



THE BAPERIEH COMPETITION: A SCORING SYSTEM IN GANDANG TASA OF PARIAMAN, WEST SUMATRA

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ABSTRACT

Bapereih is a competition between traditional gandang tasa groups in Pariaman. The scoring system records musical and non-musical errors made by the players. Musical errors include incorrect rhythm patterns, uncoordinated beats, and incorrect songs; non-musical errors include players not playing in unison, drumsticks/drummers falling, drum strings breaking or slipping, and drum skins tearing. This study aims to discuss the scoring system and criteria for bapereih gandang tasa in Pariaman. Data collection was carried out through careful observation and documentation of gandang tasa performances during bapereih, as well as interviews with performers and gandang tasa elders. Musical and non-musical errors were accumulated, with the lowest number of negative points determining the winner. Bapereih has become a distinct style with its own system and criteria in gandang tasa competitions in Pariaman. Bapereih serves as a model for preserving gandang tasa art and culture by maintaining the songs and playing techniques.

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1. INTRODUCTION

Gandang tasa is a Minangkabau rhythmic percussion ensemble that developed in the cultural region of Pariaman and several other areas in West Sumatra. A distinctive feature of this traditional music is that it does not have a melodic instrument as one of the most important elements in the music. The songs are composed of motifs and rhythmic patterns played by drums and tasa to form a musical composition structure [1] which the Pariaman people call a song. One gandang tasa ensemble or group consists of six double-headed cylindrical drums or double-headed barrel drums and one single-headed vessel drum. None of the drums are tuned to specific notes that function as melodies, unlike the taganing instrument of the Batak Toba ethnic group in North Sumatra. Gandang tasa has a dynamic, energetic, loud musical character and is very dominant and commanding in processions and open fields [1], [2], [3], [4].

Gandang tasa is used in various contexts in Pariaman society, especially in rituals such as parading brides and grooms, parading lamang, bungo lado, and tabuik in several villages in the context of mauaik rituals, and in Tabuik rituals. In addition, there are specific contexts such as manapa and bapereih [5][6]. Bapereih is a competition or contest between traditional gandang tasa groups in the Pariaman cultural area (covering the Padang Pariaman Regency and Pariaman City). For the Pariaman community, bapereih is an event or forum for competing for a number of prizes with a specific system and pattern of competition. One of its distinctive features is counting the mistakes made by players during the competition. This is different from traditional and creative

music competitions that are commonly held, where assessments are given based on criteria of good and excellent performance or positive points.

The errors counted can be categorized into musical and non-musical errors. Musical accidents are mistakes in playing rhythm patterns, uncoordinated beats, and mistakes in playing certain parts of a song, while non-musical mistakes are seen in the behavior or gestures of players who are not in sync, accidents such as dropping sticks/drumsticks, broken or loose drum strings, torn drum membranes, and so on. These mistakes are accumulated, and the performer with the fewest mistakes is declared the winner.

Research on *gandang tasa* or *gandang tambua* has been conducted by several previous researchers, including [7], [8] discussed *gandang tasa* or *gandang tambua* used to enliven wedding celebrations. [9], [10] discuss the structure of songs and compositions of *gandang tasa*, while [11] discuss *gandang tasa* as a source for creating new compositions. Furthermore, [12] focuses on *gandang tasa* as music supporting conflict in the *Tabuik* ceremony. [4] discuss *gandang tasa* as percussion music that is loud, dynamic, energetic, and loud. [13] discuss *gandang tasa* as traditional music that exists because it is always competed. Meanwhile, [14] only write about *gandang tasa* as an extracurricular activity at school. Research closely related to this paper with *bapereih* as the material object was conducted [15], but the discussion focused on the musical expression of *gandang tasa* players during *bapereih*. Based on a review of several previous studies, none have discussed the scoring system for calculating errors in *gandang tasa* competitions. Thus, it is important to conduct research to reveal the scoring method in *gandang tasa* competitions.

The *gandang tasa bapereih* competition has been conceived traditionally and is independent in nature, with participants coming only from traditional *gandang tasa* groups. It is organized by people from the community itself; they do not involve people from specific institutions or government agencies to organize it. The management is flexible, loose, and prioritizes friendship between artists rather than rivalry and obsession with becoming the champion. The judges of the competition are *gandang tasa* teachers and elders, and do not involve artists and cultural figures who are not proficient in *gandang tasa*, even though they are highly competent in the fields of art, tradition, and culture in general. The purpose of this study is to reveal the scoring system in traditional *Pariaman gandang tasa* competitions in the context of *bapereih*.

