

# An Analysis of *Guguak Manyambah* Song Created by B. Andoeska in Minangkabau Song

1<sup>st</sup> DillaTriyanda Novera

Magister, Universitas Negeri Padang,  
Padang, Indonesia  
[dilla.novera@gmail.com](mailto:dilla.novera@gmail.com)

2<sup>nd</sup> Budiwirman\*

Lecturer of Art Studies,  
Universitas Negeri Padang, Padang, Indonesia

**Abstract**—This research aims to determine the results of the analysis of the *Guguak Manyambah* Song relate to the rhythm, melody, harmony, form, expression and relationship of melody with the song lyric. The type of the research is a qualitative research with a descriptive content analysis approach. The informant of this research was B. Andoeska, who created the *Guguak Manyambah* Song. Data collection technique done by interview, documentation study, literature study and labor work. Techniques of analysis data are classification of data reduction, data presentation and drawing conclusions. The *Guguak Manyambah* song is one of the songs classified as pop or popular songs. This song motive is simple, where the lyrics contain deep meaning about how much a man's love for the woman he loves. The tones used on the *Guguak Manyambah* song are C, G, D, F, Dm, Gm, and Am. This

*Guguak Manyambah* song uses the major Natural Scales (C = Do) with a 4 meter or 4/4 rhythm, meaning that in one segment there are four beats and the beat unit used is not  $\frac{1}{4}$  (quarter or crossroad) which means that the time signature of the *Guguak Manyambah* song is 4/4. The song consists of 33 bars and starts on the fourth beat (Down beat) with a tempo of 76. The song has 3 antecedent phrases and 5 consequent phrases. This song has two forms, they are A and B. The melody and poem relationships in this song are predominantly syllabic although there are several neutral bars. The *Guguak Manyambah* song has only one type of kadens, namely *The perfect authentic cadence* (perfect authentic Kadens).

**Keywords**—Song Analysis, *Guguak Manyambah*

## I. INTRODUCTION

Humans are the God's most perfect creatures than to other creatures. The perfection lies in manners and culture. Humans are considered civilized and cultured if in the human soul is equipped by three aspects, namely reason, will, and feeling. However, on the other hand there are still many people who have human instincts by conveying their heart's complaints, whether they are disliked or liked by expressing in art and culture. For example, artists who have pour expressions of their hearts with various works. There are many types of literary works in the arts, including music which is divided

into two, namely music that uses instruments and music that uses poetry (songs), and many more are poured into other arts. But one of these literary works attracted writers to study music using poetry (songs). Music is very closely related and has an important role in a song, although in teaching music the discussion of these elements is considered as if fragmentary. So from that to get a meaningful understanding of music needs to be instilled, nurtured, enhanced, and developed through teaching comprehensive music especially elements of song form / structure.

The song is also referred to a song which arrange of tone or sound art in the sequence,

combination, and temporal relationships (usually accompanied by musical instruments) to produce musical compositions that have unity and continuity (containing rhythm). The range of rhythmic notes or sounds is also called a song. Songs can be sung solo, duet, trio or in choir. The song that is formed from the relationship between the elements of music with elements of poetry or song lyrics is one form of mass communication [1]. The words in the song are usually in rhythmic poetry, but some are religious or free prose. Songs can be categorized in many types, depending on the size used. Chanting is a poem that is pronounced according to a certain tone, rhythm, time, and melody to form harmony.

One of the songs in Indonesia originating from Minangkabau, West Sumatra, is the Minang Song. Minang Songs or better known now as Pop Minang and already has a fairly long history. Criticism and opinions on the actors and the development of Minang pop music need to be done carefully and proportionally so that they are better able to increase the progress of Minang music in the face of the fierce non-Minang music flow [2]. Since Indonesia's independence, Minang Songs have not only been sung in West Sumatra, but have also been sung overseas. Even Minangkabau Song Festival performances held in Jakarta. 1960s era was the heyday of the Minang Song. The Gumarang Orchestra, led by Asbon Madjid is one of the many music groups that sing typical Minang Songs. Behind Gumarang Orchestra, Minang singers such as Elly Kasim, Ernie Djohan, Tiar Ramon, and Oslan Husein also helped spread Minang music throughout Indonesia. The glory of Minang music industry in the half of the 20<sup>th</sup> century because the many music studios owned by Minang entrepreneurs. In addition, the large demand for Minang Songs by overseas people is also a factor the Minang music industry success. In the Minang Pop Song, the pattern of the song and its melodic composition forms a unique character and usually depicts the characteristics of the region, as in the Minangkabau people. Minangkabau folk songs composed with a distinctive melody, the

