



Published in Nairobi, Kenya  
by Royallite Global.

Volume 5, Issue 4, 2024



#### Article Information

Submitted: 10th May 2024

Accepted: 14th August 2024

Published: 13th September 2024

Additional information is  
available at the end of the  
article

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ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

To read the paper online,  
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#### How to Cite:

Asril, A., Sastra, A. I. ., Prasetya, H. B. ., Syafniati, & Arnailis. (2024). Music Gamad: Experiencing the legacy of Portuguese music in Indonesia Roots. *Research Journal in Advanced Humanities*, 5(4). <https://doi.org/10.58256/m4y3h424>

## Music Gamad: Experiencing the legacy of Portuguese music in Indonesia Roots

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#### Abstract

The existence of *Gamad* music serves as evidence that the Portuguese were once present in Indonesia. This music proves that the Indonesian community has embraced the musical sensibilities of the Portuguese. This study aims to identify and understand the hybridization process that occurs in *Gamad* music. It employs a qualitative approach. Data were collected through observations, in-depth interviews, and document reviews. Observations were made of *Gamad* performances in live shows, and recordings were uploaded to YouTube. In-depth interviews were conducted with selected informants, including *Gamad* musicians and group owners. Document reviews were carried out on online media discussing *Gamad* music performances. The study found evidence of Portuguese influence in this music, namely (1) the use of displayed musical instruments, (2) the use of diatonic scales, and (3) the performance of the song “*Kaparinyo*” in every show. The number of songs observed limits this study. It recommends that music or art history researchers conduct more comprehensive research on this music.

Keywords: *Gamad* music, hybridity in music, Portuguese in Indonesia



## 1. Introduction

The development of *Gamad* music, which is a result of the hybridization of Portuguese music with Indonesian traditional music, offers optimistic hope for resolving ethnic conflict management in multiethnic countries like Indonesia. As a multiethnic nation, Indonesia possesses traditional arts resulting from hybridization between ethnic groups and nations, as seen in the city of Padang, West Sumatra — interactions from various ethnic groups who settled and passed through Padang in the past allowed for cultural hybridization. By the end of the 19th century, Padang was inhabited by immigrants from various nations, such as the Portuguese, Indians, Chinese, Arabs, Malays, Minangkabau, and the Dutch, who were colonial rulers (Suryadi, 2014). This situation has created a space for the emergence of hybrid arts like *Gamad*, reflecting their diversity—currently, at least ten active *Gamad* music groups (Ferry, interview January 20, 2024). The Portuguese influence is prominently visible in *Gamad*. The hybridity in *Gamad* is reflected in the interaction and solidarity among people from various ethnic backgrounds, such as Minangkabau, Indian, Chinese, and Nias in Padang. They seem undisturbed by differences in ethnic, cultural, and religious backgrounds.

Various scholars have researched *Gamad* music. These studies can be grouped into three trends. First, it is research from the aspects of history and aesthetics (Martarosa, 2017a; Martarosa, 2017b; Martarosa, et al., 2016; Murniati, 2015; 2017; and Ferdian, et al., 2018); second, from the aspects of development and creativity (Rizaldi, 2018; Maroza & Sukmayadi, 2018; Hendri et al., 2021; Asril. et al., 2021; Surayya & Marh, 2022); and third, from the musicological aspect (Bramantyo, 2020; Fikri & Ardipal, 2019). These studies have yet to show a perspective of hybridity in *Gamad* music.

*Gamad* music was formed by crossing and mixing cultural elements, opening up a space for hybrid construction (Piliang, 2019). The forms and processes of cultural crossing can occur smoothly, persuasively, through negotiation, and even by ‘forcing’ concepts among reciprocal elements of culture and hybrid arts. This study aims to understand the hybridization process that occurs in *Gamad* by exploring three aspects: musical instruments, scales, and songs that are characteristic of *Gamad* music. This study finds that *Gamad* music has served as a witness to the Portuguese influence on music in Indonesia. This music is a legacy of the Portuguese musical flavour in Indonesia. *Gamad* is a hybrid music developed in the city of Padang, formed from Portuguese, Malay, and Minangkabau music elements. The hybridization process in this music has been ongoing since the Dutch colonial era. There are three essential elements of hybridity in *Gamad*: first, the musical instruments used, such as violins, guitars, harmoniums, accordions, keyboards, drum sets, saxophones, and *gandang* (kettledrum); second, the use of diatonic scales in playing all songs and the ornamentation in *Gamad*; third, the song “*Kaparinyo*” becomes the main song in *Gamad*, which is a hybridization of Portuguese and Minang songs. This research has implications for strengthening musical identity and interethnic relations in Padang.

## 2. Literature Review

### 2.1. Cultural hybridization

Hybridity is mixing several different cultural elements that form a new culture. Cultural mixing results in a hybrid culture characterized by ambivalence, a cultural condition in an in-between space or a third space (Piliang, 2019; Asril et al., 2023; 2018; Asril, 2016; Weri et al., 2019; Sunarto et al., 2020). Cultural crossings and mixings occur from several cultural elements, opening up a space for hybrid construction (Piliang, 2019). Hybrid culture is often understood solely as the form and practice of mixing two or more cultures, resulting in a new format without losing the characteristics of the previous cultures (Setiawan, 2023). Cultural hybridization involves adapting and integrating different cultures to achieve a mutual understanding without destroying one culture (Hernández Paz et al., 2022). This

process leads to a hybrid identity (Mubah & Anabarja, 2020). Hybridization between two groups can occur through social interaction and accommodating communication by setting aside fanaticism toward each group's ideologies, norms, and symbolic identities (Mubah & Anabarja, 2020).

