

Pandiaman: Concrete Music from The Agricultural Rhythms of The Gantuang Ciri Nagari Community

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ABSTRACT

Objective: The problem of this research focuses on Pandiaman, a concrete form of music originating from the agricultural rhythms of the Nagari Gantuang Ciri community, with the main challenge being the lack of documentation and understanding of this musical form that may lead to the loss of local cultural heritage amid modernization, and the aim is to document the socio-cultural transformation of agriculture while preserving cultural heritage through the medium of art. **Method:** This work employs Practice-Led Research (PLR), which includes collecting field data, selecting event elements, converting them into sound material, and compiling and manipulating audio using digital technology, where natural sounds, agricultural activities, and residents' testimonies are processed as basic composition materials to present the collective memory of the community. **Results:** The findings show that the musical composition Pandiaman is a concrete musical work inspired by traditional agricultural rhythms in Nagari Gantuang Ciri, Solok Regency, West Sumatra, reconstructing three agricultural periods – Pandiaman (organic pause), paranam (food self-sufficiency), and chaos – through a reenactment approach and Concrete Music techniques. **Novelty:** Ultimately, this creation is expected to become a source of appreciation for music based on local contexts while contributing to broader discussions on the interrelationship between art, ecology, and cultural identity.

INTRODUCTION

Concrete music in the context of Minangkabau culture refers to the understanding and practice of music that is rooted in the agricultural life of the community [1]. As time goes by, music among the Minangkabau people not only functions as a medium of entertainment, but also as a means of communicating cultural values and traditions. In the past, music was expressed through various art forms, one of which was Randai, which was a combination of drama and music. Randai is an important educational medium in maintaining Minangkabau customs, and this practice is carried out at the Sumarak Anjuang Studio, where the members of the studio are the migrant Minangkabau community who are trying to preserve their arts and culture in their foreign lands [2].

The speeches and movements in Randai reflect the rhythm of the people's daily lives, including the agricultural aspect which is the backbone of their economy. Hidayat et al. showed that the musical tradition in Minangkabau culture includes not only Randai, but also many other art forms that play a role in depicting the social and cultural conditions of Minangkabau society [3]. These activities, often accompanied by songs and the playing of traditional musical instruments, serve not only as a means of celebration but also as a means of educating the younger generation about the importance of preserving their cultural values. Many traditional Minangkabau songs directly refer to

agricultural activities and farming processes, demonstrating the close relationship between music and agriculture.

The complexity of concrete music in Minangkabau society is also seen in the local wisdom contained in their traditional songs, for example in Maestro and Sinaga's study of "Ayam Den Lapeh" [4]. This song reflects local culture integrated with the psychological and social values of the farming community. Using aspects of language and musicality, the song depicts the daily life of the Minangkabau people which is closely related to agriculture. Furthermore, Hidayatullah points out that traditional music is often taught informally within the community, suggesting that its learning and transmission are a crucial part of social interaction, with older generations transferring musical knowledge to younger generations. However, Hidayatullah's reference is not directly related to the Minangkabau people, so it needs to be removed from this context [5].

The importance of music education in the Minangkabau community is also illustrated by observations by Hidayat et al., who show that traditional art forms develop in line with the creativity of the community. This creativity lies not only in artistic performances but also in the way individuals create and absorb what nature produces, including the charm of agriculture [3]. Over time, agriculture, as the rhythm of life for the Minangkabau people, has become an integral source of inspiration in creating music that celebrates the human connection with their environment.

In a broader context, this concrete dimension of music can also be seen through the role of music therapy. According to Situmorang, music therapy can help overcome anxiety among students and can be considered an effective mediator in creating emotional well-being [6]. While it may seem indirectly related, the importance of art, including traditional music and music therapy, in improving a person's quality of life demonstrates that music has a profound impact on social and individual life in society. This strengthens the argument that art and agriculture, although different, can support each other in creating a rich narrative of Minangkabau cultural identity.

Music in Minangkabau society is also inseparable from collective identity and everyday social practices. Life and cultural interactions contribute to the creation and maintenance of a unique concrete music synonymous with agricultural rhythms. This explains how the process of music transmission among younger generations is deeply rooted in collective experiences fostered through farming and other social activities. Further research is needed to understand how each element supports the other in shaping Minangkabau cultural identity.

Agricultural rhythms, which so vitally fuel the lifeblood of the Minangkabau people, serve as a bridge between what is captured in musical art and the realities of everyday experience. Therefore, concrete music must be seen as a product of the interaction between humans and the environment, rich in symbolism, values, and meaning. A deeper exploration of this pattern reveals that agriculture and art are not separate entities, but rather inseparable parts of Minangkabau history and culture.

