while Abdul Hamid provides the melody. The song tells the story of losing something valuable, but what is lost is connoted by "chicken". (Zaelani, 2010). Here are the lyrics of the song Ayam Den Lapeh,

Ayam Den Lapeh
 "Luruilah road Payakumbuah
 Babelok Teak Wood road
 Dima hati indak kan rusuah
 Chicken den lapeh,
 oi oi... chicken den lapeh

Mandaki Pandaisikek road
 Manurun jalan ka Biaro
 In ma heart indak maupek
 Crew takicuah,
 oi oi... chicken den lapeh
 Chorus:

Sikua capang sikua capeh
 Saikua Tabang Saikua Lapeh
 Tabanglah juo nan ka rimbo
 Ai lah malang juo

Pagaruyuang Batusangka
 Tampek bajalan urang Baso
 Duduak tamanuang tiok sabanta Oi takana juo

Den sangko lamang nasi tuai
 Kironyo tatumpah gulai soup
 You're done for the day
 Oi lah poor denai O hoi...
 chicken den lapeh O hoi... chicken den lapeh

The song "Ayam Den Lapeh" sung by Orkes Gumarang was so popular in the early 1960s that it was even included in the top 10 songs of the

1950s along with other songs. Further details can be seen in table 2 below.

Table 2. Best Songs of the 1950-1959 Era

No	Song Title	Singer
1	Action Kutjing	Nien Lesmana
2	Cowherd	Mien Sondakh
3	Rahayu	Ping Astono
4	The Beauty of Nature	Djuwita
5	Night Paintings	Sam Saimun
6	Parrots	Nurain
7	Sajang caress	Bing Slamet
8	Bengawan Solo	Oslan Husein and Teruna Ria
9	Papaja Cha-Cha-Cha	Adikarso
10	Ayam Den Lapeh	Orkes Gumarang

Source: (Sakrie, 2015)

The success of the song "Ayam Den Lapeh" encouraged directors Asby and Gondosubroto to raise it in a movie story with the same title. The movie tells the story of Nurseha and Rizal, played by Farida Arriany and Bambang Irawan. The movie tells the story of Nurseha who is married off by her parents to a rich villager named Rizal. However, Nurseha herself loves another man, Amir (played by Juni Amir). However, due to differences in their views on the future, they end up separating. Meanwhile Rizal, who felt unloved by Nurseha, finally chose Nurseha's friend Yanti. This situation is referred to in the lyrics of the song Sikua Capang Sikua Capeh, Saikua Tabang Saikua Lapeh (Kristanto, 2007)(those who are loved do not get, those who are matched do not get). Not only Ayam Den Lapeh, Orkes Gumarang's song "Laruik Sanjo" which was on the rise was also lifted by Usmar Ismail into his movie with the same title, Laruik Sanjo (1960) played by Bambang Irawan and Farida Oetoyo. (Anwar, 2004).

Orkes Gumarang: From the Stage to the Presidential Palace

Throughout the 1960s and 1970s, Asbon Madjid led Orkes Gumarang to success. Various regions in Indonesia have become the stage for Orkes Gumarang such as Medan, Tanjung Pinang, Aceh, Java, Kalimantan and Sulawesi, including the big stages held in Jakarta such as Taman Ismail Marzuki, Gedung Kesenian and Istora Senayan. (Syaiful Nawas, n.d.). "In the

1960s, Minang songs led by Asbon were very popular in Bondowoso, and one day a Minang Song Festival was even organized. The group performed the song "Ajam Den Lapeh" by Biduanita Nurseha. (Sujudi, 2011; Shahab, 2004). Orkes Gumarang's songs also often accompanied other art performances such as Wayang Suluh performances held in Java, which at that time told the story of "The Return of West Irian to the Republic of Indonesia". (Dwijosugonda, 1963)..

In a performance in Medan, Gumarang's concert was a great success because the musicians realized that Medan is not a city that is friendly to the presence of music groups or stage performers. If the audience doesn't like a performer's performance, they don't hesitate to shout at them with huuuuuu!!! Or request to get off the stage (Alimi & Dahlan, 2018). However, Gumarang was fortunate enough to have two days of performances in Medan, May 29 and 30, 1961, which were always packed.

"The concert in Medan proved how famous Orkes Gumarang is. Created by a group of young people from Minang who united in Menteng, Central Jakarta, Gumarang jumped far like its name, a white horse running fast and agile. Playing drums, bongos, maracas, guitars and basses while maintaining the joget rhythms and Gamat rhythms, Gumarang made their way into Indonesian pop music. Gumarang shared the stage with major music groups before finally spawning one of the timeless hits "Ajam Den Lapeh"(Alimi & Dahlan, 2018)

Orkes Gumarang's performances are always awaited by the audience. The Indonesian audience seems to have always been famous for being active, the proof is when Orkes Gumarang canceled its performance on a stage in Senayan on July 22, 1964, the audience then went berserk because they were disappointed, fortunately Nurseha was successfully presented, so that the audience's disappointment was slightly relieved. (Varia, 1963).