Hybridization is negotiating between cultures, not their opposition (Raditya, 2020). According to Sintowoko (2021), cultural hybridization has the potential not only to cause modifications to cultural values, norms, traditions, and rituals but also to the development of new cultural products. The changes and new cultural products created can adopt fresh forms and meanings, thus fulfilling society's cognitive, pragmatic, and moral purposes (Coskuner-Balli & Ertimur, 2016). Gaeta (2021) and Koryakova and Panteleeva (2021) argue that hybridization can arise from various factors such as paradigm shifts, conceptual advances within geopolitical boundaries, population migration, and climate change. This perspective suggests that cultural hybridization is fundamentally a dialectical process between cultures with fundamental differences.

The presence of diverse traditions in pluralistic societies gives rise to the contestation of social space. This contestation can produce two different patterns: one that strengthens the identity of each group and another that leads to a blending of identities between groups. According to Hadi (2020), the first pattern can lead to social conflict, while the second can facilitate cultural hybridization that promotes social harmony. The success of the cultural hybridization process can be observed in the acceptance by the Chinese community of the elevation of the local Javanese hero, Panji Margonomen, to Kongco or Gong Zu, and his placement in the Gie Yong Bio Chinese temple in Lasem, Indonesia (Triatmodjo et al., 2023). Cultural hybridization can occur in various cultural elements and media (Pechersky et al., 2023). This example of hybridization underscores the idea that cultural symbols and identities can play a significant role in fostering harmonious relationships among different community groups, thereby steering society towards a more constructive and positive direction.

Therefore, hybridization is a process that combines various cultures in a single cultural space, producing strategies for mixing and negotiating local interests in the face of external cultures (Setiawan, 2023). One strategy for implementing hybridity is mimicry (Sunarto et al., 2020). Mimicry is a process of imitation that occurs between different identities and is an action that is either intentional or unconscious (Bhabha, 2021). Mimicry can occur unintentionally when the mixing of cultures has already taken place. The process of mimicry will blend with interpretation during hybridization.

## 2.2. *The Portuguese in Indonesia*

The Portuguese were the first Europeans to arrive in Indonesia. They first entered Indonesia in 1511 under the leadership of Afonso de Albuquerque when they conquered the Strait of Malacca, a hub for the spice trade (Ricklefs, 1995; Welianto, 2020; Ganap, 2011). In 1512, they continued their journey to the spice centres in Eastern Indonesia, such as Tidore, Ternate, and Maluku. Asnan (2019) and Amran (1981) noted that the Portuguese fleet entered West Sumatra (Minangkabau) in 1519. Their presence was preceded by Tome Pires, a Portuguese who traveled along the western part of the island of Sumatra, namely Pariaman, Tikou, and Barus, between 1512 and 1515. This area was an important port visited by ships from Gujarat to trade gold and textiles (Cortesao, 1944; Dobbin, 2008; Asnan, 2019).

The Portuguese had a strong cultural influence in Indonesia, especially in Ambon, the main centre of their activities in Maluku (Ricklefs, 1995). The most critical Portuguese cultural legacy in music is *Kroncong* music (Ganap, 2011). Two things indicate that *Kroncong* is a Portuguese legacy. First, *Kroncong* music is accompanied by the ukulele or Portuguese guitar. Second, there is '*coração*' or a unique melodic twist when singing *Kroncong* (Ganap, 2006; Putri et al., 2023).

### 2.3. Performance of Gamad Music

*Gamad* is a modern music genre that has grown and developed in West Sumatra. This music mixes Portuguese, Malay, and Minangkabau musical cultures. The style and character of this music tend more towards Malay music combined with elements of Portuguese and Minangkabau music. A distinctive feature in every *Gamad* performance includes the presentation of the song “*Kaparinyo*,” the “*Saputangan*” dance, and the “*Selendang*” dance (Taher, 2016).

The Malay element in *Gamad* is found in the structure, presentation form, and rhythms, such as the original beat and *joget*. The *joget* rhythm from 6/8 meter is changed to 2/4, thus becoming a *Gamad*-style *joget* (Hendrizal, 2013). The Portuguese musical culture element is shown through the use of the violin, accordion, and guitar, as well as several versions of the song “*Kaparinyo*.” *Cafrinho* or *cafrinha* also refers to Portuguese-descendant girls in Goa, India, or the Eurasian mix in Goa, India (Ganap, 2011). The song “*Kafrinyo*” with “*Moresco*” is also sung in *Kroncong* music. Another version of *kafrinyo*, called “*kapri*” or “*Sikambang Kapri*” in Barus on the west coast of North Sumatra, is a hybrid of Malay and Portuguese music (Kartomi, 2012).

### 3. Methods

The research was conducted in Padang, the capital city of West Sumatra Province, Indonesia. The native inhabitants of this city are the Malay and Minangkabau ethnic groups. Padang is a port city serving as a significant West Sumatra trade centre. The influence of various cultures that come through maritime trade can be reflected in musical expressions. In Padang, influences from various tribes and ethnic groups interacting around the port can be found. It can create a musical richness in the form of *gamad*, which incorporates a mix of musical elements from various traditions. *Gamad* music can reflect the intercultural interactions that occur through this port.

This research utilizes a qualitative method. Data were obtained through observations of *Gamad* performances, in-depth interviews, and secondary data research. Observations were conducted on ten selected *Gamad* groups, namely *Sampai Hati*, *Hikasmi*, *Gurindam Lamo*, *Bintang Laut*, *Budi Sejati*, *Mandayu Gamad*, *Pauh Sejati*, *Kumbang Janti*, *GPS Pauh*, and *Selendang Banang Ameh* (Table 1). The observations took place from October 2023 to January 2024. The focus was mainly on the rehearsal processes and performances of *Gamad*. Emphasis was placed on the cultural elements of the mixed music. Observations and monitoring were also conducted on *Gamad* music performances on the YouTube social media platform.

In addition to observing the rehearsal process and examining the types of musical instruments used, observations were made on the songs performed. Particular attention was focused on the presentation of the song “*Kaparinyo*.” This song is the main piece and is always sung at the beginning of every *Gamad* performance, serving as a defining feature of *Gamad* shows.