song poems are usually poetry rhymes or poetry rhymes.

Some Pop Minang Songs in West Sumatra include: *Batu Tagak*, *Guguak Manyambah*, *Pasan Buruang*, *Jaso Mandeh* and many others. *Batu Tagak* Song tells the story of a child who will go abroad and ask for permission and ask for his blessing to his mother when he will return to his hometown created by Syahrul Tarun Yusuf. The song *Guguak Manyambah* tells about unfinished love or feelings of affection that could not be revealed by a pair of teenagers, created by B.Andoeska. The *Pasan Buruang* song tells about the environment created by Nuskan Syarif. Song *Jaso Mandeh* tells about the services of a mother who gave birth to raise her child with the love created by Nuskan Syarif. From some of the Minang Songs, the researchers are interested in examining the structure of the Minang Song entitled *Guguak Manyambah* which according to information has been used since around the 1982s.

Pop songs in Minangkabau are very closely related to songs created by musicians or composers, one of which is B. Andoeska (born Baharudin Andoeska). B.Andoeska is one of the many Minang pop musicians who succeeded in creating many pop genre songs that on average his songs managed to amaze the people in Minangkabau. The songs created by B.Andoeska include "*Tukang Pikek*" which according to history is the first song created in 1967 which was first sung by Yen Rustam in the 90s. Then the song "*Indang Solok*" tells a person who is intoxicated with something to be addressed and not delivered which is delivered by Tiar Ramon.

B.Andoeska's work is one of the interesting works for researchers. Because this song is a popular song from then until now with it's very touching song and its melancholy atmosphere. Besides this song is also popular for the younger generation today, for example this song is also one of the mainstay songs that are often used at Minang Song festivals in West Sumatra. Of all the songs he created, it is always embedded in the hearts of the people, coupled with his poems that have

characteristics. One very popular song is *Guguak Manyambah*.

Based on the observations of researchers while interviewing the songwriter of *Guguak Manyambah* namely B.Andoeska at his home located on the street *Sawah* Padang on February 20, 2019, at 14:15 WIB. This song was created in 1983. The beginning of the word "*Guguak Manyambah*" was that when the poem was finished, the creator of B.Andoeska was confused to find the title of this song. When B.Andoeska was singing this song in *Taman Budaya*, one of his friends heard him who immediately asked what the title of the song he was singing was. B.Andoeska was confused by the title of the song that will be given to his work; his friend gave a suggestion to make the title in accordance with the location where the song was created. So the creation of the word *Guguak Manyambah* comes from the name of the area where B.Andoeska created it. This song is inspired by the author's personal experience which has the meaning of infinite love. In his poetry expresses the message that how much he loves a woman which is the feelings that never had time to say. In terms of musical accompaniment, this music is also able to make the audience follow the flow of the song because the music is simple [3]. Also enjoy the music which is one part of the work of art. In the art of music, the lyrics of a song play a role in conveying specific purpose or message.

A composer is essentially not creator and they work more in arranging composition, both, tone, harmony and motives, as well as words and sentences from song lyrics [4]. Therefore, a lyric is arranged in a simple arrangement and expresses something simple too. As the result, a music that is played without the lyrics (instruments only) cannot be enjoyed, understood and felt freely. Seen from one of the examples in the lyrics that is "*Oi udarang guguak manyambah, ka parak manaria silasiah*", the purpose of the lyrics is a lover (male) symbolized by the name of a *jong* in the river *lasi* called *guguak manyambah, silasiah* is medicine, the point is that hopefully the wound in the heart can be treated. Not only does it have lyrics that are full of meaning, but

the tone is soft and easy to remember, so that it touches the heart and is able to capture the attention of its listeners.

