

The Art Of Ronggeng Pasaman In The Perspective Of Musical Appropriation

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Abstract

The growth and development of *Ronggeng Pasaman* was influenced by multicultural interactions between Western music (Portuguese and Dutch) and Eastern music (Arabic, Indian, Malay, Minangkabau, Mandailing and Javanese immigrants). This is related to the issue of identity, migration (diaspora), and forms of musical appropriation. The phenomenon was issued that, the development of Ronggeng in Pasaman culture today were convinced that the art was imported from Javanese immigrants. But musically, the form of *Ronngeng Pasaman* was different from the form of *Ronggeng* found in *Java* . Based on the characteristics of *ronggeng*, it is observed that, the form of performance art has many similarities to the musical aspects which were not found in the cultural domain of Pasaman, such as, the use of musical instruments, tone systems and the technical use of musical instruments in the West Sumatra Coastal tradition called *garitiak* and *gayo* or the ornaments use like *rabab pasisie* and such a kind of *gamat* music. The research method used is descriptive analysis and interpretive methods consisting of two aspects (textual and contextual). The final result of this study found that the growth and development of the *Ronggeng Pasaman* art tradition besides using European violin instruments (Western) can also be regarded as one of the products of musical appropriation culture between the West (Portuguese and Dutch) and the East (Arabic, Indian, Malay, Minangkabau, Mandailing and Javanese immigrants).

Keywords: *Ronggeng Pasaman, Perspective, Creativity, Musical Appropriation*

INTRODUCTION

The term *ronggeng art* in the Pasaman area of West Sumatra is called " *ronggeng pasaman* ", none other than the meaning of the name is culturally to distinguish it from the term *ronggeng* in Java and North Sumatra. According to previous researchers, the *ronggeng pasaman art* is a form of oral tradition performance art that combines the skills of reciting and dancing in one performance accompanied by Minang Malay rhythmic music. Pantun is an important element in a *ronngeng performance*, sung or sung by a 'woman and a man' or 'ronggeng' while dancing or dancing to the rhythm of the song. As in the Pasaman area, the mention of the word 'ronggeng' contains two meanings, namely 'ronggeng' as a

form of performance and 'ronggeng' as a singer's designation by 'male or female' who are experts in reciting rhymes.

growth and development of *ronggeng art* in the Pasaman area is inseparable from the development and popularity of *ronggeng art* in Java. Because the word *ronggeng* is derived from a form of name in Javanese cultural arts. In the Indonesian dictionary, the word *ronggeng* comes from the combination of the words "rong.geng" become a *ronggeng* which means a traditional dance with female dancers, equipped with a scarf worn around the neck as a property or completeness in dancing (KBBI: 2015, 1182).

During the Dutch colonial period, the *ronggeng art* was brought from Java Island to the Pasaman area by the Dutch along with forced laborers to be assigned to the Dutch rubber plantations. Likewise, the *ronggeng dancers* were brought in from Java to entertain the Dutch people in their plantations. At that time the population of the Pasaman area was not only inhabited by the Minangkabau tribe, but also inhabited by the Mandailing tribe who came from North Sumatra, and Javanese immigrants. (Meigalia, 2008: 5) . It was further emphasized by Ganap and Martarosa that, the *Portuguese Malay dance art (ronggeng)* Currently, entering the Pasaman area is through the Malay region of North Sumatra which is supported by Minangkabau migrant community groups, Mandailing tribal community groups, and laborers from Java Island (Ganap and Martarosa, 2016: 195).

The spread of cultural arts in a broader form was also emphasized by Lono Simatupang that, the growth and development of cultural arts from various regions in the archipelago can be said to be an identity that can describe a wall, where the two ends meet, even though there is a separation between the inner space seen from the outside. outdoor space (Lono Simatupang, 2013: 239). Such a view can be used as a concept to see an overview of some of the main issues raised. To see the similarities and differences that are owned by the cultural phenomena that occur in the development of *ronggeng art pass* as the contents of the Malay musical genre with musical elements of traditional musical performing arts of the Minangkabau people of the Coastal West Sumatra. The musical elements that are played are predicted to resemble the traditional music idioms of *rabab pasisie and gamat* music in the form of ornamentation through *garitiak* (instrument) and *gayo* (vocal) playing techniques.