Table 1. *Gamad* Groups in Padang

No.	Group Name	Address	Leader	Founding year
1.	Hikasmi	Kompleks Gelanggang Olah Raga Haji Agus Salim, Padang	Arnedi Yarmen	2010
2.	Gurindam Lamo	Mata Air, Padang	Tawanto Karim	1983
3.	Sampai Hati	Jl. Taman Siswa 5B Padang	Khairul/Ferry YJ (generasi keempat)	1930
4.	Bintang Laut	Bukit Gado-gado Mata Air, Padang	Tyas Zay	2000

5.	Budi Sejati	Cendana Mata Air, Padang	Awaluddin	2002
6.	Mandayu Gamad	Siteba, Padang	Vicky Rhemora	2010
7.	Pauh Sejati	Binuang Kampung Dalam, Pauh, Padang	Wensi Indra Malintang	2021
8.	Kumbang Janti	Subarang Palinggam, Mata Air, Padang	Rusli	2023
9.	GPS Pauh	Pauh, Padang	Echa Malay	2022
10.	Salendang Banang Ameh	Universitas Negri Padang (UNP), Kampus Air Tawar, Padang	Uswatul Hakim	2021

Interviews were conducted with selected informants. Ten informants were interviewed (Table 2). The chosen informants are experts and artists involved in *Gamad* music performances. Before conducting the interviews, the researcher informed the informants about the purpose of the interviews. All the informants agreed to be interviewed, and they were pleased to participate as the researcher had been acquainted with them for quite some time.

Table 2. List of Informants

No	Name & Age	Etnicity	Capacity & Contribution
1.	Ali Hanafiah (72 thn)	Keling/Tamil	<i>Gamad</i> musician and mentor. He is actively involved in playing <i>gamad</i> with the organization <i>Hikasmi</i> (Association of Indonesian Music Artists Family).
2.	Heirus Nasir (65 thn),	Minangkabau	Music art enthusiast and mentor for <i>Hikasmi</i> .
3.	Rizaldi (67 tahun)	Minangkabau	A violin player in several <i>Gamad</i> groups plays Malay music in West Sumatra, a retired lecturer at ISI Padangpanjang, and a <i>Gamad</i> music mentor at ISI Padangpanjang.
4.	Sekri Budiman (58 tahun)	Minangkabau	He is the Creator of Minang pop songs, a mentor for the <i>Hikasmi</i> group, and an employee at the West Sumatra Cultural Park.
5.	Tawanto Karim (70 th)	Nias	Chair of the <i>Hikagapa</i> organization ( <i>Gamad</i> Family Association of Padang City), which oversees all <i>Gamad</i> groups in Padang. Owner of the <i>Gamad</i> group <i>Gurindam Lamo</i> , mentor for <i>Balanse Madam</i> dance.

6.	Ferry Y. J. (58 tahun)	Minangkabau	He is a Leader of the <i>Gamad</i> group <i>Sampai Hati</i> , a musician and mentor for <i>Gamad</i> , and a drummer for <i>Hikasmi</i> and <i>Pauh Sejati</i> . He also serves as a motivator for young people to love <i>Gamad</i> and to establish new <i>Gamad</i> groups. He comes from a lineage of <i>Gamad</i> musicians; his grandfather, M. Juneid, founded <i>Sampai Hati Gamad Group</i> in 1930, and his father, Syofyan Juneid, a renowned creator of songs, Minangkabau pop singer, and a well-known drummer in West Sumatra.
7.	Uswatul Hakim (33 tahun)	Minangkabau	He is a Lecturer, leader, and mentor for <i>Gamad</i> music at Padang State University (UNP), an accordion player for <i>Hikasmi</i> , and leader of the <i>Gamad</i> group <i>Selendang Banang Ameh</i> .
8.	Burmani Koto (73 tahun)	Minangkabau	Indonesian pop musician, Minang pop, and <i>Gamad</i> music enthusiast.
9.	Marzam (62 tahun)	Minangkabau	He is a Music lecturer at Padang State University (UNP) and a mentor for the <i>Gamad</i> group <i>Selendang Banang Ameh</i> .
10.	Al Wahyu Kurniawan (32 tahun)	Minangkabau	a Violin player for the <i>Mandayu Gamad</i> group and a Sawahlunto City Education Department employee.

The data collected through observation and interviews were subjected to qualitative analysis, which involves describing, elucidating, or presenting the phenomena under study as accurately as possible. Data from interviews and collected literature sources were systematically categorized based on the information obtained from the informants. These categories were organized to address the research problems. Data analysis was conducted in three stages: reduction, display, and conclusion drawing or verification. These three activities were carried out interactively, with the data collection process functioning as cyclical.

#### 4. Results and Discussion

Based on the research, it has been found that *Gamad* music is formed through the hybridization process involving musical instruments, scales, song structure, language used, essential songs always performed, rhythm/tempo, lyrics, and singing techniques (Table 3) from the cultures of Minangkabau, Malay, Indian, and Portuguese. The Minangkabau culture contributes language, text or lyrics, and singing techniques. The Malay culture contributes to musical instruments, song structure, and tempo. The Indian culture contributes to the use of musical instruments, specifically the harmonium and *gandang*. The Portuguese culture plays a role in using musical instruments, scales, and the essential songs that are always performed.

Table 3. Elements of Hybrid Culture in *Gamad*

Element	Ethnicity			
	Minangkabau	Malay	Indian	Portuguese

Musical Instruments	-	gong (small gong), tambourine	harmonium, <i>gandang</i>	violin, accordion, guitar, tambourine, saxophone
Scale	-	-	-	diatonic
Song Structure	-	Malay	-	-
Language	Minangkabau	-	-	-
Main song	-	-	-	<i>Kaparinyo</i>
Rhythm (Tempo)	-	<i>langgam</i> and <i>joget</i>	-	-
Text/Lyrics	<i>pantun</i>	<i>Pantun</i>	-	-
Singing Technique	<i>garinyiak</i> , <i>gayo</i> , <i>garitiak</i> , ornamentation		-	-

#### 4.1. Musical Instruments Used in Gamad

The musical instruments used in *Gamad* can be differentiated into the old and new formats (Table 4). The old format uses accordion, violin, guitar, *gandang* or Indian *gandang*, and tambourine, while the new format includes violin, accordion, guitar, keyboard, drum set, *gandang*, saxophone, and small gong. Not all *Gamad* groups use *gandang* and tambourine. Specific groups, such as the *Gamad* group *Selendang Banang Ameh*, add trumpet, trombone, and flute to the arrangements of certain songs. Groups still use the old instrument format, except for *Gurindam Lamo*, which is rare. Ferry mentions below that the new format is intended to make *Gamad* music more acceptable to young people.