Aside from song poetry, *Guguak Manyambah* also has characteristics that can be identified through musical structures consisting of: (1) rhythm, including: notation, beat, meter, tempo, and rhythm pattern; (2) melodies, including: tone, scale, interval, and melody composition; (3) harmony, including: chord, chord progress, and kadens; (4) song structure, including: motives, phrases, and cycles, shapes, and (5) relationship of melodies and song lyrics and expressions. In a song certainly have the elements that build it, as well as the song *Guguak Manyambah* this Minangkabau region consists of five main elements namely, rhythm, melody, harmony, song form, and the relationship of melody and song lyrics and expressions consisting of tempo, dynamic, and tone color.

It is also necessary to instill an understanding of the image of *Imemori's* tone, intervals, and melody so that there is no difficulty in singing a song correctly [5]. The rhythm moves in the framework of a certain pattern of time measurement called *barama*. This rhythm is one of the elements that can form a melody and is always inherent in the melodic notation. Melody is the high and low notes that make up a song. *Barama* is a beat in the music, usually the sign is written in fractional numbers. For example: 2/4, 4/4, 6/8 and so on. Harmony is a collection of tones that sound good when together. Scales are a series of tones arranged in stages. These elements are grouped together to form a song or musical composition. Talking about the analysis of a song, it is definitely related to the musical elements that build it.

The uniqueness of the song *Guguak Manyambah* is that almost all chords are used. Usually the Minang Song uses 4 chords, for example when playing on C, the notes used are C, F, G, Bes. In the song B.Andoeska not Bes, but G minor. The song *Guguak Manyambah* attracts researchers to examine more deeply how the composition of this song. Other uniqueness, the lyrics of this *Guguak Manyambah* Song, none of the lyrics mention

the word love directly (*cinto*), but the delivery of the words of love through figurative words. In the song *Guguak Manyambah* has the difference of using notes (Fi), which is the third count in the fourth bar of the song there are notes (Fi), while these notes cannot be removed, and must be sounded. Because of the Fi note on this song, that's why the song was never taken by Zaenal Combo.

Then an artist named Nuskan Syarif asked for a song from *Mak etek* (B.Andoeska).He proposed the Song *Guguak Manyambah* after being heard by Nuskan Syarif.He was interested in the *Guguak Manyambah* Song because for him, this song had a new color and there was no Minang Song like this yet. Nuskan Syarif said the world has an age, so it doesn't matter if the chords on this song use notes (Fi) and he says that this song is a revolution that will later become a role model for people. In the lyrics of the song "new", it will be phenomenal later. Finally this song was taken by Nuskan Syarif and sung by Hetty Koes Endang. The recording was in July 1983, when the time was still using tapes, and no videoclip was used. The recording is at Musica Studio, located in Jakarta. This song was accompanied by the band *Kumbang Cari* under the leadership of Nuskan Syarif.

Due to the absence of data (score notation) from this song for that reason before conducting an analysis of this song researchers have collected data in the form of recorded songs available from the internet/YouTube where the song has been re-arranged using additional music in the form of a keyboard and several recorded songs (vocals) originating from the Minang area. Researchers deliberately do this data collection directly to the resource person, namely B. Andoeska. Using keyboard aids, the researchers repeated the recording and played (melody and rhythm) the song and then transcribed it into Sibelius 6 Software.

Based on the observations of researchers while interviewing the songwriter *Guguak Manyambah* namely B.Andoeska in his house located on the street *Sawahlan* Padang on

February 20, 2019, at 14:15 WIB. In this song it is seen that the poems of the songs he created always touch and carry feelings. Not only does it have lyrics that are full of meaning, but soft and easy-to-remember tones are another attraction of this B.Andoeska song that touches the heart and is able to capture the attention of its listeners.

