

Gondang Dua

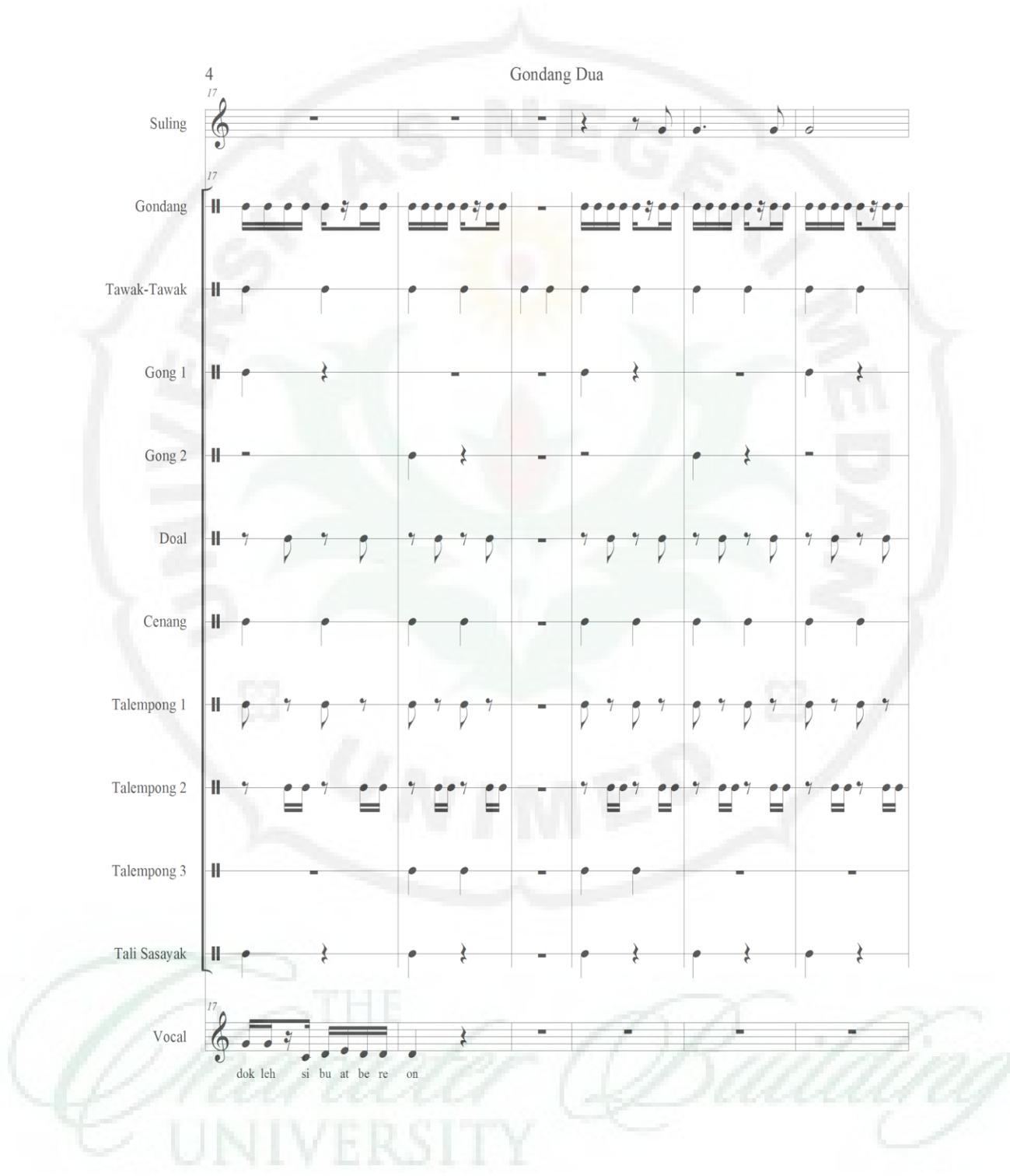
3

The musical score is arranged in a vertical staff format. At the top, the title 'Gondang Dua' and the number '3' are centered. The score begins with a measure number '12' above the first staff. The instruments and their parts are as follows:

- Suling:** Represented by a treble clef staff with a whole rest in the first measure.
- Gondang:** Represented by a double bar line staff with a complex rhythmic pattern of eighth and sixteenth notes.
- Tawak-Tawak:** Represented by a double bar line staff with a simple rhythmic pattern of quarter notes.
- Gong 1:** Represented by a double bar line staff with a pattern of quarter notes and rests.
- Gong 2:** Represented by a double bar line staff with a pattern of quarter notes and rests.
- Doal:** Represented by a double bar line staff with a rhythmic pattern of eighth notes.
- Cenang:** Represented by a double bar line staff with a simple rhythmic pattern of quarter notes.
- Talempong 1:** Represented by a double bar line staff with a rhythmic pattern of eighth notes.
- Talempong 2:** Represented by a double bar line staff with a rhythmic pattern of eighth notes.
- Talempong 3:** Represented by a double bar line staff with a simple rhythmic pattern of quarter notes.
- Tali Sasayak:** Represented by a double bar line staff with a pattern of quarter notes and rests.
- Vocal:** Represented by a treble clef staff with a melody line and lyrics underneath.

The lyrics for the vocal part are: ngat leh sai da o tor tor a le ni pi sang ra ut i men jul jul kon mo ra ni mo ra i na di





4
17
Gondang Dua

Suling

Gondang

Tawak-Tawak

Gong 1

Gong 2

Doal

Cenang

Talempong 1

Talempong 2

Talempong 3

Tali Sasayak

Vocal

dok leh si bu at be re on

Detailed description: This is a musical score for a traditional Indonesian ensemble. It consists of ten staves for instruments and one for vocal. The instruments are Suling (flute), Gondang (drum), Tawak-Tawak (small gong), Gong 1 and 2 (large gongs), Doal (small gong), Cenang (small gong), Talempong 1, 2, and 3 (small gongs), and Tali Sasayak (small gong). The vocal line is at the bottom with the lyrics 'dok leh si bu at be re on'. The score is marked with a '4' at the top left and a '17' above the first staff, indicating the measure number. The notation includes various rhythmic symbols and rests.

Gondang Dua

5

The musical score is arranged in a vertical staff format. It includes the following instruments and parts:

- Suling:** Melodic line in treble clef, starting at measure 23.
- Gondang:** Rhythmic accompaniment with a complex pattern of eighth and sixteenth notes.
- Tawak-Tawak:** Simple rhythmic accompaniment with quarter notes.
- Gong 1 & Gong 2:** Percussion parts with specific rhythmic patterns.
- Doal:** Rhythmic accompaniment with eighth notes.
- Cenang:** Simple rhythmic accompaniment with quarter notes.
- Talempong 1, 2, & 3:** Rhythmic accompaniment with eighth notes.
- Tali Sasayak:** Rhythmic accompaniment with quarter notes.
- Vocal:** A vocal line in treble clef, currently silent.

The score is marked with a '23' at the beginning of each staff, indicating the starting measure. The background features a watermark of Universitas Negeri Semarang.

6
29
Gondang Dua

Suling

Gondang

Tawak-Tawak

Gong 1

Gong 2

Doal

Cenang

Talempong 1

Talempong 2

Talempong 3

Tali Sasayak

Vocal

29

Detailed description: This is a musical score for a traditional Indonesian ensemble titled "Gondang Dua". The score is arranged in a vertical staff format. At the top, it is marked with a measure number "6" and a rehearsal mark "29". The instruments listed on the left are: Suling (flute), Gondang (gong), Tawak-Tawak (small gong), Gong 1, Gong 2, Doal (small gong), Cenang (small gong), Talempong 1, Talempong 2, Talempong 3, Tali Sasayak (small gong), and Vocal. The Suling part is written in a treble clef and features a melodic line with eighth and sixteenth notes. The Gondang part is written in a double bar line and consists of a rhythmic pattern of eighth notes. The Tawak-Tawak part is written in a double bar line and consists of a simple rhythmic pattern of quarter notes. The Gong 1 and Gong 2 parts are written in a double bar line and consist of a rhythmic pattern of quarter notes. The Doal part is written in a double bar line and consists of a rhythmic pattern of eighth notes. The Cenang part is written in a double bar line and consists of a simple rhythmic pattern of quarter notes. The Talempong 1 part is written in a double bar line and consists of a rhythmic pattern of eighth notes. The Talempong 2 part is written in a double bar line and consists of a rhythmic pattern of eighth notes. The Talempong 3 part is written in a double bar line and consists of a simple rhythmic pattern of quarter notes. The Tali Sasayak part is written in a double bar line and consists of a rhythmic pattern of quarter notes. The Vocal part is written in a treble clef and consists of a simple rhythmic pattern of quarter notes. The score is set against a background of a large, faint watermark of a university crest.