“Alat-alat musik modern saroman, gitar bass, keyboard, set drum, jo saxophone atau format combo, dimasukkan ka gamaik sakitar taun 1980-an nan dilakukan dek ayah awak [Syofyan (Yan) Juneid]. Inyo sadiah mancaliak, gamaik alah mulai ditinggaan dek penggemarnya, tarutamo anak-anak mudo, karano gamaik masiah tradisional, terkesan sederhana bana.” *Padohal keluarga besar kami adolah pandiri dan pencinta gamaik. Pado wakatu itu ayah awak sadang top sebagai pencipta lagu, pemain drum, penyanyi music pop Minang, pop Indonesia, jo musik Melayu, sahinggonyo apo nan dilakukannya, merubah tampilan, aransemen, jo iringan musik gamaik sacaro drastis.*” (interview, 28 Januari 2024)

(Modern musical instruments such as electric bass guitar, keyboard, drum set, and saxophone or the band combo format were incorporated into *Gamad* around the 1980s by my father, [Syofyan (Yan) Juneid]. My father was saddened to see *Gamad* abandoned by its fans, especially the younger generation because it remained traditional and seemed simplistic. However, our extended family were founders and lovers of *Gamad* music. At that time, my father was at his peak as a creator of Minang songs, a drummer, a Minang pop singer, an Indonesian pop singer, and a Malay music performer, so what he did drastically changed the appearance, arrangement, and accompaniment of *Gamad* music)

Table 4. Musical Instruments Used by *Gamad* Groups

Group	Musical instruments used									Gong/Canang
	Accordion	Violin	Guitar	<i>gendang</i>	Tambourine	Drum set	Keyboard	Saxophone	Trumpet, flute, trombone	
Hikasmi	√	√	√	√	-	√	√	√	-	-
Sampai Hati	√	√	√	√	√	√	√	√	-	√*
Gurindam Lamo	√	√	√	√	√	-	-	-	-	-
Budi Sejati	√	√	√	√	-	√	√	-	-	-
Bintang Laut	√	√	√	√	-	√	√	-	-	-
Mandayu Gamad	√	√	√	√	-	√	√	√	-	-
Pauh Sejati	√	√	√	√	√	√	√	-	-	-
GPS Pauh	√	√	√	√	-	√	√	-	-	-
Salendang Banang Ameh	√	√	√*	√**	-	√	√	√	√***	-
Kumbang Janti	√	√	√	√	-	√	√	√	-	-

**Note:** 1. The *Gamad* group *Sampai Hati* uses additional instruments.

\* Uses a small gong.

2. The *Gamad* group *Selendang Banang Ameh* uses additional instruments.

\* Uses three guitars: bass, electric rhythm, and electro-acoustic.

\*\* Uses congas as a replacement for the drum.

\*\*\* Combines trumpet, trombone, and flute to strengthen the brass section and saxophone.

Burmani Koto and Marzam support Ferry’s opinion that the drastic modernization of *Gamad* occurred when Yan Juneid introduced several conventional instruments and a band combo to *Gamad* (Interview, January 25, 2024). The introduction of the band combo format and conventional instruments into *Gamad* has furthered the hybridization of instrumental aspects described by Ferry beforehand. Thus, the hybridity in *Gamad* has become more affluent, but it has indirectly brought changes in various aspects. The presence of these instruments has influenced the arrangements, performances, and character of *Gamad*. Yan Juneid has pioneered changes that have made *Gamad* more flexible and dynamic (Figures 1 and 2).



Figure 1. *Gamad* is using the new instrument format. Group *Selendang Banang Ameh* uses musical instruments including violin, guitar, conga, accordion, keyboard, and saxophone (left) (<https://www.youtube.com/watch?v=8zcv-3xZEb8>), Group *Mandayu Gamad* uses keyboard, violin, guitar, saxophone,



drum set, gandang, and accordion (right). (<https://m.youtube.com/channel/UCkOPsXoF7sKf-1FfqIViWkg>).



Figure 2. Group Pauh Sejati uses a complete set of instruments, except for the *gandang*, but can adjust according to the venue and performance space. The number of instruments is reduced to just the keyboard, guitar, and drum set. (<https://www.youtube.com/watch?v=tcqzcZi1IZY>).

The accordion, violin, and guitar are musical instruments that originated from Portuguese musical culture elements mixed into *Gamad*. Of these three instruments, the violin is the main instrument that plays the melody for all *Gamad* songs, as mentioned by Rizaldi below.

*“Biola alah manjadi alaik musik nan khas dalam gamaik. Karakter suaronyo nan lambuik jo haluuh, ndak tagantikan dek alaik musik nan lain sampai kini. Tarutamo untuak manyampaian melodi raso sadih maibo-ibo pada lagu-lagu gamaik langgam.”* (interview, October 28, 2023).

(The violin has become a distinctive instrument in *Gamad*. With its feminine sound quality, it is irreplaceable by any other instrument, especially in expressing the melancholic and sad melodies of *Gamad* songs with a *langgam* tempo (slow tempo))

Rizaldi’s statement is supported by Al Wahyu Kurniawan, who states the following:

*Kalau ndak ado biola dalam bagamaik untuak mamainkan intro, interlude, jo isian melodi-melodi pendek pahantaan lagu, ndak sero doh. Biola adolah alat musik utamo nan salalu ado dalam gamad, bahkan sangaik pantiang untuak mairingi lagu-lagu sadih khususnyo.* (interview, January 29, 2024).