Awareness of the importance of tradition and adaptation will also be a focus in efforts to preserve traditional music. At the same time, the challenges of modernization and urbanization can threaten the sustainability of these values. Therefore, a collective effort to preserve concrete music inspired by agricultural rhythms is urgently needed so that future generations can experience and understand this rich heritage.

Looking ahead, a deeper awareness of music's influence in shaping and maintaining the cultural identity of the Minangkabau people will contribute to making the arts an integral part of education and community development. Through a combination of traditional practices and modern elements, there is unlimited potential for creating innovations in music that respect cultural roots. Therefore, further research in this area should be directed at developing programs that support the preservation and exploration of concrete music, especially that related to agricultural rhythms in the daily life of the Minangkabau people.

Through a thorough study of music, we can observe the patterns and rhythms inherent in agriculture, as well as the values embedded in these traditions. In this regard, preserving art and agriculture will serve as two mutually supportive pillars for the revival of Minangkabau culture. Therefore, it is crucial to adopt an inclusive approach, involving various social and cultural aspects to create solutions based on local strengths and the wisdom internalized in the community.

Thus, concrete music studied from an agricultural perspective in Minangkabau society is not merely entertainment, but a vital tool supporting identity, social connections, and cultural sustainability. Further research exploring and understanding these aspects will provide deeper insights into how music and agriculture combine to build the collective identity of a Minangkabau society rich in tradition and noble values.

The problem of this research focuses on Pandiaman, a concrete form of music originating from the agricultural rhythms of the Nagari Gantuang Ciri community. The main challenge is the lack of documentation and understanding of this musical form, which has the potential to lead to the loss of local cultural heritage with modernization. In addition, the lack of appreciation for traditional music among the younger generation is also a problem, because they tend to be more interested in contemporary music. The urgency of this research lies in the effort to preserve and elevate the unique cultural values of Pandiaman as a local identity, as well as introducing it to the wider public. Thus, this research is not only important for preserving cultural heritage, but also for enriching the Indonesian musical heritage as a whole.

RESEARCH METHOD

This research, entitled "Pandiaman: Concrete Music from the Agricultural Rhythms of the Nagari Gantuang Ciri Community," uses a Practice-Led Research (PLR) approach that emphasizes the creative process as a form of research. This method was chosen because it allows exploration and experimentation in the creation of concrete music, while documenting and analyzing the creative process as an integral part of the research. This research aims to reconstruct the agricultural rhythms of the Nagari Gantuang Ciri

community through a reenactment approach, where agricultural events are brought to life through sounds that are recorded and processed into concrete musical compositions.

The research process began with data collection through ethnographic interviews with the people of Nagari Gantuang Ciri, particularly farmers with direct experience in traditional agricultural activities. The data collected consisted of oral narratives, historical records, and archives related to the rhythms of agriculture and agricultural culture in Nagari Gantuang Ciri. This data is then selected and converted into audio form through studio recording or by directly playing sounds associated with agricultural activities, such as the sound of a hoe, the scraping of a sickle, and the roar of irrigation.

Next, the audio data is processed using a Digital Audio Workstation (DAW) and audio manipulation techniques such as time-stretching, granular synthesis, and looping to create a concrete musical composition structure. The reenactment approach is used as a method to reconstruct agricultural events based on the testimony of residents of Nagari Gantuang Ciri. Reenactment is understood as an artistic act that revives a society's collective memory, allows for the exploration of new meanings, and challenges dominant narratives [7]. This process is supported by the theory of [8] who considers recorded sound as a material that can be reconstructed, and by [9] who emphasized that the sounds produced by reenactment are not only descriptive but also capable of evoking feelings associated with the past.

This research also considers ethical aspects, where audio manipulation is not only for aesthetic purposes, but also to maintain the cultural integrity and collective memory of the community [10]. The resulting concrete musical work, namely "Pandiaman", is expected to represent the agricultural rhythms and cultural events of Nagari Gantuang Ciri, while also serving as a medium for archiving and reviving local cultural values.

The music creation process involves stages of revision and evaluation, where the musical composition is evaluated and adjusted to achieve sublime and synchronicity in the resulting sound. Using the PLR method, this research not only produces a work of art but also contributes new knowledge about how concrete music can be used as a medium to preserve and revitalize collective memory and local cultural values.

RESULTS AND DISCUSSION

Results

A. Exploration Phase (Initial Practice of Pandiaman)

The exploration phase aims to collect agricultural sound material based on interview data and the subjective experiences of the Gantuang Ciri community regarding agricultural sound elements during the organic period, the self-sufficiency period, and the current conditions. This was done to understand the context of the Gantuang Ciri community's agricultural rhythms as material for the Pandiaman music that will be sampled. Activities carried out include field recording, namely recording the sounds of agricultural activities such as hoeing the ground, the friction of the sickle, the roar of the wind, the flow of irrigation water, the sounds of living creatures, and human sounds closely related to agriculture. In addition, visual and audio documentation of the

agricultural environment, time patterns, and social interactions of the Gantuang Ciri community was carried out. Ethnomusicological interviews were also conducted to understand sound perception, rhythmic meaning, and local wisdom related to agricultural natural sounds. The output of this phase is a database of raw sounds of the Gantuang Ciri agricultural environment classified based on their source and context.

