

THE TECHNIQUE OF BEBANO DRUMS ON ACCOMPANYING JOGI DANCE IN WANSENDARI ART STUDIO BATAM CITY

Rhema Faith¹, Panji Suroso²

Music Education Department, Faculty of Language and Arts
State University of Medan
Willem Iskandar Pasar V Rd, Medan Estate 20221,
Sumatera Utara-Indonesia
Email :¹rhemafaith124@gmail.com

Abstract

The purpose of this study is: To find out how the technique of playing Gendang Bebano in accompanying the jogi dance in the wansendari art studio. The approach and type of research used by the researcher is descriptive qualitative. This research was conducted at the Wansendari Art Studio, Batam City, so the population of this study were all members of the Wansendari Art Studio. While the samples of this study were members of the studio musicians, the head of the studio, the instructor of the studio as well as the head of culture in the city of Batam. The writing uses data collection techniques in the form of: observation to produce valid data regarding the technique of playing the Gendang Bebano in accompanying the jogi dance. Interview to get the results of research on the technique of playing Gendang Bebano in accompanying the jogi dance. Documentation for additional data in the form of photos, recordings and videos. The results of this study prove that the technique of playing the Gendang Bebano in the form of the body position of the drummers is sitting cross-legged and the drums are above the players' feet. The Bebano of the drum is held by both players' hands and produces the sound of tak, pung, plang, tung. On the sound without using the index finger, middle finger, third finger, and little fingers, they are hit on the edge of the drum skin. The sound of pung uses the index finger, middle finger, third finger, and little finger but is hit in the middle area of the drum with the fingers in a straight position with the palm of the hand attached to the edge of the drum. In the plang sound, the middle finger, third finger, and little finger are beaten on the edge of the drum but the palms are attached to the circumference of the drum. For the tung sound, use 4 straight fingers and hit in the middle of the drum.

Keywords: *Talempong Pacik, Mudiak Arau Song, Minangkabau Tradition.*

Introduction

The Bebano drums is one of the traditional Malay musical instruments in Batam City. This musical instrument serves as an accompaniment to one of the traditional Malay ethnics dances in Batam City, namely the Jogi dance. The Bebano Drums is divided into 2 types, namely the Bebano Ibu and the Bebano Anak. In Indonesian meaning "ibu" is mother and "anak" is son, that's the meaning of the drums difference size. The existence of the Bebano Drums used to be hard to find, even now Bebano only owned by certain people and in certain places such as studios or places to preserve art. In this case, Bebano Drums was researched at the Wansendari Art Studio from Batam City as a forum for appreciating the arts, especially Malay art in Batam City. This musical instrument is classified based on the sound source, including the type of membranophone musical instrument, because the sound source comes from a membrane. Not only based on the source of the sound, Gendang Bebano also have a way to play it or game techniques. The initial data obtained explained that the drum playing technique Bebano not much different from the Malay drumming technique in general. Drum technique, Bebano means certain ways that are carried out by drum players Bebano to produce a sound according to the rhythm of the song being played. In general, the drum playing technique Bebano not much different from the technique of playing the Malay drum in general, namely the drum

Bebano looks like on the lap and hugged by the players. The membrane or skin of the drum faces forward and the right palm of the drum player is attached to the left and right sides of the drum. When playing the Drum Bebano In this case, the sitting position also affects the player in playing this instrument.

The Music Playing Technique

According to Pono Banoe (2013: 63) the technique of playing musical instruments basically includes 1) correct finger placement exercises, 2) posture and body position when playing. 3) drill or repeated solid exercises on song motifs, 4) scales in a certain octave, 5) playing etude or technical practice sheets, 6) playing the order of books according to the curriculum, 7) playing musical compositions according to the teacher's choice. Meanwhile, according to Pono Banoe (2003:409) Game technique is a way or technique of touching a musical instrument on a certain tone in accordance with the instructions or notation.