(It only feels right if there is a violin in a *Gamad* performance to play the intro, interlude, and short melodic fills to lead into the song for the singer. The violin is the foremost musical instrument always present in every *Gamad* group and is very important for accompanying sad songs).

Rizaldi and Kurniawan are violinists from an arts education background. Their playing style is rich with techniques for producing ornamentation across various positions and keynotes.

The accordion also serves as an instrument for carrying melody and chords. The accordion is played alternately with the violin when playing the intro, interlude, coda, and fillers leading into the song. According to Uswatul Hakim:

*“Karakter suaro akordeon sangaik khas dalam gamaik. Dinamika kareh lunak suaro akordeon bisa awak atur jo perasaan malalui tekanan angin, sehingga awak bisa memainkan lagu atau melodi jo panuah perasaan jo penghayatan. Walaupun kini pado umumnyo grup gamad mamakai keyboard nan bisa maniru suaro akordeon, manuruik ambo, karakter, kekhasan nan alah lakek jo gamad, ndak bisa digantikan. Perannyo nan sangaik pantiang adolah pado lagu-lagu pacahan atau joget untuak mambangun suasana gembira.”* (interview, January 30, 2024).

(The sound character of the accordion is very distinctive in *Gamad* music. The dynamics of the accordion's loud and soft sounds can be controlled with feeling by adjusting the air pressure while pumping, allowing us to play songs or melodies with deep emotion and expression. Although, nowadays, *Gamad* groups generally use keyboards that can imitate the sound of the accordion, the character and uniqueness of the accordion's sound are irreplaceable. Its crucial role in *Gamad* is accompanying breakup songs or *joget* to create a joyful atmosphere).



Figure 3. Accordion and violin played with guitar by Group *Hikasmi* (left) and *Gamad* Group ISI Padangpanjang (right).

(Photo: Asril, 2022), (<https://www.youtube.com/watch?v=LvN58jj0DAQ>).

Initially, the melodic instrument used to accompany the violin was the harmonium, a manual aerophone keyboard instrument (plug aerophone) widely used in various traditional music genres in India. However, there are no longer any *Gamad* groups that use the harmonium. All groups have replaced the harmonium with the accordion. Muhammad Ali Hanafiah, an elder of Indian descent in Padang, mentions:

*“Armonium adalah alaik musik melodi pokok dalam gamaik nan dimainkan basamo jo biola. Armonium sangaik cocok untuk mengiringi lagu-lagu pacahan gamaik (lagu joget), sabana bakalindan suaronyo jo biola. Di India, armonium ko adolah alaik musik nan banyak digunoan dalam tradisinya, saroman ghazal, sehingga unsur ghazal ko ado masuk ka dalam gamad. Pemain-pemain harmonium ko umumnya barasa dari urang-urang keturunan India. Saroman ambo baradiak kakak adolah pemain harmonium, penyanyi, jo pamain gandang.”* (interview, November 10, 2023).

(The harmonium was a fundamental instrument in *Gamad*, played alongside the violin. The harmonium is particularly suitable for accompanying *pacahan gamaik* songs, which are *joget* tempo (joyful), blending its sound with the violin. In India, the harmonium is widely used in traditional music, such as ghazal, and thus, ghazal elements also influence *Gamad*. Harmonium players generally come from the Indian ethnic group. Like my elder sibling and I, we are harmonium players, singers, and drum players).

The guitars used include bass and electric guitars, functioning as rhythm instruments to strengthen the chords. The *gandang* is a small, double-headed barrel drum originating from India, used to set the tempo and reinforce the rhythm. The tambourine is a type of percussion instrument with several thin metals on its sides, played by shaking and striking it with the hand. This instrument provides a jingling or rattle-like sound effect, which serves to accentuate the rhythm accent of the *gandang*.

From the 1980s to the present, *Gamad* groups such as *Sampai Hati*, *Hikasmi*, *Mandayu Gamad*, *Bintang Laut*, *Pauh Sejati*, *Kumbang Janti*, *GPS Pauh*, *Budi Sejati*, and *Selendang Banang Ameh* have been using musical instruments like the violin, accordion, electric keyboard, guitar, saxophone, *gandang*, and drum set. The keyboard enriches the melodic instrumentation alongside the accordion because it serves the same function as the melody. The use of the keyboard significantly influences the ‘flavour’ and character of *Gamad* music. The keyboard is a factory-made instrument with various music programs,

including accordion sounds, providing ease for musicians in *Gamad* performances; it can even replicate the sound of the *gandang*.

Sekri Budiman says:

*Saat kini kalompok-kalompok gamaik manggunoan kibor sabagai pangganti atau pandampiang akordion sarato drum sabagai pangganti gandang katiko mereka main. Kibor katiko dimainkan, suaro gandang ndak taraso lai perannyo, akhirnya digantilah jo drum. Tujuannyo adolah untuak marangkul salero anak-anak mudo tamasuak generasi milenial.”* (interview, October 20, 2023).

(Currently, *Gamad* groups use keyboards as a replacement or complement to accordions and drum sets as a substitute for *gandang* in their performances. When the keyboard is played, the role and sound of the *gandang* become less significant and are replaced with a drum set. The goal is to appeal to the tastes of young people, including the millennial generation).

Using the keyboard in *Gamad* does not necessarily replace the accordion’s role. Generally, *Gamad* groups still retain the accordion and play it alongside the keyboard, sharing the role of filling in the melody between song lyrics. However, some *Gamad* groups do not use the accordion for various reasons, such as the absence of an accordion player or the accordion sound being represented by the keyboard sound. According to Uswatul Hakim, the *Hikasm*i group combines all these instruments, including the saxophone. The saxophone enriches the timbre and melody (Figures 4 and 5).



