

Gandang Tambua Production by Craftsman in Maninjau, West Sumatra, Indonesia

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Abstract

Gandang Tambua is a type of traditional percussion musical instrument that can be seen in almost all cultures in Indonesia, including the Minangkabau culture in West Sumatra. Even though the instrument is simple, *Gandang Tambua* can bring excitement to traditional events and can raise the spirits of those who listen. The existence of art that displays *Gandang Tambua* in traditional events is not relevant to the production process which involves craftsmen and performers or artists performing *Gandang Tambua*. This traditional instrument is produced manually using simple equipment so the products produced are also limited. Therefore, the general aim of this research is to increase the potential of *Gandang Tambua* craftsmen through the fulfillment of production facilities in order to increase the quantity and quality of *Gandang Tambua* production through official recognition in the form of IPR. Specifically, the aim of this research is to improve the quality of *Gandang Tambua* products, as well as improve the economy of *Gandang Tambua* craftsmen. This research uses a survey method and data collection is carried out through in-depth interviews, observations and questionnaires. The sampling technique used was purposive sampling with cross sectional coverage. The unit of analysis is *Gandang Tambua* and the data is analyzed descriptively, SWOT analysis and comparative analysis.

Keywords : *Gandang Tambua, craftsman, production, Maninjau*

I. INTRODUCTION

Gandang Tambua is a musical instrument used in traditional arts in West Sumatra. *Gandang Tambua* is a percussion musical instrument used in traditional arts performances. Traditional musical instruments have varied shapes with different functions for each type (Admawati: 2012). *Gandang Tambua* as a traditional musical instrument is quite popular in Minangkabau which is related to the title of this research.

Gandang Tambua was first developed in Nagari Batu Hampa, Lubuak Basuang District. Most of the people in Batu Hampa come from the area around Lake Maninjau. *Gandang Tambua* is also known among the people in Tanjung Raya sub-district, even today *Gandang Tambua* is growing rapidly and has taken root in the

communities around Lake Maninjau (Salingka Lake Maninjau). Seeing the rapid development of *Gandang Tambua* in the villages around Maninjau, the production of *Gandang Tambua* which comes from the Batu Hampa area as one of the nagari around Lake Maninjau was chosen as the area that produces *Gandang Tambua*.

Gandang Tambua is a rhythmic musical instrument (percussion) made from a tube made of wood which is covered on both sides by a goat skin membrane. With varying thicknesses of approximately 1.5 cm, and sizes of around 40 to 50 cm with a diameter of 35 to 45 cm.

Gandang Tambua is a musical instrument that can spark enthusiasm and enliven the atmosphere, and is played with other

traditional musical instruments such as talempong, tasa, pupuik tanduak, sarunai and pupuik rice stalks. *Gandang Tambua* also functions as a means to gather the community, usually used in mutual cooperation events, Alek Nagari, and various traditional arts festivals.

Gandang Tambua which is produced by craftsmen in Batu Hampa, is classified as a home industry and is managed by one family. The skill of making *Gandang Tambua* has been passed down from generation to generation in the family. The business of making *Gandang Tambua* is classified as a home-based business which is managed in a family manner and is a source of additional income for the local community apart from farming and fishing. *Gandang Tambua* craftsmen in the Batu Hampa area are also *Gandang Tambua* performing artists. Academically, a craftsman does not have an adequate educational background as a craftsman, but as a practicing artist, this craftsman really understands the needs of practicing artists for this type of percussion instrument in their artistic activities within their community and outside the community itself.

The rapid development of traditional arts has had an impact on the increasing number of requests for *Gandang Tambua*. The requests are not only from the area around Maninjau, but requests also come from outside the area such as Batam, Lampung, South Sumatra, and requests from several Minangkabau traditional art groups throughout the archipelago. The large number of orders for *Gandang Tambua* could not be fulfilled in a short time. Several factors become obstacles in increasing the quantity of *Gandang Tambua* production, such as limited equipment and limited *Gandang Tambua* craftsmen. The limited availability of certain types of wood raw materials, limited coating membranes made from goat skin, as well as continuously increasing prices are also factors inhibiting the quantity of *Gandang Tambua* production.