## II. METHOD

This type of research is a qualitative research with a descriptive content analysis approach. The informants in this study were people who played a direct role in the creation of the song *Guguak Manyambah*, namely B. Andoeska. Data collection techniques used in this study was the study of documentation, literature studies and labor work. The steps to analyzed data are data reduction, presentation of conclusion / verification data. Credibility refers to whether the truth of qualitative research can be trusted, in the sense that it can reveal the real reality. To meet these criteria researchers need to triangulate, member check, interview or observe continuously until they reach the level of redundancy [6].

## III. RESULTS AND DISCUSSION

A brief description of the song *Guguak Manyambah*

The song *Guguak Manyambah* is one of the songs classified as pop or popular songs. This song has a simple motive, where the lyrics contain deep meaning about how much a man's love for the woman he loves. The tones used on the song *Guguak Manyambah* are C, G, D, F, Dm, Gm, and Am. This *Guguak Manyambah* song uses the major Natural Scales (C = Do) with a meter 4 or rhythmic 4.4, meaning that in one section of the bars there are four beats and the beat unit used is not  $\frac{1}{4}$  (quarter or crossroad). It has the meaning that the time signature of the song *Guguak Manyambah* is  $\frac{4}{4}$  or 4.4. This song consists of 33 bars and starts on the fourth beat (Down beat) with a tempo of 76. The melody of the song *Guguak Manyambah* transcribed into the form of beam notation as the below.

### Guguak Manyambah

4/4, c = Do  
♩ = 76

Cipt : B. Andoeska  
Transkripsi : Dilla Novra

Sa mu lo ta kah bi a so. Ku di an ba ru ta ra so, Ma ruh ma  
lak e lok ba ha so. Ma lam ka lam da pak ga li so, Ta pi sa  
yang a po ka da yo. La buah ga dang lu sim pang du o  
Oi u da rang gu guak ma nyam bah, Ka pa rak. Ma ra rak si lu siah  
Lu mek tu buah lu lak ka ta nah, A riah nyo da nai. Man ja lang ka siah Ti a  
da ma nya sa di ri. Bi a lah gu dah di ha ti, Ba sa rah kan ha loh. Il lu  
lu. Bu ruak ba rak de nai ja lu ni, Kom bang ta  
bang si lah. ha gan. ti. Nai man da yo di ha o ma ti

#### Lyric of Guguak Manyambah By B.Andoeska

Samulo takah biaso  
Kudian baru taraso  
Manih muluik elok bahaso  
Malam kalam dapek palito  
Tapi sayang apo kadayo  
Labuah gadang basimpang duo  
\*Reff:  
Oi uda rang guguak manyambah  
Ka parak manariak silasiah  
Lumek badan baliak ka tanah  
Aruahnyo denai manjalang kasiah  
Tiado manyasa diri  
Bialah padiah dihati  
Basarahkan bakeh illahi  
Buruak baiak denai jalani  
Kumbang tabang silihah baganti  
Nan mandayo di bao mati

Based on the lyrics of the song above that uses the native language of the region

(Minangkabau) that this *Guguak Manyambah* song is a *pantun* adolescent. *Pantun* is one type of old poetry literary work consisting of 4 lines, rhyming end with abab patterns. The first and second lines are as S third and fourth is content. But if we examine the meaning of the song's lyrics in Indonesian the meaning of this song resembles Poems. This can be seen clearly in the lyrics of the song *Guguak Manyambah* after being translated into Indonesian.

#### Guguak Manyambah

Awalnya seperti biasa, kemudian baru muncul rasa  
Karena tutur kata yang indah, di malam hari terbayang-bayang  
Tapi tidak bisa berbuat apa-apa, Cinta akan kubawa sampai mati  
Tidak menyesal telah mencintaimu, tidak masalah dengan luka yang aku rasakan

Ku serahkan kepada Allah, buruk baiknya  
tetap aku jalani

Banyak seseorang yang menghampiri, cinta  
kepada kamu akan terus ada sampai maut  
memisahkan

### **Analysis of *Guguak Manyambah* Song**

Rhythm is the sequence of a series of movements that forms a basic element in art. Rhythm in music is formed from a combination of a group of sounds and silence with varying lengths of time or short-lengths, forming patterns that move according to pulses in swinging bars. A pulse is a series of regular repetitive pulses that can be felt and lived in music. Minangkabau songs are more than just about the longing for the Minangkabau nature, it is even an effort of the community to share moral values and messages contained in the use of poetry [7]. Therefore it can be concluded that the rhythm is action in time.