Figure 4: Group *Hikasm*i uses musical instruments including accordion, bass guitar, *gandang*, saxophone, drum set (left) and keyboard (right) (Photo by Asril, 2023).



Figure 5: Group *Hikasm*i uses guitar, drum set, saxophone, violin, and accordion in one of its performances

(left) and uses accordion and keyboard simultaneously at the *Gamad Tagak Baduo* Festival in Padang City, November 11-12, 2021 (Photo by Asril), (<https://www.youtube.com/watch?v=LvN58jj0DAQ>).

The hybridization of musical instruments in *Gamad* has evolved from the old format to a new one by incorporating new instruments such as the keyboard, saxophone, and drum set. The violin and accordion continue to function as melody carriers, but there have been some changes in the instruments' roles. For example, the accordion has become a supporting melody instrument alongside the violin. However, its role is diminished when the keyboard takes over playing key melodies like in interludes and fillers. These three melody instruments alternate at specific points, yet the violin remains the primary instrument. The aim is to enrich the harmony and thicken the melody's texture. Similarly, the saxophone is used to enrich the timbre. It is often played to fill in the filler simultaneously and alternately with the accordion, keyboard, and violin. The placement of these instruments dramatically depends on the arrangements created by each group to accompany the songs.

The presence of musical instruments such as the violin, accordion, and guitar predominantly represent Portuguese cultural elements and serve as a negotiating factor in the hybridization within *Gamad*. The dominance of these instruments indicates intense bargaining in the mixing that occurs in *Gamad*. Meanwhile, instruments representing Indian musical elements like the *gandang* and harmonium have seen a decline in function, with the harmonium disappearing from *Gamad*. The drum set controls rhythm and tempo due to its dominant sound strength and the diversity of its percussion timbre. In Malay music, the accordion, violin, guitar, and diatonic musical scales are Portuguese musical elements. These elements form the initial basis of *Gamad* music, which has undergone hybridization with the addition of new instruments like the drum set. The hybridization of these new instruments occurs due to their vital role in other music ensembles, which impacts *Gamad*.

#### 4.2. Musical Scales of Gamad Music

The musical scale used in *Gamad* music is the diatonic scale. The use of diatonic scales began with the introduction of Malay music to Padang City through maritime routes during the Dutch Colonial period and the hybrid music developed by Europeans in Padang. Malay musicians entertained passengers on ships and people at the port of Padang City. Malay music, characterized by sentimental qualities in slow-tempo songs and cheerfulness in fast-tempo songs, became very popular among the people of Padang. Malay music caught the attention of Padang's music artists, prompting them to learn and play this music. Ferry explains:

“Musik Malayu mempunyai ciri khas nan lamak didanga. Banyak lagu-lagu Malayu batempo langgam [lambat] nan dapek manghibur kito pado kaadaan sadiah, baitu pulo jo suasana gembira, lagu-lagu Malayu nan batempo capek disabuik joget, sabana lamak dijadikan untuk hiburan sambia manari.” (interview, January 28, 2024).

(Malay music has distinctive characteristics and is very enjoyable to listen to. Many slow-tempo Malay songs, known as *langgam*, can soothe us in sad moments. Similarly, for cheerful occasions, the fast-tempo Malay songs known as *joget* are delightful for entertainment and dancing).

Initially, the people of Padang had minimal experience and knowledge of diatonic scales; many had none. This was because the music developed in Padang initially consisted of only traditional music based on pentatonic and heptatonic scales. The pentatonic scale was played in small music ensembles like the *talempong* (gong chime), while the heptatonic scale was used in traditional *saluang pauh* music (a type of aerophone). *Saluang pauh* is a traditional music characteristic of Padang, originating from the inland areas of the city. Meanwhile, the people of Padang on the coast and in the ports, such as the

Chinese, Indians, Nias, and the Minangkabau, each had different experiences with traditional music.

Tawanto Karim explains:

*“Urang Cino, India, jo Nieh nan manjadi panduduak Padang arah tapi lauik, pado mulonyo indak lo punyo pangalaman jo musik lua [Barat/diatonis] nan kuaik doh. Urang-urang ko mambaok kaseniannyo surang-surang; India jo ghazal pakai armonium, urang Cino jo gambangnya. Babedo jo urang Nieh, inyo mandapek pengalaman musik diatonis, karano urang-urang ko banyak bakarajo jo urang asiang nan ado di Padang, khususnya jo urang Bulando. Bahkan ado pulo nan bakarajo manjadi anak kapa. Jadi urangko acok mandanga musik Melayu nan alah diatonis nan dimainkan di ateh kapa jo palabuhan-palabuhan. Tapi, sacaro umum urang-urang ko punyo apresiasi jo musik Malayu, karano acok manonton.”* (interview, November 10, 2023).

(Initially, the Chinese, Indians, and Nias people who were part of the coastal population of Padang also did not have a strong experience with diatonic music. Each had experiences with their traditional music, such as the Indians with their ghazals and the Chinese with their *gambang* music. Unlike them, the Nias people gained an appreciation for diatonic music because they often worked with foreigners (Europeans) in Padang, especially with the Dutch, and some even worked as crew members on ships. Thus, they frequently heard diatonic Malay music played on ships and in the ports. Generally, they developed an appreciation for Malay music because they often watched it.)

The people of Padang acquired their knowledge and experience of diatonic music from the Portuguese present in Padang during the Dutch colonial era. The Portuguese often held musical performances and theatrical plays for entertainment. These performances took place in buildings constructed by the Dutch specifically for artistic shows. The coastal residents of Padang appreciated diatonic music and practiced it by appropriating Malay music into ‘their style,’ laying the foundation for *Gamad* music.

Tawanto Karim says:

*“Musik Malayu kudian diubah jo mancampuan caro-caro balagu pado saluang pauh. Caro tu akhirnya menghasilkan garinyiak pado kutiko balagu jo melodi biola sarato akordion, tapi tatap manggunoan nada-nada diatonis.”* (interview, November 10, 2023).