Another thing that also hinders the increase in *Gandang Tambua* production is the management of craftsmen's businesses which still implement a makeshift management system, product marketing which is not managed professionally, meaning that it is not published optimally, which has an impact on low selling prices. This opportunity is exploited by other parties as second-hand consumers who have networks or understand market needs. Second-hand consumers buy with the aim of reselling the production to a wider market, even overseas, but at a higher price. This condition means that maximum profits are obtained by second-hand consumers, and craftsmen only obtain below-average profits from their production. The above conditions are also triggered by the absence of a network or very limited relations between craftsmen and consumers other than artists who can buy at high prices, such as cultural institutions, government-industry, or cultural attachés at every Indonesian Embassy abroad. One of the causes of the imbalance in *Gandang Tambua's* selling prices is the inadequate ability of craftsmen in marketing management, as well as low knowledge in entrepreneurship.

In accordance with existing problems, and to follow up on these conditions, research is needed which is expected to help solve these problems, to increase the quantity and quality of *Gandang*

Tambua products, so that they can compete in the national and even international markets. It is hoped that increasing the quantity and quality of *Gandang Tambua* will have an impact on increasing the income of craftsmen. Regarding these situations and conditions, guidance for *Gandang Tambua* craftsmen needs to be carried out so that the potential and abilities of *Gandang Tambua* craftsmen can continue to be improved. Apart from that, craftsmen are also equipped with the skills to produce other types of traditional drums such as *Gandang Tansa* and tambourines with different sizes and shapes. Another aspect that is also a priority for attention is how to increase the number of *Gandang Tambua* sales, as well as increase the selling price to an even better level, making breakthroughs so that *Gandang Tambua* products can reach a wider market.

II. RESEARCH METHOD

This research uses a survey method and data collection is carried out through in-depth interviews, observations, and questionnaires. The sampling technique used was purposive sampling with cross-sectional coverage (Iskandar: 2009). The unit of analysis is the *Gandang Tambua* traditional musical instrument and the data is analyzed descriptively, SWOT analysis, and comparative analysis (Milles and Huberman: 1992).

III. FINDING AND DISCUSSION

Gandang Tambua is produced by craftsmen through several stages, starting from selecting a certain type of wood as the drum material. The selection of raw materials is done because wood is not available in shops or certain places, but craftsmen have to look in the forest or certain farmer's fields. The following are several types of wood that are good for *Tambua* drum materials, such as pulai wood and kubai wood. This type of wood was chosen as drum material because it grows longer and straighter, and is also lighter once it becomes a drum. Another advantage of this type of wood is that during the processing process, it does not crack easily, let alone break. The availability of certain types of wood for drum materials is currently starting to be limited, this also affects the number of drums that can be produced. Responding to limited raw materials, craftsmen sometimes use different types of wood, so this also has an impact on production quality.

Next, the production preparation process is carried out, such as taking measurements of the wood that will be cut according to the size of the *Tambua* drum that will be made. After cutting, the cutting stage will be carried out, namely the process of hollowing out the wood and the process of skinning the bark. The merodong process is continued with a measurement process to determine the required diameter of the drum circle. The process at this stage uses simple equipment such as anchors, saws, and crowbars, and is carried out at the main logging site so that what is brought to the workshop are pieces of wood that have been hollowed out.

Gandang Tambua Making Process

The wooden pieces for the semi-finished *Gandang Tambua* are collected in the craftsman's workshop for the next stage of the production process:

1. Drying process

Drying is done naturally under the heat of the sun, so it takes a relatively long time. Drying is carried out continuously until the wood reaches a predetermined dryness level. The drying process is an important stage in determining the sound quality produced by the *gandang tambua*, wood that is wet or less dry will produce a sound quality that is not as expected. Maximum drying also determines the process of smoothing the outside of the drum and this greatly influences the quality of the base painting of the drum body. If the drying level of the wood is not optimal, it will cause the drum to crack easily, so the cracked part must be patched. The patching process will take longer to dry the wood, so the production process will take longer. After the patch is dry, the base painting will also be repeated.