2. RESEARCH METHODS

Qualitative methods were used in data collection through careful observation and documentation of *gandang tasa* performances during *bapereih*. Careful observation was necessary to see the mistakes made by the players from each group of contestants during the performance.

To observe the events of the competition, observations were conducted in the field where the events or *bapereih* were held, such as in the *Tandikek*, *Tapakih*, and *Tiku* areas. The observations were carried out together with a team of researchers with various tasks to observe, interview, and document the competition. The research team selected appropriate informants to be interviewed, such as judges, *gandang tasa* teachers, and people or figures who were very knowledgeable about *bapereih* and the *gandang tasa* tradition. Appointments were made with the informants to conduct interviews.

Interviews were conducted with *Gandang Tasa* elders, committee members, and *Bapereih* competition judges. In-depth interviews were conducted with informants to explore data on assessment and assessment methods. For example, how to determine whether a player has made a mistake based on the motif and rhythm pattern played, differences in the rhythm patterns played, expressions and movements that are considered wrong, and so on. It is very difficult for lay people to distinguish between mistakes such as motifs and rhythm patterns and the compactness of playing rhythm motifs. To obtain this data, interviews with the same questions were conducted with several informants to compare their answers as a form of triangulation between informants. For example, the same questions were asked to three judges, elders, or *Gandang Tasa* teachers who also deeply understand the ins and outs and methods of assessment. The instruments used by the judges in assessing the competition, such as to record the mistakes made by the players during the performance, were also used. Then, audio-visual recordings were made to be used as material for analysis of the *bapereih* competition.

The analysis was conducted based on data obtained in the field, such as the results of interviews with many informants. It was necessary to examine and critically assess different or similar answers so that the analysis was not based on just one or two informants. The analysis looked at mistakes observed through audio-visual recordings of the matches. This was very important, especially for points where mistakes were difficult for the general public to understand.

3. RESULT AND ANALYSIS

Definition of Bapereih

[16] wrote that bapereih comes from the word pereih, which is generally understood by the people of Pariaman, West Sumatra, Indonesia to mean gift. Bapereih gets its prefix ba (ber in Indonesian) meaning that the activity carried out has the consequence of a gift reward, such as bapereih in the gandang tasa performance. Pereih, from a phonemic perspective, comes from the sound prais, which originates from the English word prize, meaning a reward [17]. The phoneme prais is pronounced in the Minangkabau-Pariaman dialect as pereih, so that the word pereih is widely understood by the people of Pariaman to mean a space or arena for competition with a reward. In the Big Indonesian Dictionary, hadiah means a gift (souvenir), an award, or a reward (for victory) [18]. In the context of the arts and traditions of the Pariaman community, there are several activities that are rewarded with prizes called pereih, such as gandang tasa competitions, danguang kite competitions, gasiang (spinning top) competitions, and so on.

Bapereih in the context of various traditional arts and folk games in Pariaman, the most common is bapereih gandang tasa. Gandang tasa is traditional music that is widely found in various nagari/villages in Pariaman society. Every village that has a gandang tasa group can hold a bapereih competition whenever they want, except during the fasting month. Bapereih gandang tasa does not depend on the harvest season or any particular season in Pariaman society.

Implementation of Bapereih

Bapereih gandang tasa is performed in the context of alek nagari (village/nagari arts and culture festival), batagak pangulu (appointment of pangulu/head of the clan), and special events for bapereih gandang tasa competitions. However, it is very rare for a gandang tasa competition to be held on its own; it is usually associated with other traditional art performances, such as at alek nagari. The participants in the competition come from traditional gandang tasa groups throughout the Pariaman region (Pariaman City and Padang Pariaman Regency), numbering around 30-40 groups. The groups that perform do not always represent their nagari/village. It is possible for a nagari to have several gandang tasa groups, and they can compete without having to go through selection at the nagari level.