RESEARCH METHODS

The research method used is descriptive analysis and interpretive method by utilizing qualitative data. This means that in qualitative research a researcher must be able to explain all reliable parts of the information he knows and not contradict the interpretation presented (Perti Alsutari, as quoted in Soedarsono: 2001, 34). To answer the problem according to the chosen research title, the research was carried out in stages such as: (1) conducting a literature study; (2) determine the study population; (3) make observations; (4) interviews; (5) recording; and (6) and perform data analysis. For the purposes of this research activity, the population determined is the *ronggeng pasaman art group* which is active and participates in the preservation of cultural arts in the Pasaman area of West Sumatra. Furthermore, besides carrying out a comparative study in the preservation of *ronggeng pasaman art* as a cultural art in West Pasaman, a comparative study was also carried out with documentation of similar West Sumatra Minangkabau Coastal music traditions.

To collect the data needed in this study, which is related to the activities of the *ronggeng pasaman art personnel* both as musicians and singers. Researchers will conduct interviews with individuals who are considered experts and several people who are directly involved with *ronggeng art performance activities* in

Pasaman. Then it was also continued to community leaders who were considered to know a lot about art and cultural events in the region. Besides doing documentation of data related to *ronggeng pasaman art activities* is also recorded such as audio recording (tape recorder), audio-visual recording (digital camera recorder), and image shooting (camera photo), and image reproduction (studio photo). To review this discussion, the analysis needs to be continued by looking for meaning based on the data have been collected. Musicologically and textually the data were analyzed on the basis of music theory, the science of harmony, and the science of form analysis, orchestration (concerning the formation of the instruments presented). This concept can be used as a study of music analysis of the *ronggeng pasaman art* in form and structure, vibrato, and ornamentation through *garitiak presentation techniques*. (gonyek) and *gayo*. Thus the growth and development of the *ronggeng pasaman art* in the musical culture of the Minangkabau people in West Sumatra can be proven, that its existence originates from the results of cultural products of musical appropriation from various cultures including Western (Portuguese and Dutch) and Eastern (Arabic, Indian, Malay, Minangkabau Pesisir, Mandailing, and Javanese immigrants).

DISCUSSION

Judging from the perspective of traditional Minangkabau historiography, the Pasaman area is one of the *Rantau areas*. This area is part of the Minangkabau cultural realm which is called "Rantau Pesisir" which starts from Singkel in the north to Indrapura in the south. Parts of this area include Singkel Tapak Tuan, Rantau Pasaman, Rantau Tiku-Pariaman, Bandar Ten, and Bayang Nan Tujuh (Gusti Asnan, 2007: 35-36). Culturally, the Pasaman region is a coastal Minangkabau community group whose inhabitants live in the coastal coastal area from Air Bangis to Sasak and have kinship or territorial relations with the people of Rao to Bonjol in the interior. Likewise, the coastal residents around Tiku have blood relations with the inland population from Agam, the Pariaman and Padang people have blood and territorial ties with the inland residents from Tanah Datar and Solok, while the Bandar Ten (X) and Bayang people up to Inderapura have ties blood with the people of Solok and Solok Selatan (Gusti Asnan, 2007: 37).