In connection with this research, musical instrument playing techniques are certain ways that are done by musicians to produce sounds according to the tones and rhythms of the songs being played. So, about the technique of Bebano Drums means certain ways that are carried out by drum players Bebano to produce a sound according to the rhythm of the song being played. In general, the drum playing technique Bebano not much different from the technique of playing the Malay drum in general, namely the drum Bebano looks like on the lap and hugged by the players. The membrane or skin of the drum faces forward and the right palm of the drum player is attached to the left and right sides of the drum. When playing the Drum Bebano In this case, the sitting position also affects the player in playing this instrument. According to Daniella Ohlendorf (2018: 1) in her journal entitled "Influence of ergonomic layout musician chair on posture and seat pressure in musicians of different playing level" explained that the sitting position and the layout of the chairs are very influential factors in playing music and this is closely related to the comfort of the musician when playing his instrument. Therefore in the technique of the Bebano Drums Sitting position is very important, such as sitting cross-legged or sitting on a chair depending on the stage conditions at the time of the drum performance Bebano concert stage.

Musical Instrument Theory

A musical instrument is an instrument that is made or modified for the purpose of producing music. According to Surya (2012:17) a musical instrument is a tool created to produce sound. In principle, anything that produces sound and in a certain way can be arranged by musicians, can be called a musical instrument. However, the term is generally reserved for instruments specifically intended for music.

The field of science that studies musical instruments is called organology. According to Ari Soekarno (2000:36) all musical instruments have a sound box or resonator to make the sound stronger, and parts that vibrate. Like the Burano drum that will be studied in accompanying the Jogi dance, this drum was created to produce and produce sound through a membrane or percussion that is hit and the sound will be louder because of the sound box or resonator.

Percussion Theory

Percussion instruments are a family of musical instruments that have the most members. Because basically, a percussion instrument is any object that can produce sound by being hit, swiped, pitted, or shaken, either with a tool or not. This percussion

instrument is always associated with rhythm whether it is pitched or unpitched. Therefore, percussion is always associated with hitting or pounding. According to John Michael Cooper (2017: 01) in his article explaining that percussion is included in a sound instrument that is produced by hitting, brushing, stomping, shaking membranes or other hard materials and these instruments are usually classified according to the sound source into the membranophone and idiophone categories.

The word percussion comes from the Latin terms *percussio* (to strike) and *percussus* (a noun meaning "to strike"). According to Panji Suroso (2020: 6), it is also explained that percussion in music is universal and usually percussion can build emotional effects in music, Percussion is not just a simple rhythm carrier, but gives an impression or effect, for example the instrument is cymbals, shakers and a bell that when played will cause a small commotion, but over time can also create an exciting effect, while a single stroke on the gong can produce a dramatic climax to a piece of music. The term percussion instrument is usually used for objects that are used as accompaniment in a musical game. Percussion instruments can be concluded as musical instruments that produce sound by being hit, beaten, shaken, rubbed, or other actions that make the object vibrate with an instrument, stick, or with bare hands.

Dance Music Theory

Function is the use of a media in certain activities which in this case are related to music. According to Kartono, et al (2004:84) "music serves as a dance accompaniment, a means of accompaniment of ceremonies, a means of self- expression. According to the opinion above, the intended function of music is as a means to assist a manifestation in activities related to music, namely dance accompaniment, entertainment facilities, means of self-expression, means of communication, and means of economics. Means is one of the requirements to be a complement in getting a certain purpose or desire.

According to Panji Suroso (2012: 34) the relation between music and dance can be explained from the various aspects that surround it, for example, in a certain atmosphere, music can trigger the movement of the body of the person who hears it spontaneously, or not at all. Music as a dance accompaniment can be made in several ways. Among other things, for example: there is music that is specifically made as dance accompaniment music and there is also music that already exists and then the dance is made. Music that is specifically done as dance accompaniment is usually done in various ways, for example as follows:

- a. Music as a dance accompaniment can be done simultaneously with the dance.
- b. Music as the accompaniment of dance works can be done first and then the dance.
- c. It could be dance done first and then music as accompaniment.
- d. In certain cases, music and dance may be done separately.

The relation of a dance with the accompanying music can usually occur in aspects of form, style, rhythm, atmosphere, or a combination of these aspects. Many things can be used to accompany a dance. Like the Jogi dance which will be studied by researchers, the music for this dance accompaniment serves as a tool that helps the realization of the implementation of the dance. The music played by the Jogi dance accompaniment will create an atmosphere and emotion that supports the dance according to the resulting rhythm and melody.