(Malay music was then modified by incorporating singing techniques from *saluang pauh*. These *garinyiak* techniques were used as ornamentation (decorative notes) in vocal melodies (singing) and instruments, but still using the diatonic scale).

The process of hybridizing traditional/local Minangkabau music with Portuguese musical elements in Padang occurred at the end of the 19th century. The Portuguese and their descendants played a significant role in this cultural crossover by integrating instruments such as the violin, accordion, guitar, and diatonic scales. This supports the findings of Suryadi (2014), who noted that the development of music in Padang in the late 1800s was closely linked to the role of the Eurasian community (Indo people/mix of European and indigenous). The Indo community was crucial in introducing hybrid music in urban areas. One of the hybrid music genres in Padang is *kroncong* music. This Indo-music genre also inspired local and non-European musicians from the Minang, Indian, and Nias communities. Thus, the influence of foreign music is evident in *gamad* music, which also became a hybrid through instruments and diatonic scales. The hybridity of diatonic scales follows instruments such as the violin, accordion, and guitar.

Musical instruments and diatonic scales firmly grip *Gamad* music, and using instruments tuned to diatonic scales ‘enforces’ the use of diatonic scales. Diatonic scales have become the necessary choice

accepted by *Gamad* due to crossbreeding or mixing since no traditional Minangkabau instruments played in *Gamad* could serve as ‘negotiators’ of hybridity. However, other Minangkabau cultural elements can be negotiated in this hybridity, such as language, singing techniques, and ornamentation. Singing techniques and ornamentation are performed with diatonic scales, so the musical character of Minangkabau emerges strongly and distinctly. This reinforces the findings of Taher (2016) that *garinyiak* or *gayo* is a singing technique with decorative notes performed with deep expression, originating from the traditional *dendang pauh* music of Padang City. A technique similar to *garinyiak* found in Malay music is called *grenek* (Hendri et al., 2021; Bramantiyo, 2020). Ornamentation with violin, accordion, and keyboard is called *garitiak*. Thus, the composition of *Gamad* music combines vocal and instrumental music, with vocal music dominated by Minangkabau traditional music and instrumental music dominated by Western music.

#### 4.3. *Kaparinyo* Song: Minangkabau Song with a Portuguese Flavor

To this day, in every *Gamad* performance, the song “*Kaparinyo*” is always sung at the show’s beginning before any other songs. The text/lyrics of this song are in the Minangkabau language. However, this song is not originally from Minangkabau, nor did *Gamad* musicians create it. According to Heirus Nasir:

“Musik gamaik mandapek pangaruh nan kuaik dari musik Portugis. “Pengaruh nan sangaik jaleh dari musik Portugis itu adolah pado lagu *Kaparinyo*. Ndak ado musik tradisi atau Malayu nan bakambang di Minangkabau nan malaguan lagu *Kaparinyo*, salain gamaik. Satiok gamaik main, salalu dimulai jo lagu *Kaparinyo*, sahinggonyo gamaik ko alah saroman jo *Kaparinyo*.” (interview, November 11, 2023).

(*Gamad* music is strongly influenced by Portuguese music. The most obvious influence from Portuguese music is evident in the song “*Kaparinyo*.” No traditional or Malay music developed in Minangkabau that features the song “*Kaparinyo*,” except in *Gamad* music. Every *Gamad* performance always begins with the song “*Kaparinyo*,” making *Gamad* highly synonymous with “*Kaparinyo*”).

Each time the song ‘*Kaparinyo*’ is sung, the *Saputangan* dance is always performed simultaneously by paired *Gamad* singers (Figure 6). According to Tawanto Karim, this dance does not originate from Minangkabau culture. The *Saputangan* dance is performed in conjunction with the song ‘*Kaparinyo*.’ It is not derived from Minangkabau culture but likely stems from the influence of social dances among European youth, such as the Portuguese (interview, November 10, 2023).



Figure 6. *Gamad* performance featuring the *Saputangan* dance performed by four dancers at the *Gamad* song festival in Padang on November 11-12, 2021 (left), and a *Gamad* performance by the *Budi Sejati* group showcasing the *Saputangan* dance. ([https://www.youtube.com/watch?v=hPPY\\_yXL\\_IU](https://www.youtube.com/watch?v=hPPY_yXL_IU)). (Photo:

Asril, 2021).

Currently, the song ‘*Kaparinyo*’ has evolved into versions such as ‘*Kaparinyo Sampai Hati*,’ ‘*Kaparinyo Induak*’ (mother), ‘*Kaparinyo Upiak-upiak*,’ and ‘*Kaparinyo Pulau Batu*.’ The ‘*Kaparinyo Sampai Hati*’ was first arranged and sung by the group *Sampai Hati*; hence, this version is called ‘*Kaparinyo Sampai Hati*,’ which became the mother or main song of all *Gamad* songs. Therefore, in every *Gamad* performance, the first song performed is ‘*Kaparinyo Sampai Hati*,’ followed by ‘*Sampaya Pabayan*’ and other songs alternately between *langgam* rhythm/tempo and *pacahan*, for example, the *langgam* rhythm song ‘*Perak-perak*,’ followed by the *pacahan* rhythm song ‘*Kaparinyo Upiak-upiak*.’ The song ‘*Kaparinyo*’ is sung with techniques and ornamentation from Minangkabau traditional music, such as incorporating *garinyiak* or *gayo* ornamentation in vocals and *garitiak* in melody instruments, thus altering the melody in the *Gamad* style.

The singing technique of *garinyiak* ornamentation is sentimental, usually sung to express sadness, with vocal techniques from traditional *saluang pauh* music and deep emotion (Taher, 2016), especially in singing *langgam* tempo (slow tempo) songs. The *gayo* technique is a singing ornamentation technique that originates from the *bakaba* (storytelling) technique derived from the *rabab pasisia* (traditional bowed string musical ensemble rebab) and adapted to *gamad* (Martarosa, 2017b). The singing method is also the same as the *garinyiak* technique. Meanwhile, the *garitiak* technique is the ability of musicians to present playing techniques for ornamentation on the violin and accordion (Martarosa, 2017b; Taher, 2016). According to Rizaldi, *garinyiak*, *gayo*, and *garitiak* are *bungo lagu* (flower/decoration of the song) that characterize *gamad* music (interview, October 28, 2023).