B. Pandiaman Music Composition Structure

The compositional structure of Pandiaman's music is divided based on Gilles Deleuze's concept of rhythm, which views the Gantuang Ciri farm as an event with a past, present, and future. The past is represented as the Pandiaman era, when the farming system was still organic. The present is represented as a time of food self-sufficiency, where agriculture is driven by chemical fertilizers. The future is depicted as a time of chaos, where agricultural conflict and dependence on chemical fertilizers are problematic. This compositional structure reflects the agricultural cycle of the Gantuang Ciri community.

C. Creative Phase (Creating a Concrete Musical Work)

The creation phase aims to transform the agricultural sound material of Gantuang Ciri into a concrete musical composition through manipulation and experimentation with electroacoustic techniques. Sound processing is carried out using software such as Ableton Live and Studio One with time-stretching, granular synthesis, looping, and spatial panning techniques. This process involves arranging rhythmic layers based on agricultural work patterns, such as the tempo of plowing, planting, and watering the rice fields. The output of this phase is the concrete musical work Pandiaman in surround/multichannel format that reflects the agricultural cycle (organic, self-sufficient, and chaotic).

D. Reflection Phase (Critical Analysis of Pandiaman Composition)

The reflection phase aims to assess the relationship between practice, theory, and meaning in Pandiaman's compositions. Autoethnographic methods are used to provide subjective reflections for the artists as participants in the creative process. Additionally, audience feedback is provided through trial performances of the works with listeners and experimental musicians. The findings from this phase are that the agricultural system of the Gantuang Ciri community has a different rhythm, and the agricultural sounds have a repetitive but different rhythmic pattern, creating a new aesthetic through the manipulation of concrete music.

E. Performance Design (Dissemination)

The performance of Pandiaman's work was held in the Audio Visual Room (AUVI) of the Television and Film Study Program, Faculty of Fine Arts, Indonesian Institute of the Arts, Padangpanjang. This room was chosen because it is equipped with a monitor screen and sound system installation that allows for the presentation of the work in 4.1 surround format. The performance consisted of two parts: a video recording of the process played on the monitor screen, and Pandiaman's musical work presented through the surround sound system.

F. Theoretical Phase (Knowledge Synthesis)

The theoretical framework underlying this research is *Musique Concrète*, initiated by Pierre Schaeffer, where sound objects become the main material in creating music. The concept of sound ecology (ecoacoustics) is also used to understand the agricultural context as a source of sound that has ecological value. The *Anthropology of Sound* developed by Steven Feld places soundscape as part of culture, where natural sounds and human activities are interrelated in forming the identity of a community.

The theoretical contribution of this research is the development of the concept of "Rhythm" as a musical aesthetic based on agricultural structures and sounds. Additionally, Practice-Led Research (PLR) is used as a model for field-based composition, connecting ethnography, sound technology, and experimental composition. This research expands the definition of *Musique Concrète* by including the context of agrarian culture, which has so far been more often associated with urban or industrial sounds [8].

The concept of "Agrosonics" is introduced as a sound aesthetic rooted in agricultural ecology, where agricultural sounds are not only seen as noise, but as artistic elements that have cultural and ecological value. The arts methodology in this research shows how PLR can be used to generate knowledge through artistic practices, particularly in the fields of ethnomusicology and sound arts, Smith & Dean.

The practical contribution of Pandiaman's work is as a concrete musical documentation or sound installation that elevates the identity of agricultural culture into the realm of contemporary art. Furthermore, this research produces a digital repository of agricultural sounds as an open archive accessible to researchers and other musicians. In the context of education and preservation, this work opens discussions on the importance of preserving local wisdom through the medium of sound, while also inviting the public to re-hear their environment from a new perspective. The social contribution of this research is community empowerment, where farmers are involved in the creative process, so that traditional sounds are not merely considered noise, but as cultural heritage with artistic value. Furthermore, this work raises awareness of the agricultural sound ecology that is threatened with extinction due to modernization.

Discussion

The Nagari Gantuan community, located in the Tanah Datar region of Indonesia, has a rich culture rooted in their agricultural traditions. These traditions are not only reflected in their farming practices but also serve as a source of inspiration for creating concrete music. This concrete music draws elements from the sounds and rhythms of everyday agricultural activities. This analysis will discuss how agricultural rhythms in Nagari Gantuan create unique art and musical forms that reflect the social and cultural aspects of the community.