2. The process of smoothing the base paint and adding motifs to the outside of *Gandang Tambua*

The semi-finished drum material that is completely dry will enter the next process which is called the refining stage. The process of smoothing the outside of the drum using fine sandpaper and the inside of the drum will be smoothed using a gluing machine. A double check will be carried out on the finishing results of the outside and inside of the drum before painting. The next stage after the drum is given basic paint is to draw motifs as decoration in the form of floral motifs or motifs related to elements of Minangkabau culture. So far, the decorative motif on the outside of the drum still has the typical drum motif originating from the area around Lake Maninjau. However, the motifs used to decorate the outside of the drum can also be adjusted according to the buyer's requests. Giving the motif and painting the outside of the drum is done manually, so the process at this stage also takes quite a long time.

The process of making motifs is carried out by certain craftsmen, because not all craftsmen have the skills to draw motifs, in this case making motifs can only be done by a few craftsmen, this has an impact on the limited motifs of *Gandang Tambua* decoration that can be produced by craftsmen, in line with the opinion which says that for a large number of requests, this process takes a very long time (Djelantik: 1990).

After the process of making decorative motifs, the next stage is giving colors to suit the motif. The coloring process is adjusted to the color chosen by the customer or the color determined by the craftsman according to the color that is characteristic of *Gandang Tambua* production from the area around Lake Maninjau, namely red, yellow, green, black, blue. The material used for painting is oil paint, so oil paint is shiny and waterproof (Jazuli, 2014).

The *Gandang Tambua* motif from the area around Lake Maninjau has its own characteristics. According to the craftsmen, they used the Marawa pattern, which is the name for the Minangkabau flag used in the Agam area. The time required to complete the decorative motif on the outside of the drum cannot be determined, because the time required depends on the number of decorative motifs that must be made and the level of complexity of the motif. The aspect of choosing the color to be used is also part of the consideration in the time required at this stage of the process.

Basically, craftsmen can add decorations to drums using simple motifs and not using too many colors (varied), so that in one day or

eight hours of work, craftsmen can complete the motifs on ten *Gandang Tambua* pieces. However, the motifs are quite varied and the colors vary, so the work takes longer, around five days or forty hours of work for ten drums. After giving the motif to the drum, the next stage is the drum drying stage, and usually, the drying process does not take too long.

3. Membrane Installation Process on *Gandang Tambua*

This stage is the final process of *Gandang Tambua* production. The membrane used as a sound source for the drum is skin with a predetermined thickness and size. The craftsmen need to be careful in choosing leather as the drum membrane. The leather used for *Gandang Tambua* is good quality goat leather because the quality of the leather will affect the sound produced by *Gandang Tambua*. Based on the craftsmen's experience, the reason goat skin is used as a drum membrane is because it is not too thick but strong, and the sound produced is louder. The basic material for goat skin is obtained from goat skin craftsmen in areas around West Sumatra, such as Padang Panjang area, the price is around thirty thousand pieces (Kasman: 2015).

Installing the leather on the drum is carried out in the following stages: in the initial stage, before installation, the leather is first tanned until it reaches a certain level of softness, making it easier to install. The skin that has been installed is wrapped (tied) using thin rattan measuring 0.5 cm. Installation of the skin is simultaneously followed by the process of tightening the skin. After the process of installing the goat skin is complete, the final stage of the finishing process is installing the hanging belts on the *Gandang Tambua* in pairs on the sides of the drum. A hanging belt is a means of hanging the drum on the drummer's shoulders.

Gandang Tambua, made by craftsmen in Batu Hampa Kanagarian Koto Sani, Tanjung Mutiara Maninjau District, is marketed by providing information by word of mouth. So demand is still limited to *Gandang Tambua* artists who are around craftsmen's areas, art groups or studios, and several related agencies that foster art groups in their work areas, as well as several educational institutions to complete learning infrastructure in the form of traditional musical instruments and art to support extra-curricular activities in the field. arts and culture studies. Several other enthusiasts include consumers who function as collectors who buy *Gandang Tambua* production to resell to third parties.