The bapereih is held for 2 days and 2 nights. The committee prepares a performance stage in the form of an arena in a specially arranged open field, such as a stage for tasa players, a stage for gandang players, and a stage for the judges. The committee provides a set of gandang tasa (6 gandang) to be used by the participants. Participants only bring the tasa that they will use themselves. In addition, the committee also provides a place for participants to rest and stay, such as in a surau musalla or a resident's house, as well as providing lunch and dinner. The committee serves each gandang player when they are about to perform, for example, ensuring that the length of the drum rope is suitable for each player to carry, the color of the sound of the right and left gandang, and even hansaplast (finger protection) to prevent injuries to the fingers. Even during the performance, the committee is ready to assist the players if a stick falls, the drum slips, or the membrane tears.

Night Cave and Day Cave

The competition consists of two stages, namely the night cave and the day cave. The night cave is the first stage of the competition, held at night, around 4:00 a.m. or before dawn prayers. Participants, especially those close to the competition location, are given priority to perform in the early stage [16]. Before the night cave begins, a discussion or negotiation is held between the committee, the leaders or representatives of each gandang tasa group, and the judges. The negotiations begin at around 2:00 a.m. The topics of discussion include the elements to be assessed, the order in which the participants will perform, and other elements deemed important. Participants can even request to perform earlier, in the middle, or later for various reasons, such as misfortune, matters related to customs, and so on.

The elements being judged are generally understood by all participants, such as mistakes in playing the song, parts of the song, motifs or rhythm patterns, non-musical mistakes, and so on. Here, the committee cannot determine the criteria or elements being judged on its own, as is customary in competitions and festivals. The results of the meeting are recorded and become a joint decision and a guideline for the judges. However, the committee can ask all participants, for example, to perform "gandang babunyi sadonyo" (all drums sound). This means that when playing the drums together simultaneously, all players must strike their drums. Those who do not do so will be considered to have made a mistake that can be counted as points. Thus, the drum players do not perform gimmicky movements, pretending to strike the drums when they are only moving.

The early stage of the night cave will only last until dawn prayer time. During that time, only 3-4 groups can compete. The other groups will perform the next day at around 10:00 a.m. The committee really hopes that all participants can perform during the afternoon until evening. However, if there are many participants and there are obstacles, such as rain, causing many Gandang Tasa groups to arrive late, the competition will be postponed.

The committee may forgive and not disqualify Gandang Tasa groups that have not been able to perform even though they have been called several times.



Figure 1. Each group that performs must first stand in an orderly manner as part of bapereih etiquette (left).
The position of the players when picking up the gandang is to lift it and carry it on their shoulders
(Documentation: Asril Muchtar)



Figure 2. Each group that performs must first stand in an orderly manner as part of bapereih etiquette (left).
The position of the players when picking up the gandang is to lift it and carry it on their shoulders
(Documentation: Asril Muchtar)

The delay, which resulted in the postponement of the night cave competition, was not a crucial issue in bapereih. Everyone understood that the delay was due to rainy weather. There were no protests or objections from the performers. The committee also waited patiently for the participants to arrive. To fill the spare time, the committee's gandang tasa group was ready to play gandang tasa songs for entertainment. This is a form of flexibility in the bapereih competition, which prioritizes friendship between artists over competition for the title of champion. However, if there are no obstacles, the committee can disqualify groups that arrive late from their performance schedule



Figure 3. Performances by contestants who have not yet performed at night will continue during the day.
(Photo: Asril Muchtar)

The second stage is the daytime cave, which is the second stage of the competition when all participants have finished competing in the night cave. The daytime cave is held the next day at noon, but it can continue from the remaining time in the night cave, without having to wait until the next day. Participants perform based on their initial order of appearance in the night cave. The day cave is important for determining the winners, from first to seventh place (champion 1, 2, 3, and runner-up 1, 2, 3, and 4). The scores obtained by each participant in the night cave are accumulated with those in the day cave.

Performance and Song Material Competed

The compulsory song is Alihan Anam or another song with a similar structure to Alihan Anam. This song has musical characteristics and a compositional structure that begins with pangka matam (a kind of intro), matam, which is a gandang rhythm played with tasa, and the song itself, which consists of varied and complex rhythm patterns and has a longer rhythm sentence structure consisting of six parts. Participants who are not familiar with Alihan Anam may play their own song that has a structure similar to Alihan Anam. Alihan Anam comes from alihan or transition, which is the transition from one song to another. Alihan Anam has six songs that are played

after matam or long matam. This song is difficult to play because it has long and varied rhythm patterns and is played simultaneously. To master and play this song, it is necessary to practice memorizing the motifs and rhythm patterns, practice together with other gandang players, and follow the rhythms played by the tasa.