Picture 1. The Score of Gendang Bebano
(Source : Rhema Faith 2021)

Research Methods

The research method is a scientific way to obtain data with a specific purpose and use. Based on this, the researcher looks for four keywords that need to be considered when conducting research, namely, scientific method, data, purpose and usability. Related to the research topic to be studied, the research method used is a qualitative method, namely to find out the technique of playing the Gendang Bebano in accompanying the Jogi dance at the Wansendari Art Studio, Batam City.

Discussion

Description of Research Site

The location of the research was carried out at the Wansendari Art Studio, Marbella Residence Housing, Batam City District, Batam City, Riau Islands Province. The city of Batam itself is the most developed city among other cities or regencies in the Riau Islands Province which can be seen in the progress of the economy and the increasing population density.



Picture 2. The Map of Batam City
(Source : <https://jdih.batam.go.id/wp-content/uploads/2019/03/batam-island-map.jpg>)

The Bebano Drums

Bebano drums is a set of percussion instruments consisting of a mother's drum and a child's drum made of hard wood, the skin covering the large cross section is goat skin or deer skin that has dried. To attach the skin, rattan is used as the "anggit". The size of the Bebano is approximately 0.3 meters, the cross-section that is given the skin is approximately 0.3 meters, while the other cross-sections are about 0.2 meters.

1. Bebano Ibu

Bebano Ibu drums is a sound instrument that is sounded by animal skins such as odors, goats and cows, in the past the mother's drum was a musical instrument grouped in a special musical instrument to be beaten, hammered or rubbed that produced a sound called percussion. Each region has its own name and musical instrument, drums can be found in various regions with their own uses and functions such as drums used for martial arts in Malay people, drums used for dancing and there are also drums used for celebrations and appointment kings.



Picture 3. Bebano Ibu Drums
(Source : Rhema Faith 2021)

2. Bebano Anak

Bebano anak are drums made of animal skins, namely cows, goats and buffalo, just like the Bebano Ibu, the difference is only in their size and function when it played.



Picture 4. Bebano Anak Drums
(Source : Rhema Faith 2021)

The Technique Bebano Drums On Accompanying Jogi Dance

Game technique is a way (intelligence) to make or do something related to art. Based on this understanding, it can be interpreted that the technique of playing the Bebano drum musical instrument is how to use the Bebano drum musical instrument from the player's position and the correct position of the instrument so that it produces the proper sound.

The Bebano drum is usually played in the Jogi ensemble. This ensemble includes four other instruments, namely the Bebano ibu drum, the Bebano anak drum and the violin.

1. Body Position

To play the Bebano drum instrument, a relaxed position is needed, therefore sitting cross-legged or sitting on a chair is a suitable position to play the Burano drum instrument. As a matter of fact, the position of Gendang Gendang Bebano should be sitting cross-legged, but sometimes the Gendang Bebano players have to sit on a chair due to adjusting the stage so that the Gendang Bebano players can be seen by the audience when they are on stage. What is meant by sitting cross-legged can be seen in the image below



Picture 6. Cross-legged sitting position
(Source : Rhema Faith 2021)

(1) Hand Position

In addition to the sitting position, there are several things that must also be considered in playing the Bebano drum instrument, namely the position of the right and left hands when holding the instrument so that when playing the Bebano drum instrument it is not difficult to improvise when playing the Bebano drum.



Picture 7. Hand Position When Holding the Drum
(Source : Rhema Faith 2021)

In the process of playing the Bebano drum, there are four kinds of stroke techniques to produce the desired sound, as for the four strokes, it can be seen in the picture below, namely:

- (1) Hit the drum on the edge of the drum and close to the circumference or ball of the drum with a strong punch to produce a "tak" sound. For the right and left hands, this sound is the same, but the difference is the location of the hitting area on the drum.