The quantity of drum production is very dependent on customer orders, and the selling price is still relatively cheap and far from the price of industry-standard goods. Craftsmen do not set high nominal prices, there is a tendency to sell at quite low prices. This provides opportunities for collectors as consumers who buy *Gandang Tambua* which will be distributed to consumers at quite high prices.

Gandang Tambua production made by craftsmen legally has no power regarding rights or ownership of the product, this happens because their handicraft products are not registered with the relevant agencies such as the Regional Office of Law and Human Rights to obtain legal recognition. Another aspect that is also very influential is the insufficient knowledge of drum craftsmen about how to gain recognition for their products from the relevant

agencies. This condition will certainly be detrimental to the craftsmen, especially financially, and they cannot take any legal action if their products are sold by other parties at relatively high prices. This condition is experienced by drum craftsmen in the local area. In other words, they are forced to let other parties gain large profits from their products (Kasman: 2005).

Drum craftsmen's lack of understanding of the importance of marketing aspects needs to be addressed in the form of providing knowledge or guidance regarding the marketing of production products. It even extends to the area of how to process the legal recognition of craftsmen's products, which is called IPR. Furthermore, production quality is another important aspect that craftsmen must also pay attention to so that craftsmen's products can compete in a wider market. Responding to product quality, steps have been taken to improve the skills of craftsmen through training and coaching programs involving several stakeholders such as MSME training institutions and coaching programs from government agencies that oversee home industry craftsmen.

The increase in product quantity is very dependent on the quantity of market demand, this is closely related to artistic activities in the local area and also outside the region, so event routines are also one of the factors that determine the quantity of drum production. The quantity of drum production automatically has an impact on the craftsman's income. So that it contributes to improving the economy of the craftsmen themselves. The development of the Gandang Tambua-making business and the rise and fall of demand for drums are greatly influenced by the existence of Gandang Tambua art in the local area, including publications on traditional art performances themselves.

Gandang Tambua consumers are the Gandang Tambua art artist group itself, government agencies operating in the field of culture, the education department and the tourism department, and other stakeholders. Currently, Gandang Tambua products are marketed around the West Sumatra region, apart from that the marketing also reaches wider areas outside West Sumatra, such as Pekanbaru, Taman Mini Jakarta, Batam, Jabodetabek, and even to neighboring countries such as Malaysia.

The development of the Gandang Tambua home industry can continue to survive in the midst of market competition and despite all the limitations in terms of craftsmen's skills, marketing, and limited capital capabilities of the craftsmen. One of the determining factors in this condition is the position of the craftsmen who are also Gandang Tambua artists, giving rise to a love for what they do, even though there are limited buyers, but they also produce for their own needs as artists.

IV. CONCLUSION AND RECOMMENDATION

It can be concluded that the results of this research show an increase in the abilities of drum craftsmen which can be seen from the aspect of the quality of the drum products produced which is getting better. There has been an increase in the quality of drum products so that they can compete with other drum products.

Craftsmen have the ability to market drum products, which is proven by the increasing level of market demand.

All of the points above still require support for production facilities and product distribution assistance by various relevant stakeholders. Another important aspect needed by drum craftsmen is continuous guidance from the government or private sector so that the Gandang Tambua craftsmen group can continue to survive despite all their limitations. Furthermore, it is necessary to carry out periodic evaluations of production results carried out by certain competent parties.

Gradual and continuous training must still be carried out as a form of coaching because with continuous coaching product innovations will be able to be produced by drum craftsmen. Furthermore, related parties must also consistently find or expand markets, collaborate with several regular consumers. And another important thing is the need for capital funding subsidies in efforts to develop drum craftsman businesses. The coaching steps carried out by various parties also really require coordination and cooperation from all related institutions so that the coaching carried out can run optimally.

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