A research study on the structural analysis of a song or musical composition should carry the mission of preservation of a nation's children's work [8]. Analysis is an effort to make it easier to recognize and understand songs. To analyze the song *Guguak Manyambah* we start from the most basic parts of a composition, namely: (a) the tunes of the *Guguak Manyambah* Song, (b) the use of intervals on the *Guguak Manyambah* Song.

Chords are the basic elements in a song. Chord progress is the chord's journey on a musical melody that can be found in the tone characteristics that end parts of a musical sentence. To analyze a song, we need to determine the chord of the song. In a music melody there is a chord journey with varying levels and in accordance with the notes contained in the song's melody. The chord journey is further enhanced by referring to the notes that construct a song known as *kadens*, which is the pattern of movement at the end of a phrase or period leading to a pause in the form of a long duration.

The structure of the song is the parts that build a whole song consisting of a number of tones that are united with an idea / ideas into a motive. A motif is usually repeated and

processed. Normally, a song motif fills two bars and the motif can be symbolized by. In vocal music, frasering is more or less dependent on the structure of poetry. So frasering in this case in addition to showing the song motif must also show poetry. Frasering can be symbolized by lowercase letters such as a, b, c, d, e and so on.

In expressing and showing the form of songs, capital letters are usually used, such as A, B, C and so on. If a sentence / period is repeated with a slight change, then the period is given an accent code (') such as A ', B', C 'and so on.

The song *Guguak Manyambah* is classified in a song that has 2 forms, namely form A and form B. This means that there are song forms with 2 different parts consisting of 2 different sentences. As for the *Guguak Manyambah* Song, there is an expression where B. Andoeska wants to convey a message about how one's love for his idol through lyrics is then juxtaposed with harmonious melodies so that the message of this song can be conveyed to his listeners. The analysis focuses on variations that show forms of retention and innovation. The scope of analysis is the variation of the Minangkabau language in all aspects, whether it is variations in form (phonology, morphology, and lexical), or variations in meaning (semantics)[9].

All works can be analyzed either instrumental songs or song songs that emit sound or vocal music. Music analysis is very important because by analyzing music we can find out how the song structure and interpretation of a musical [10]. There are three terms in the relationship of melody and poetry, the term is known as syllabic, neumatic and melismatic which are three terms for the form of text composition in relation to melody. If a syllable consisting of one note is repeated then it is called syllabic style, while one syllable sung with several tones is called neumatic style, while if one syllable consists of eight or even ten tones with a curved line called melismatic. In the syllabic arrangement in principle the song and text melodies will get the same amount of attention, while the melismatic arrangement in

principle the song melody will get more attention from the text. The longer the melismatic, the greater the attention towards the melody.

Apart from the three terms above, the relationship between melody and song lyrics is also another term in looking at patterns of work whether logogenic (prioritizing song lyrics rather than melody) or melogenic (prioritizing melodies). When viewed based on the transcription of musical notation, the song *Guguak Manyambah* created by B. Andoeska is dominant, using the syllabic form even though it is in certain neural bars in certain forms.

Then it can be known that the song *Guguak Manyambah* is Logogenic or more concerned with the text. However, although this song is predominantly syllabic, meaning it is more concerned with the text (lyrics) or logogenic in nature, but there are a number of bars that use the neumatic melody style, for example in the example above. This song is said to be perfect because it has two forms. A song is perfect if the song has at least two forms.