Orkes Gumarang songs are often played on buses traveling between provinces from Padang.

"On a trip to Java, the bus stopped at a border area to load passengers, the bus stopped long enough for many passengers to get off. Then the stokar started shouting for passengers to get back on the bus because the bus was about to leave. At that moment, I heard the voice of singer Elly Kasim singing Tinggallah Kampuang again, accompanied by Orkes Musik Gumarang. Instantly this song burst into the heart, causing sadness, remembering the village that will be left behind"(Dharma, 2020).

Not only domestically, Asbon also brought Orkes Gumarang to perform on stages abroad. The New York World Fair stage in America, the EXPO Fair in Osaka, Japan and several countries in Europe are places that Orkes Gumarang has visited. (Syaiful Nawas, n.d.). No less proud for a music group that clearly carries regional language songs (Minangkabau) is the invitation from the first President of the Republic of Indonesia Soekarno to Orkes Gumarang to sing and fill the event at the presidential palace. This experience is something to be proud of because not all musicians can be invited and perform at the presidential palace. As expressed by Ang Hamid, a Minang music observer that performing at the presidential palace is a phenomenal achievement, let alone a class of regional music orchestra, with the performance of Orkes Gumarang at the presidential palace, indirectly helped echo the name of Minangkabau and West Sumatra. (Dean Stales Yori, 2014).



Figure 3. Orkes Gumarang performing with President Soekarno at the Presidential Palace in the 1960s.

Source: (Syaiful Nawas, n.d.)

The Key to Success for Orkes Gumarang

Many believe that Orkes Gumarang was a legend in the music industry in the 1950s to 1970s, not only in the Minang music industry but also the Indonesian music industry. When analyzed, the key to Orkes Gumarang's success can be seen through two factors, namely internal factors and external factors. Internal factors are factors from Orkes Gumarang itself. The internal factors that support include:

1. Orkes Gumarang was present when people, especially the people of West Sumatra, were loving the songs performed by Orkes Penghibur Hati. The dissolution of Orkes Penghibur Hati caused disappointment for the fans. Orkes Gumarang, which was formed without high expectations, tried to see the opportunity that the dissolution of Orkes Penghibur Hati could be an opportunity for Orkes Gumarang. Evidently, at the beginning of Orkes Gumarang's formation, they had not created their own songs. In their stage performances, they always performed Orkes Penghibur Hati songs that were already attached to the hearts of the people. Thus, it can be said that Orkes Gumarang capitalized on the momentum of Orkes Penghibur Hati's absence.

2. Orkes Gumarang came into being at a time when Indonesians were being treated to the emerging rhythms of Latin music. Orkes Gumarang then incorporated Latin music elements in their music that still used traditional musical instruments and maintained the Rantak Gamad and joged that characterized Minang music. The influence of Latin music carried by Orkes Gumarang in their songs is very popular with music lovers, so it is not surprising to say that Orkes Gumarang is a pioneer of modern Minang music. ("Orkes Gumarang Kebanggaan Urang Awak Tempo Doeloe," 1976); ("Orkes Gumarang, Pioneer of Modern Minang Songs," 1963). The same thing was also expressed by Sexri Budiman (48 years old), a Minang songwriter. According to him, Orkes Minang was present at the right time during the restriction. When Soekarno banned the playing

of foreign songs, Orkes Gumarang presented Latin rhythms, so the songs were Minang but with Latin rhythms. (Dean Stales Yori, 2014).

The external factors supporting the success of Orkes Gumarang in the Minang music industry are government policies. The Indonesian government through President Soekarno's policy limits the entry of foreign culture, instead promoting regional culture for the formation of national identity, because foreign culture is considered incompatible with the nation's personality and it is feared that it will damage the character of the Indonesian nation. therefore, the government seeks to foster regional arts and conduct art exchanges between regions. In areas where regional arts are still entrenched, it is difficult for foreign arts to enter such as Djawa, Balinese and Serampang 12 dances and others can be enjoyed and can permeate the entire nation by organizing art exchanges. One of them is where Orkes Gumarang, which is an orchestra with songs in Minang, is enjoyed by Javanese people. "In the art of song, people in Java can now enjoy Gamelan Degung, Orkes Gumarang, as well as the Suling orchestra from Sangihe." (Harjoto, 1959).