With regard to the West Pasaman area, it can be categorized as the Coastal Minangkabau region, because this area is close to the Bandar City area (Port City), to be precise in Nagari Sasak, Sasak Ranah Pasisie District, West Pasaman Regency. Nagari Sasak, Sasak Ranah Pasisie District, West Pasaman Regency is located between 00014'15" N, 00003'30" S and 99035'00" E to 99042'20" E with a height of 0-10 meters above sea level, while administratively the Nagari Sasak government is directly adjacent to the villages in the West Pasaman Regency area to the north with Nagari Sungai Aua, Aia Gadang to the south with the Indonesian Ocean, to the west with Nagari Sungai Aua and to the east with Nagari Lingkung Aua, Kapa, Koto Baru, and Katiagan Mandiangin. Nagari Sasak is located in the coastal area and the dominant livelihood of the Nagari Sasak people is fishermen and they are also involved in plantations and agriculture, as well as

trade (West Pasaman Regency Government in Profile of Nagari Sasak, Sasak Ranah Pasisie District: 2008-2010, 1).

Ronggeng Pasaman Performing Arts Forms in a Review of Musical Appropriation Creativity

From the point of view of the musicological discipline, it is observed that the form of performing arts as a cultural art of the Pasaman people is very closely related to the musical aspects and forms of performing arts that developed in Minangkabau, West Sumatra in general and to a small extent the influence of the Mandailing of North Sumatra. Musically, it is related as an *overseas area* whose people, that is, come from the *darek area* which are interrelated in various cultural systems. Even though the various musical instruments and musical styles that have developed have their own forms and characteristics in each region. This was emphasized by Naim that, dialectically-dichotomically, it can be seen that the dynamics of Nusantara culture is not only multi-ethnic but also multi-cultural, including Minangkabau culture. The emergence of multicultural cultures in Minangkabau society can be used as a result of its strategic geographical position which is also located at a crossroads. Thus, it allows very freely the entry of foreign cultures from the West and the East which now has an inevitable global pattern (Naim: 2004, 1).

The interaction process also had an impact on the growth and development of various forms of performing arts in the arts and culture of the Minangkabau people of West Sumatra. Viewed from a socio-cultural perspective, Minangkabau performing arts forms both on the coast and in the *Luhak Nan Tigo area* have four styles including: (1) *Target* style performing arts, developed among indigenous communities with a rural and agrarian background (previously existing before religion). Islam entered Minangkabau); (2) *surau* style performing arts, developed since Islam entered Minangkabau, in line with the growth of *surau education* and Islamic religious schools; (3) *Malay* style performing arts, developed in line with the growth of "bandar" cities or commercial cities on the Minangkabau Coast and influenced by heterogeneous communities (Mulyadi Dalam Martarosa: 2013, 99-100) and; (4) modern style performing arts in line with global technological developments in the form of combining electronic musical instruments such as combo bands and electric organs with various traditional musical instruments by teenagers or young people. Socio-culturally, the four forms of performing arts as described above also belong to and develop in the midst of the Pasaman community as the arts and culture of the people.

Specifically related to the form of performing arts, the Malay style developed in line with the growth of "Bandar" cities or commercial cities on the Minangkabau Coast which were influenced by heterogeneous communities including Minangkabau, Europeans (Portuguese, Dutch), Chinese, Arabs, and Indians. As a result of this meeting and touch, several genres of Bandar art emerged which developed as the culture of the Minangkabau Coastal community, namely *gamat music*. *Bandar* art is the art of port cities in general, having relatively the same characteristics and musical form structures (Martarosa: 2016, 75). Including the type of art that developed in the Minangkabau Coastal Rantau region, namely the *ronggeng pasaman art* in the Pasaman area.