Descriptive content analysis approach, namely data analyzed in the form of descriptive phenomena, not in the form of numbers or coefficients about the relationships between variables. Data collected in the form of words or images. The results of the data and the description in the analysis approach will be: (1) objectivity, namely the results of transcription with the use of musical symbols contained in it; (2) systematic, namely the analysis results are discussed in a structured manner that includes rhythm, melody, harmony, form (form), expressions, and the relationship between poetry and melody; (3) generalization, which results from this analysis can be found conclusions related to the object of research deductively to inductively. Conclusions are presented in the form of descriptive research objects based on research studies [11].

Song transcription is to move the song in the form of a symbol (notation). So the

relationship between content analysis and song transcription is to see the contents of the song from the whole form and structure of the song from the beginning to the end in a song, starting from the creation, creation, and so on.

#### IV. CONCLUSIONS

Based on the entire discussion above, it can be concluded that the analysis of the song "*Guguak Manyambah*" from one of the pop songs created by B. Andoeska, it can be seen that the song structure and song composition "*Guguak Manyambah*" apparently has 7 motifs namely m, n, o, m1, m2, m3, o1. This song has 3 antecedent phrases (a, a1, and a2) and 5 consequent phrases (b, b1, b2, b3, and b4). This song also consists of two forms, namely forms A and B. Based on the composition of the song melody *Guguak Manyambah* Song, this is a very good composition because the composers in their work through melodic composition, a movement of notes that depart from one point towards the good direction it goes up or down if it starts with a stepping motion, then the next note will counter the opposite direction, then continues the same or different things as it always opposes the direction of movement from the first movement. This is found in the song *Guguak Manyambah*. Therefore the composition of the song *Guguak Manyambah* including very good composition.

The relationship between melody and poetry in this song is predominantly in the form of syllabic although there are several neural bars. This song is also included in the Logogenic category (prioritizing the text). This *Guguak Manyambah* Song consists of the main chords namely Chord I (Tonika), Chord ii (supertonika), Chord IV (sub-dominant), Chord V (dominant), Chord Vi (Sub Mediant). And finally this song has two kadens namely The perfect authentic cadence.

#### ACKNOWLEDGMENTS

Acknowledgments researchers convey to the people involved in the framework of the success of this study.

## REFERENCES

- [1] Beru Nobelia. (2016). Analisis Struktur Lagu Jibeak Awieo Suku Rejang Provinsi Bengkulu. *Skripsi*. Universitas Negeri Padang.
- [2] Firman, F. (2018). Perubahan Kebudayaan dan Perkembangan Musik Pop Minangkabau Di Indonesia.
- [3] Widhyatama, S. (2012). *Sejarah Musik dan Apresiasi Seni*. PT Balai Pustaka (Persero).
- [4] Lumbantoruan, Jagar. (2013). *Kemampuan Musik Dasar*. Padang: Sukabina Press.
- [5] Hidayat, Rahmat. (2014). *Analisis Semiotika Makna Motivasi Pada Lirik Lagu "Laskar Pelangi" Karya Nidji*. Ilmu Komunikasi, Universitas Mulawarman.
- [6] Kasiram, M. (2010). *Metodologi Penelitian: Kualitatif–kuantitatif*.
- [7] Maestro, E., & Sinaga, F. S. H. S. (2018). Kearifan Lokal Lagu Ayam Den Lapeh Garapan Orkes Gumarang.
- [8] Deta Liandra. (2016). Analisis Lagu Petang Lah Petang. *Skripsi*. Universitas Negeri Padang.
- [9] Djonnaidi, S. (2015). Variasi Bahasa Minangkabau pada Lirik-Lirik Lagu Minang: Sebuah Gambaran Retensi dan Inovasi Bahasa. *Puitika*.
- [10] Nirwanto, B. (2015). *Musik Hadroh Nurul Ikhwan Di Kabupaten Pemalang: Kajian Aransemen dan Analisis Musik* (Doctoral dissertation, Universitas Negeri Semarang).
- [11] Gunawan, I. (2013). *Metode penelitian kualitatif*. Jakarta: Bumi Aksara.