One proof of Soekarno's dislike for music from outside, one of which is Rock music, which is considered to threaten nationalism and damage the nation's culture is through his speech on Manipol USDEK, which stands for the 1945 Constitution Political Manifesto, Socialism, Indonesia, Guided Democracy, Guided Economy and Indonesian Personality delivered on August 17, 1959. Furthermore, the Soekarno administration issued Presidential Decree (PP) No. 11/1963 regarding the prohibition of music that he referred to as "ngak ngik ngok" music. The term "ngak ngik ngok" was used by Soekarno for political purposes, making fun of Western music that was considered silly and ugly, with the aim of arousing the spirit of nationalism of the Indonesian people to love their own culture more. Western bands such as The Beatles, The Lennon Sister, Marmalade, The

Monkeys, The Shadow and Rolling Stone are music groups that are considered to represent the "ngak ngik ngok" music. (Tambayong, 1992). The impact of the issuance of the Presidential Stipulation was that the government conducted raids on musicians, even arresting people whose performances were considered to imitate Western or "Westernized" styles. This was experienced by the Koes Bersaudara music group, which was imprisoned for being considered imitating Western styles and unpatriotic. (Koeswoyo, 2005).

The End of Orkes Gumarang and Its Role in the Development of Minang Music

Just like life, the development of Orkes Gumarang music also experienced ups and downs. Orkes Gumarang's role in the Minang music industry was not too long, from 1958 to the late 1970s. Orkes Gumarang's appearance on the stage of the New York Fair in 1971 was its last performance abroad. (Syaiful Nawas, n.d.). Since then, one by one, Orkes Gumarang personnel began to leave the music group, such as Anas Yusuf, Syaugi Bustami, Yanuar Arifin. Despite the departure of several personnel, Asbon Madjid still tries to maintain the existence of Orkes Gumarang. The music stage is still played by Asbon Madjid along with other personnel such as Juni Amir and Akhiruddin, but Orkes Gumarang has not produced any more works since 1970.

Throughout his musical career, criticism and flattery have also colored Orkes Gumarang. The regional language (Minang language) that Orkes Gumarang promotes in each of its songs is considered by some to be unsupportive in the effort to develop the national language but rather emphasizes excessive regionalism. The criticism was conveyed through a mass media with the headline "Orkes Gumarang Takes Us Forward to the 1920s" ("Orkes Gumarang Takes Us Forward to the 1920s," 1960). Furthermore, Orkes Gumarang was also compared to Gesang who performed "Bengawan Solo", a regional song

that could be understood by people of all ethnicities.

Although there are those who criticize Orkes Gumarang, there is more praise for Orkes Gumarang. Minang singers who took part in the Minang industry since 1970 were inspired by Orkes Gumarang such as Elly Kasim and the music orchestras that emerged afterwards such as Orkes Kumbang Tjari. Actually, in the same era as Orkes Gumarang, there were other orchestras that also took part in the Minang music industry such as Orkes Binuang and Orkes Kinantan, but it was Orkes Gumarang that emerged in the Indonesian music scene because Orkes Gumarang was considered to have become a pioneer of modernized folk music. ("Orkes Gumarang Kebanggan Urang Awak Tempo Doeloe," 1976).

A similar sentiment was expressed by Mohammad Syafei, founder of the National Institute of Syafei (INS) Kayu Tanam, as quoted by Syaiful Nawas. According to him, Orkes Gumarang has the ability to cure mental fatigue and has become suitable entertainment for people from all walks of life. "The song "Laruik Sanjo" makes the heart tremble because of its bright and deep rhythm when telling the sorrow of some human beings, so that even if the listener does not understand the words, he can feel the picture being painted." (Syaiful Nawas, n.d.) This is how M.Syafei expresses his opinion about Orkes Gumarang.

Conclusions

From the explanation above, it can be concluded that Orkes Gumarang is a regional music orchestra from West Sumatra. The songs produced by Orkes Gumarang use the local language, however Orkes Gumarang can enter the Indonesian music scene and is able to compete with singers at the national level. Orkes Gumarang under the banner of Asbon Madjid was able to bring regional-based music orchestras to the international level and was invited to the presidential stage, which not everyone can enter.

The presence of Orkes Gumarang in the Minang music industry is not merely for entertainment purposes of performing songs in the local language, namely the Minang language, but far more than that Orkes Gumarang brings the name of Minang Music so that even local language songs are favored by the wider community. For Minang music industry players, Orkes Gumarang is considered to have pioneered

renewal in combining traditional Minang elements with modern elements, namely Latin rhythms so as to produce Minang-language songs with Latin rhythms, and most importantly Orkes Gumarang did not leave the characteristics of Minang songs themselves, namely song lyrics with implied meanings and music with Rantak Gamad. That's why Orkes Gumarang is considered the pioneer of modern Minang music.

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