Martini said that the presence of *gamat music* in Nagari Mandiangin Katiagan, Kinali District, and Simpang Ampek, West Pasaman Regency, had developed for a long time, preceded by the development of *ronggeng art*. One of the founders was Martini's own parents named Syahrudin (alamrhum) as a musician, followed by his mother named Wahdaniah as a vocalist. *Gamat* music in Pasaman is commonly referred to as Orchestral music with the musical instruments used including 1 violin, 1 harmonium, 1 acoustic guitar, 1 contra bass pick, 1 cello, 1 tipa drum, 1 face drum two, 1 chestnut, and 1 tambourine. In the 60s the players were named Mukhlis (violin), Syahrudin (guitar and vocals), Arifin Noor (harmonium), and Wahadiah (vocals). Some of the song material that was played consisted of songs of style and dance including *Kaparinyo*, *Srimersing*, *Divorced Love*, and *Sarunai Aceh*. It is estimated that after the 80s this *gamat music* did not last long because many of the players had died and the organization had started to get neglected, in the end, some of the players switched to *ronggeng art* (Interview with Mrs. Martini, a retired art teacher, Simpang Ampek, West Pasaman, 8 August 2018).

According to Jonnedi, the people living in the "Rantau Pasaman" area are not only from and inhabited by the Minangkabau tribe, but also from the Mandailing tribe of North Sumatra, and from the Javanese ethnicity. He further said that the forerunner to the emergence of Ronggeng art in Pasaman began to grow and develop in 1942. At that time Pasaman was still colonized and controlled by the Dutch, so many Dutch workers who were brought in from Java to be sent to Aia Cold were assigned as guards or servants (Dutch Opas) in the Ophir area which was located in an oil palm plantation in West Pasaman Regency. The atmosphere in the plantation at that time was very quiet and there was no entertainment, so they temporarily entertained themselves by banging cans as makeshift sounds while singing with the natives, so that with a relatively short duration of time these sounds developed into art. *ronggeng* and become a tradition and cultured in the plantation environment, (Interview with Ronggeng Pasaman Ranah Saiyo Jonnedi Simpang Ampek Group Coaches and Trainers, West Pasaman, 7 August 2018).

Judging from the art of *ronggeng pasaman* , starting from 2017-2018, it is a form of performing arts which has developed quite rapidly as a form of cultural art in the Pasaman, West Sumatra. This can be seen in the activities carried out both in the form of live performances in the midst of the community of lovers and in the form of production in the form of CDs that are circulated in publishing new works through the recording studio industry. It is unavoidable that in terms of the musical aspect, the *ronngeng pasaman art with the Malay* genre is thought to be one of the forms the result of a product of musical appropriation.

Conceptually the notion of appropriation by various previous researchers formulated that, appropriation is something that makes it one's own in the form of conformity of works of art (creativity) including ideas, musical elements, symbols, and artifacts from the possession of various other cultures, and trying to change the framework related to a reference (Arnd Scheneider, 2006: 21). It is

assumed that the act of appropriation results in an adjustment and acceptance between the incoming culture (object) and the local culture of each region as a guardian (subject) which makes it one's own (Martarosa: 2017, 251).

The musical aspect in the form of appropriation that influences this *ronggeng pasaman art* is marked by the existence of one of the musical instruments used, namely, Western violin music originating from Portugal and the Netherlands as well as the tone system used which is also influenced by the West, Arabic, and Malay. The presence of Western musical instruments, namely the violin, which is a symptom of the process of growth and development of the *ronggeng pasaman art*, raises the allegation that one of the sources of influence was European culture, which was originally introduced by the Portuguese through Malay sailors as the "Bandar" art. Like the emergence of the Balanse Madam Dance in Padang City, it has developed as a cultural art for the Nias people who have become permanent residents in Padang City (Novina: 2018, 94).

The development of this kind of art genre also occurred in each of the neighboring regions, such as in the Malay Peninsula of Malacca (music *dondang dear*), in Riau Archipelago Malay (*gagal music*), in North Sumatra Malay (*ronggeng music*) and including on the West Sumatra Coast *gamat music* (in the city of Padang, in Painan on the South Coast and in Pariaman). Several other researchers interpret the similarities and differences in the symptoms of *ronggeng pasaman art* with similar genres such as *gamat music* on the Minangkabau coast of West Sumatra, *ronngeng art* in Mandailing North Sumatra, and *ronggeng art* in Java. is as a result of a process of mutual influence between cultures, especially the Minangkabau region in West Sumatra is the culture of the Pesisir people.