The Alihan Anam song is a Gandang Tasa Pariaman song from the interior, characterized by slow, medium, and fast tempos and dynamics that are not too loud when compared to coastal Pariaman style songs such as Oyak Tabuik. The Alihan Anam song has two versions, namely the direct form and the boxed form. The direct form is played continuously from the matam (introduction) to the end, while the segmented form is played in separate parts. Figure 3 shows an example of a Gandang Tasa performance at a bapereih competition.



Figure 4. One of the Gandang Tasa groups performing at the bapereih competition on a simple stage in a village. They play very carefully to avoid mistakes. (Photo: Asril Muchtar)

The playing style of each Gandang Tasa group that performs at every bapereih competition event generally appears rigid from a visual aspect, not performing interesting movements as a form of expression for the songs they play. They try their best not to move from where they stand, even though the rhythmic patterns of the gandang that are played make it possible to do so. The psychological pressure of fear of making mistakes is always present in them. This is very different from performances outside the context of bapereih competitions, where gandang players are very expressive, as shown by their visually interesting movements [16]. The characteristics and style of performances in the context of bapereih competitions are required to be like this, so that the performances and songs played in the traditional style are preserved. This is different from the performance style of the Gandang Tasa groups at the Gandang Tasa Kreasi festival. The players with are free to create their own compositions/songs, techniques and ways of playing the gandang, 'choreography' and movement transitions, as well as harmony between the gandang rhythm patterns and movements. They do not experience the pressure of fear of making mistakes. An example is shown in Figure 4 below.



Figure 5. One form of performance at the Gandang Tasa Creative Festival event. The gandang players freely perform formations and creations on the gandang to make their performance more visually appealing. (Photo: Asril Muchtar)

Aspects Assessed

The assessment is carried out by counting the mistakes made by the players. Mistakes can be grouped into musical and non-musical accidents. Musical accidents are mistakes in playing parts of the song, rhythm patterns, and uncoordinated beats. For example, if a drum player makes one mistake, it is recorded as one point, and if the sound is not in sync, it is recorded as 1 point. The biggest mistake can be recorded if a tasa player makes a mistake in the motif or rhythm pattern, as this mistake will affect all gandang players, resulting in 7 points being recorded, because the tasa player is the leader in gandang tasa.

There are several conditions for non-musical mistakes that are recorded as points, for example, if the drumstick falls, the drum string breaks or slips, taawek (like wanting to hit the drum but not doing so), the drum skin or membrane is torn, and the movements are not the same. When a drumstick falls, it counts as 1 point. If the stick is picked up again by the gandang player, it is counted as another point. If the gandang string breaks or slips and falls, it is counted as 1 point, and if it is repaired by the gandang player, it is counted as another point [16]. Accidents or mistakes such as those mentioned above can be assisted by the committee in picking up and fixing them, so they are not counted as mistakes.

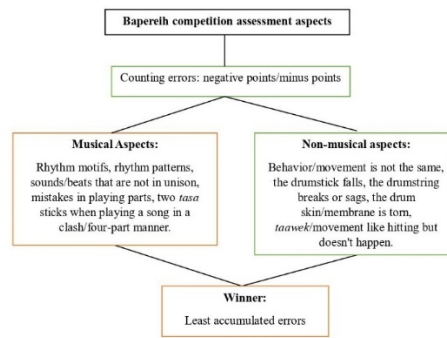


Figure 6. Scoring scheme in bapereih (Source: Asril)

The judges record the mistakes made by the musicians based on the parts of the song structure, which consist of pangka matam, matam, alihan 1, alihan 2, alihan 3, alihan 4, alihan 5, and alihan 6. Each part of the structure has a column or box made of paper, and the counters used are matchsticks, small pebbles, or other small objects [16]. There are nine boxes in total, consisting of the song structure sequence plus one box for renten. If there is an error in pangka matam, the judges will place the pebble in the pangka matam column. The number of pebbles placed depends on the number of mistakes made. There could be 3 or 4 mistakes in one column. The same applies to the other columns. However, contestants who perform well and in unison will be given extra points, which are placed in the renten box. The number of renten points is not many, only between 1 and 2 points. Renten points can reduce the number of errors by the number of points earned in the renten.

Example of a table and columns to help judges record points, complete with a bonus point column and total score.