BAB V

KESIMPULAN DAN SARAN

A. Kesimpulan

Berdasarkan hasil penelitian Bentuk Penyajian Gondang Dua Dalam Acara Pesta Pernikahan adat Mandailing yang telah dilakukan di kelurahan Bandar Selamat Kecamatan Medan Tembung, peneliti membuat kesimpulan sebagai berikut :

1. Dalam penyajian musik gondang dua ada beberapa alat musik yang digunakan sebagai musik untuk mengiringi tor-tor dalam acara pernikahan adat mandailing. Adapun instrumen yang digunakan adalah sebagai berikut :
 - a. Gondang dua
 - b. Momongan
 - c. Tawak-tawak
 - d. Gong
 - e. Doal
 - f. Cenang
 - g. Talempong
 - h. Tali sasayak
 - i. Suling

Jika diperlukan, dihadirkan vocal untuk menyanyikan lagu onang-onang.

2. Kegunaan musik gondang dua dalam pesta pernikahan di Kelurahan Bandar Selamat Kecamatan Medan Tembung adalah sebagai pengiring upacara, sarana komunikasi antar keluarga, kekerabatan, menyampaikan rasa suka cita, sebagai salah satu upaya melestarikan kebudayaan, khususnya kebudayaan masyarakat mandailing. Dalam pelaksanaan upacara adat pernikahan Mandailing bukan hanya *Gondang Dua* saja yang dipertontonkan, tetapi terdapat juga tarian atau *tor tor* yang disajikan. Bagi adat Mandailing *tor-tor* bukanlah suatu tari-tarian tetapi adalah suatu gerak khusus penghormatan adat budaya suku Mandailing yang bersifat sakral, keindahan, tontonan dan keikutsertaan hadirin.
3. Gondang Dua disajikan selama satu hari. Peneliti. Gondang Dua mengiringi acara pernikahan mulai dari awal sampai akhir. Sebelum acara adat dimulai, biasanya diperlukan perlengkapan upacara adat seperti sirih (*napuran*), terdiri dari sirih, sentang (*gambir*), tembakau, soda, pinang, yang semuanya dimasukkan ke dalam sebuah tepak. Lalu sebagai simbol kebesaran (*paragat*) disiapkan payung rarangan, pedang dan tombak, bendera adat, dan langit-langit dengan tabir. Prosesi upacara adat pernikahan dimulai dari musyawarah adat yang disebut *makkobar/makkatai*, yaitu berbicara dalam tutur sapa yang sangat khusus dan unik. Orang pertama yang membuka pembicaraan adalah *suhut*, dilanjutkan dengan menantu yang punya *hajat* (anak boru suhut), ipar dari anak boru, peserta musyawarah, raja adat kampung, raja adat dari kampung sebelah, dan raja di raja adat/pimpinan sidang. Setelah itu

dilaksanakan acara tradisi yang dikenal dengan nama *mangupa* (memberkati). Pangupa atau bahan untuk mangupa berupa hidangan yang diletakkan ke dalam tampah besar dan diisi dengan nasi, telur dan ayam kampung dan garam.

B. Saran

Setelah melakukan penelitian melalui wawancara, observasi dan dokumentasi peneliti menyarankan :

1. Hendaknya musik *Gondang dua* tetap dilestarikan oleh semua masyarakat Mandailing di kelurahan Bandar Selamat Kecamatan Medan Tembung. Karena hasil budaya harus tetap dikembangkan dan hendaknya di pertahankan dari masa ke masa karena masyarakat Mandailing akan mengingatnya sebagai sebuah sejarah.
2. Hendaknya pihak pemerintah membangun sanggar sebagai wadah musik gondang dua di Kelurahan Bandar Selamat Kecamatan Medan Tembung
3. Alat musik *gondang dua* dilestarikan sehingga bisa digunakan oleh generasi muda.
4. Kepada generasi muda yang mengikuti pertunjukan musik *gondang dua*, agar dapat memperlajarinya secara baik guna pelestarian budaya.
5. Perlu penelitian yang lebih mendalam dari institusi-institusi seni, khususnya para seniman dan pihak pendidik seni agar musik Gondang Dua dapat dilestarikan.