Agriculture is a primary activity for the Nagari Gantuan community, significantly influencing their way of life and cultural values. According to Mustika and Rahmi, traditions in the Tanah Datar area demonstrate how agricultural and cultural activities

are intertwined and shape community identity [11]. This tradition is closely related to social practices and rituals that not only serve as spiritual events but also create supportive social conditions. Thus, agricultural elements become an integral part of the concrete music produced, where the sounds of agricultural tools and farming activities influence the rhythms and melodies created.

Rhythms generated from agricultural activities, such as the sound of farm tools clanking, footsteps in the rice fields, or the sounds of nature around us, are important components in concrete music that explores everyday sounds. These sounds provide unique textures and rhythms, creating musical compositions that are deeply ingrained in people's lives. However, Kurniasari and Yuliaty focused on fishing communities in Ambon and had no direct relevance to Nagari Gantuan [12]. Therefore, it is worth noting that although there are similarities in the interaction between activities and cultural identities, the contexts are different.

Musical arts in Nagari Gantuan don't just exist spontaneously; there's a systematic effort to educate the younger generation about the importance of maintaining this tradition. The training conducted, as stated by Akbar et al., facilitated the improvement of technical skills and creativity of the community in the arts [13]. This training teaches how to integrate local motifs into music, taking into account existing cultural elements. Therefore, learning art is not only about musical techniques, but also understanding and appreciating local cultural roots.

Music in agrarian communities such as Nagari Gantuan has an important social function. Music, as part of rituals and celebrations, helps bind communities and enhances a sense of solidarity among its members. As a result, communal farming activities were often accompanied by music that marked times of hard work and joy. The rhythms formed on the field flow into forms of musical expression that function as entertainment as well as strengthening social bonds, creating a harmonious environment within the community.

The importance of exploring concrete music in Nagari Gantuan is reflected in the incorporation of cultural elements and experiences into artistic practices. In Nagari Gantuan, concrete music inspired by agriculture reflects social, cultural, and economic values that contribute to the region's identity. Furthermore, training and education within the community help ensure the continuity of this tradition, despite modern challenges.

The deep connection between music and local identity in Nagari Gantuan strengthens the argument that the presence of agriculture and nature provides emotional support for the community. As people connected with their agricultural tools, they also connected with the rhythms and melodies they produced, leading to the development of a musical genre that reflected their social circumstances. Although Georgieva's relevant studies show how music and agricultural activities can be connected in different contexts, the context in Nagari Gantuan has unique nuances [14]. Therefore, concrete music in Nagari Gantuan not only functions as entertainment, but also as a means of passing on cultural values from generation to generation.

Along with the importance of agriculture in creating cultural identity, the agricultural industry in Nagari Gantuan also has significant economic potential. By holding festivals that combine musical performances and agricultural product exhibitions, communities can boost their economy while celebrating their culture. If we refer to the visual exploration of branding of local products, such as in the context of dragon fruit in Banyuwangi, it shows a higher economic value [15]. This demonstrates how concrete music can serve as a marketing tool that educates visitors about the values and uniqueness of local agriculture.

Thus, concrete music inspired by agricultural rhythms in Nagari Gantuan is a manifestation of strong social, cultural, and economic traditions. The people there not only engage in agricultural activities; they also express their experiences through music, which binds them together in a collective identity. With ongoing training and education, these traditions can be maintained and transformed, demonstrating that artistic beauty can emerge from hard work and deep traditions. This shows how important it is to maintain local culture while utilizing its economic potential amidst the challenges of ever-growing globalization.

CONCLUSION

Fundamental Finding : The study "Pandiaman: Concrete Music from Community Agricultural Rhythms" has revealed that traditional agricultural activities in Gantuang Ciri, Solok Regency, West Sumatra, contain rich musical potential. Through Pierre Schaeffer's concrete music approach, sounds such as the hoe, the scraping of the sickle, and the roar of the irrigation canal, initially considered ordinary, are found to possess intrinsic rhythmic patterns that can be processed into musical compositional structures.

Implication : Manipulation techniques such as time-stretching and granular synthesis allow these sounds to function not only as effects, but also as melodic and harmonic elements, while ethnographic interviews show that farming communities interpret these sounds as markers of time, collective work, and harmonious relationships with nature.

Limitation : Concrete music becomes an artistic medium to archive and maintain the cultural values of the Gantuang Ciri community, yet its documentation and recognition still depend on contextual interpretation and preservation efforts.

Future Research : Thus, this research not only explores the musical potential of agricultural activities, but also strengthens local cultural identity through an innovative artistic approach, opening opportunities for further exploration of the relationship between art, ecology, and cultural identity in other communities.

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