Picture 8. The beating of the drum produces a "tak" sound
(Source : Rhema Faith 2021)

- (2) Hitting the center of the drum to produce a "pung" sound.
In this sound, the palm of the hand is attached to the circumference of the drum and the fingers hit the middle of the drum and use 4 fingers, namely straight fingers. Here is like the picture below



Picture 9. The beating of the drum produces a “pung” sound
(Source : Rhema Faith 2021)

- (3) Hitting the drum on the edge of the drum with a harder slap to produce a “Plang” sound. In this punch, only 3 fingers are used, namely the middle finger, ring finger, and little finger. The index finger is not used and the of the drum with the plam of the hand attached to the circumference of the end of the drum according to the picture below



Picture 10. The beating of the drum produces a “plang” sound
(Source : Rhema Faith 2021)

- (4) Hitting the drum on the edge of the drum with a small slap to produce a “tung” sound. This punch uses 4 fingers and is almost similar to how to hit "pung". The difference is that if the "pung" palm position hits the middle of the drum and uses 4 fingers, namely straight fingers, "tung" uses 4 straight fingers but the palm position is not attached to the drum. It can be seen in the following image.



Picture 11. The beating of the drum produces a “tung” sound
(Source : Rhema Faith 2021)

Conclusion

From the results of research and discussion, the researchers obtained several conclusions, namely as follows: The technique of playing the Bebano Drums in the form of the body position of the drummers is sitting cross-legged and the drums are above the feet of the players. The Bebano of the drum is held by both players' hands and produces the sound of tak, pung, plang, tung. On the sound “tak” using the index, middle, ring, and little fingers, they are hit on the edge of the drum skin. The sound of “pung” uses the index, middle, ring, and little fingers but is struck in the middle of the drum with the fingers in a straight position with the palms attached to the edge of the drum. At the sound of the “plang”, the middle, ring, and little fingers are hit on the edge of the drum but the palms are attached to the circumference of the drum. For the “tung” sound, use 4 straight fingers and hit in the middle of the drum.

Bibliography

- Banoë, Pono. 2013. *Kamus Musik*. Yogyakarta: Kanisius
- Cooper, John Michael. 2018. *Performance Practice Review*. E-Journal The Cambridge Companion to Percussion Vol. 22: No. 1. ISSN : 2166-8205.
- Lameira, Adriano dan Shumaker, Robert. 2019. *Orangutans show active voicing through a membranophone*. E-Journal Nature Scientific Report 9, 12289 (2019), ISSN: 2045-2322.
- Mulyana, Dedy. 2018. *Metodologi Penelitian Kualitatif Paradigma Baru Ilmu Komunikasi dan Ilmu Sosial Lainnya*. Bandung: Rosda.
- Ohlendorf, Daniella. 2018. *Influence of ergonomic layout musician chair on posture and seat pressure in musicians of different playing level*. Jurnal Plos One. ISSN: 1932-6203.
- Renaldus. 2019. *The Function of Timorese Gong Music in The Tfua Ton Ritual Ceremony in Napan Kefamenanu Village*. Catharsis: Journal of Arts Education Universitas Negeri Semarang, Vol 8 No. 2 (2019). ISSN: 2502-4531
- Soeharto, M. 1992. *Kamus Musik*. Jakarta: Gramedia Widia sarana Indonesia.
- Soekarno, Ari 2000. *Buku Pintar Musik*. Jakarta: Inovasi.

- Sudhir Kumar. 2015 .Art-Research In Memory Institutions: A Brief Review Of Their Resources From Visual-Arts-Research Perspective” International Journal of Research – Granthaalayah, Vol. 3 No. 10 (2015): 84-99. ISSN: 2350-3629.
- Sugiyono.2018. *Metode Penelitian Kuantitatif, Kualitatif dan R&D*. Bandung: PT Alfabet.
- Suroso, Panji. 2012. *Ketoprak dor di Helvetia*. Medan: Unimed Press.
- Suroso, Panji. 2019. *Dasar-dasar analisis musik*. Medan: CV.Kencana Mas Sejahtera.
- Suroso, Panji. 2020. *Percussion for beginner*. Medan: CV Kencana Mas Sejahtera.
- Surya, D. E. dan Sumarno, L. 2012. *Pengenalan Nada Pianika Menggunakan Jendela Kaiser, FFT, dan Korelasi. Prosiding Seminar Nasional Rekayasa Teknologi Industri dan Informasi (RETII)*. Yogyakarta: Sekolah Tinggi Teknologi Nasional.

Web Source :

<https://jdih.batam.go.id/wp-content/uploads/2019/03/batam-island-map.jpg>