Table 1. Example of a table of points recorded by the jury and the elements assessed

	Pangka Matam	Matam	Alihan 1	Alihan 2	Alihan 3	Alihan 4	Alihan 5	Alihan 6	Renten/ Interest	Total Value
Participant										
Group Name										
Participant										
Group Name										
Participant										
Group Name										



Figure 7. Examples of error recording columns created on simple paper with matchstick markers. Matchsticks are placed in the columns where errors occur by the performing gandang tasa group (Photo: Asril).

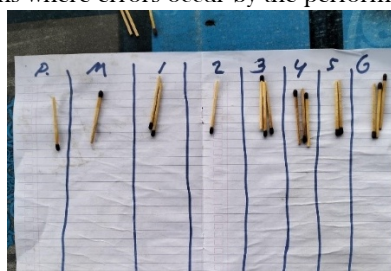


Figure 8. Examples of error recording columns created on simple paper with matchstick markers. Matchsticks are placed in the columns where errors occur by the performing gandang tasa group (Photo: Asril).

The error points are then calculated and recorded on a table on a scoreboard or similar device in front of the judges, based on the error columns. After each group performs, the judges record their scores. This means that the scores can be seen immediately by each participant and the audience, without having to wait for all participants to perform. This is one of the advantages and transparencies of the judges' scoring. They are not influenced by the participants or the committee. The results announced by the judges have never received any complaints from the participants. The following is an example of the scoring table and the total results.

No.	Group Name	Pangka Matam	Matam	Alihan	Renten	Number
1	Tengah Village	-	2	2 1 2 1 1 1	1	9
2	Paladangan	2	2	2 3 3 3 - 1	-	16
3	Angik Wood	1	3	2 2 2 2 1 -	-	13
4	Manggopoh	3	14	3 2 3 4 3 1	-	33
5	Rimbo Karambia	4	5	4 3 2 2 3 3	-	26
6	Olo Sunua	1	2	1 3 3 1 2 1	-	14
7	Sanggar D Ameh	4	5	3 3 3 4 5 5	-	32
8	Padang Kajai	1	2	2 2 1 - 2 2	1	11
9	Head of Parit Village	1	5	2 2 2 1 4 2	-	19
10	Kabun Tapakih	4	4	2 2 1 4 4 4	-	25
11	Dama Village	2	2	3 2 2 3 2 2	-	18

Figure 9. Final notes from the judges, scores for the participants

Table 2. Scoring points and final score totals

No.	Group Name	Pangka Matam	Matam	Alihan						Renten	Number
				1	2	3	4	5	6		
1.	Tengah Village	-	2	2	1	2	1	1	1	1	9
2.	Paladangan	2	2	2	3	3	3	-	1	-	16
3.	Angik Wood	1	3	2	2	2	2	1	-	-	13
4.	Manggopoh	3	14	3	2	3	4	3	1	-	33
5.	Rimbo Karambia	4	5	4	3	2	2	3	3	-	26
6.	Olo Sunua	1	2	1	3	3	1	2	1	-	14
7.	Sanggar D Ameh	4	5	3	3	3	4	5	5	-	32
8.	Padang Kajai	1	2	2	2	1	-	2	2	1	11
9.	Head of Parit Village	1	5	2	2	2	1	4	2	-	19
10.	Kabun Tapakih	4	4	2	2	1	4	4	4	-	25
11.	Dama Village	2	2	3	2	2	3	2	2	-	18

However, there will always be differences in the assessments made by each judge. The more judges there are, the more differences in assessment will be. The minimum number of judges is three. One judge is responsible for recording the results on a board/assessment media and calling the participants to perform. The other two judges are responsible for assessing. In one case of judging a Gandang Tasa group that performed, there was a difference in assessment between the first judge and the second judge. For example, as can be seen in figure 6 (first judge) and figure 7 (second judge), in the pangka matam (p) column, the first judge assessed 2 errors, while the second judge assessed 1 error; in the matam (m) column, the first judge scored 2 errors, while the second judge scored 1 error; in the matam 1 (1) column, the first judge scored 3 errors, while the second judge scored 2 errors. The most obvious difference is when the second judge has completed the assessment in columns 3, 4, 5, and 6, with their respective scores: 3 (score 3), 4 (score 3), 5 (score 2), and 6 (score 3), while the first judge has not yet given an assessment. This presents a separate problem for the judges in their assessment: why did the first judge not directly assess each part of the criteria assessed in the assessment column? Can he remember past mistakes while seeing and hearing the part being assessed? This will lead to differences in the assessment.