### Kaparinyo

Figure 7. Notation and Text of *Kaparinyo*

Example of *Kaparinyo* song lyrics in Minang language.

<i>Urang Padang jalan barampek,</i>	four people from Padang walk together (2 X)
<i>Cabiaklah cabiak tapi kainnyo,</i>	Their cloth frays at the edges (2 X)
<i>Iyo nan ilang indak kadapek,</i>	what is lost will not be found (2 X)
<i>Cari nan lain kagantinyo.</i>	Look for another, to take its place (2X)

The '*Kaparinyo*' (Figure 7) is always sung in Minangkabau language pantun, as are other *Gamad* songs. The strength of Minangkabau pantun lies in the expression and emotional depth of the pantun's content, which is conveyed more soulfully by the singer, thereby influencing the feelings of the listeners/viewers. This effect would not be found or felt as deeply if the '*Kaparinyo*' song were sung in Indonesian or Malay pantun. Therefore, *Gamad* songs are characterized by Minangkabau language pantun, not Indonesian or Malay. According to Ferry,

*"Ciri khas dari lagu-lagu gamaik ko iyo babahaso Minang. Kalau ndak babahaso Minang, ndak gamaik namonyo. Jo bahaso Minanglah mako ka sampai raso nan dituju. Jo bahaso Minang pulo mako garinyiak-garinyiak lagu gamaik bisa dilaguan sacaro samparono. Jadi, gabungan antaro garinyiak jo pantun bahaso Minang manyatukan raso jo suasananyo."* (interview, January 28, 2024).

(A distinctive feature of *Gamad* songs is that they are sung in the Minangkabau language. If not sung in Minangkabau, it cannot be considered *Gamad*. Only with the Minangkabau language can the intended meaning and emotions be conveyed. It is also with the Minangkabau language that the *garinyiak* ornamentation technique of *Gamad* songs can be flawlessly executed. Thus, combining *garinyiak* and Minangkabau language pantun can unify the feeling and atmosphere).

The song '*Kaparinyo*' is a fast rhythm/tempo song known as '*pacahan*' (*joget*) with a 2/4 meter. The '*pacahan*' rhythm is influenced by fast, cheerful Malay *joget* songs adapted into *Gamad*. Thus, in *Gamad*, there are only two rhythms/tempo of songs: '*langgam*' (slow-tempo) and '*pacahan*' (fast-tempo).

'*Kaparinyo*' originates from the Portuguese songs '*Cafrinju*', '*cafrinha*', and '*cafrinho*', pronounced as '*cafrinyo*', deriving from old Portuguese songs. The '*Cafrinyo*' song was introduced to Padang by the Bengali and Tamil communities from India (Ganap, 2011; Martarosa, 2017b; Bramantiyo, 2020). The song '*Kaparinyo*', which hybridizes *Gamad* music, has resulted in the development of *Gamad* as it exists today. The strategy employed by *Gamad* as a local culture towards '*Kaparinyo*' involves leveraging negotiable Minangkabau cultural strengths such as language, singing techniques, and ornamentation from traditional music. The local relevance of *Gamad* to '*Kaparinyo*' is about how the song '*Kafrinyo*' becomes '*Kaparinyo*' in the *Gamad* style typical of Minangkabau.

In the hybridization process from '*Kafrinyo*' to '*Kaparinyo*', apart from incorporating Minangkabau cultural elements in negotiating local interests, mimicry is needed (Sunarto et al., 2020). The imitation in singing '*Kafrinyo*' involves changes based on the interpretation of Minangkabau local interests, where language, singing techniques, and ornamentation are deliberately mixed into the '*Kaparinyo*' song by *Gamad* musicians. This imitation transforms '*kafrinyo*' into '*kaparinyo*'; the text is sung in the form of pantun, the singing technique and ornamentation as well as the performance etiquette are adjusted to Minangkabau customs and traditions.

## 5. Conclusion

*Gamad* is a hybrid form of Minangkabau maritime music, composed of cultural elements from Malay, Portuguese, Indian, and Minangkabau music. Its formation involves negotiation and mimicry strategies to benefit Minangkabau's local interests, making changes and adjustments. Three elements hybridize *Gamad* music: musical instruments, scales, and the song *Kaparinyo*. The instruments used include the violin, accordion, guitar, keyboard, drum set, and saxophone. All these instruments originate from Portuguese and European music cultures, while the harmonium and long drum are from India. The scale used is diatonic, stemming from European music elements spread by the Portuguese. The song



*Kaparinyo* is of Portuguese origin. *Kaparinyo* is the main song and is always sung at the beginning of each *Gamad* performance, making it a distinctive feature in *Gamad*.

Research on *Gamad* from a hybridity perspective can contribute to ethnomusicology, the history of Nusantara music, and being a part of the musical arts found in Padang City. Hybrid arts like *Gamad* arise due to the influence of cross-national encounters in coastal areas. This research can also contribute to music creation based on ethnic music with a hybridity approach. Various concepts, techniques, and strategies of mixing in the hybridization process can inspire the creation of new music.

This study focuses explicitly on hybridization in *Gamad*, with findings on musical instruments, scales, and the song *Kaparinyo*. It still provides opportunities for other researchers to examine *Gamad* from different perspectives. New studies can be conducted from various perspectives or approaches, such as aesthetics, history, anthropology, sociology, performance, semiotics, intertextuality, and more. The presence of *Gamad* music in Padang City has implications for strengthening the identity of musical arts and enhancing the relationships among the residents of Padang. It is recommended that stakeholders preserve and develop this *Gamad* music.

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