This difference is due to the way each judge observes the performance of each Gandang Tasa group. Although they are positioned on a special judges' stage about four meters high—allowing them to clearly see any mistakes made by the performers in presenting the assessed parts according to the provided evaluation columns each judge may still interpret and evaluate the performance differently. The assessment does not rely solely on visual observation but also on auditory perception, especially for musical errors. Musical mistakes must be identified through a combination of sight and hearing, since variations in motifs and rhythm patterns, as well as errors in certain parts of the composition played by the drummers, are often more distinctly perceived through the sense of hearing and then reinforced by visual observation.

Unlike non-musical errors, it is very important for the judges to observe the performance of each player. For example, if the drumstick falls, the drum slips, or the drum cord breaks, causing the drum membrane to tear, this will be clearly visible. Non-musical errors are very rare, because before each group performs, the committee checks the drum straps, matching their length to each player, and then carefully checks the drum skins and drumsticks.

Therefore, the judges' focus is on musical errors, which occur very frequently. Musical errors generally occur because the musicians, especially the drum players, experience psychological pressure and are haunted by the fear of making mistakes. When they make one mistake, the psychological pressure increases, and the possibility of another mistake occurring increases. In addition, another equally significant psychological factor that triggers nervousness is when a *gandang tasa* group faces a more senior group, even their own teacher's group. This is because in the *Gandang Tasa* competition, there are no categories for teenagers and adults; all are treated equally, except for the children's level.

Based on the total scores in the table above, the winners can be ranked as follows.

Table 3. Winners of the *bapereih* competition based on the lowest accumulated scores

No.	Group Name	Total Score	Champion
1.	Kampung Tengah	9	Champion 1
2.	Padang Kajai	11	Second Place
3	Kayu Angik	13	3rd Place
4.	Paladangan	16	Hopeful Champion 1
5.	Manggopoh Ulakan	17	Runner-up 2
6	Dama Village	18	3rd Runner-up
7.	Parit Village Head	19	4th Runner-up

4. CONCLUSION

The *gandang tasa* competition in the context of *bapereih* is a forum for testing the skills of *gandang tasa* players throughout Pariaman through competitions or contests between *gandang tasa* groups playing traditional songs. *Bapereih* has its own system and criteria for implementation and assessment. A distinctive feature of *bapereih* competitions is the counting of mistakes made by the players. Mistakes can be grouped into musical and non-musical mistakes. Musical mistakes are mistakes made by musicians in playing aspects related to music, such as rhythm motifs, rhythm patterns, songs, and *flam* sounds or dissonance (not in unison). Non-musical errors are errors made outside of the musical material, such as the drumstick falling, the drum slipping or falling, the drum skin/membrane tearing, differences in playing style, and so on.

The recorded error scores serve as negative points. The group with the smallest total of error points is declared the winner. Greater emphasis in the assessment is placed on musical errors, which require precision and attentiveness from the judges. Although ambiguity may occur among judges due to differences in their assessment methods, these variations do not lead to significant discrepancies, as deliberation ultimately results in a unified judgment. Negotiation and mutual tolerance among judges are common in reaching a consensus on the final score. Differences in the way each judge evaluates can disadvantage the performing contestants; therefore, the agreed-upon criteria and assessment methods must be implemented consistently. The implementation of *bapereih* emphasizes deliberation, friendship, and brotherhood among group trainers, *Gandang Tasa* players, and the organizing committee. The *bapereih* competition is flexible and relaxed in its execution, yet strict and transparent in its assessment. *Bapereih* has become a distinctive feature within the context of competitions, performances, and traditional *Gandang Tasa* music festivals organized by the Pariaman community. Research related to *bapereih* is highly recommended for other scholars to explore, as its scoring system has the potential to make a significant contribution to the preservation of *Gandang Tasa* in Pariaman. The recorded error values become negative points. The accumulation of errors with the smallest number of points becomes the winner. The implementation of *bapereih* prioritizes deliberation, friendship, and brotherhood between group coaches and *gandang tasa* players with the committee. The *bapereih* competition is flexible and relaxed in its implementation but strict and transparent in its evaluation. *Bapereih* has become a distinct style within the context of competitions, matches, and traditional *gandang tasa* music festivals organized by the people of Pariaman.

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