Thus the musical aspect referred to as described above, is thought to be very dominant in influencing the growth and development of the *ronggeng pasaman art* in terms of various musical elements such as; performing arts forms, musical styles, tone systems, and presentation techniques as art and culture of the people in Pasaman, West Sumatra. Before presenting an analysis of the appropriation of the art of *ronggeng pasaman* from various musical styles that influence it, such as Western music (Portuguese and Dutch), Indian music, Malay music (Arabic, Mandailing, Javanese), also influenced by the music of the City of Bandar Pesisir Minangkabau, West Sumatra, such as the art of music *gamat* and traditional music of *rabab bakaba pasisie*.

With regard to the art of *ronggen g pasman* which is manifested from various cultural arts in the form of musical appropriation including Western (Portuguese and Dutch) and Eastern (Arabic, Indian, Malay, Minangkabau, Mandailing and Javanese immigrants). Young reveals that the concept of appropriation is a major activity in lending artistic content by individuals. In the sense that an artist must be directly involved in production in realizing a valuable work as an object of aesthetic experience. The artistic elements that Young refers to include: style, plot, musical themes, motifs, genres, and other similar materials. Artistic

elements can be used as building blocks for works of art (Young: 2008, 4).

Thus, as a reference in analyzing *ronggeng pasaman art* in the form of musical appropriation in this paper, only three artistic elements are needed including; the musical instruments used, the form of performing arts, and the style of music. For more details, the musical aspects in question are described as follows.

Ronggeng Pasaman Musical Instruments in the Form of Musical Appropriation

As explained above, the various influences and interactions that occur from outside the realm of Pasaman culture as the Minangkabau Coastal region, *Ronggeng Pasaman's* art experiences a form of musical appropriation. This form of musical appropriation can be viewed from the various characteristics of the musical instruments played, including violins from Europe (Dutch Portuguese), double drums from India and Java, tambourines from Europe, bottles with spoon percussion instruments from Mandailing, North Sumatra and vocals from *ratok bakaba rabab pasisie* Coastal Minangkabau, West Sumatra. The various musical instruments used by the *ronggeng pasaman art group* can be seen in the following figure.

Violin

The violin is a string music that is played by swiping. The violin has four strings with the pitch of each pure quinn including GDAE. In the *ronggeng art* performance, the violin is the main musical instrument in its function as a melodic carrier and *counter melodies in accompanying ronggeng songs*.

The following is a form of musical appropriation that occurs besides the use of violins (Western musical instruments) as well as the techniques used in the form of traditional musical styles. Seen in the following picture, two violinists from the *Ronggeng Pasaman* Ranah Saiyo group use the positional technique of playing the violin in a traditional musical style. Do not use Western-style (European classic) violin playing techniques, as seen in the position of holding the bow in the right hand and fingering in the left hand, as shown in the following figure.



Image 1.



Figure 2.

Figure 1. 2. Syamsiri and Pandi violinist Ronggeng Pasaman Ranah Saiyo (Photo: Martarosa, Simpang Ampek Pasaman Barat, August 8 2018)

Drum Two

The second drum is also called the percussion drum, a kind of percussion instrument made from pieces of kereing wood, carved

on the inside so that there are holes. In the form of two faces, the two faces have different sizes of circles. The two circles are called the male circle while the other is called the female circle. Both surfaces are covered with goat skin, then tied or knitted with rope. This second drum was also adapted from a musical instrument that developed in India and Java as shown in Figure 3 below, Ujang the second drum player Ronggeng Pasaman Ranah Saiyo (Photo: Martarosa, Simpang Ampek Pasaman Barat, 8 August 2018).

Bottle

Bottles are usually used to place various drinks, coca cola, beer, and so on. The bottle by this ronggeng art group is used as a musical instrument to set the tempo besides giving a distinctive sound color as a characteristic of *ronggeng art in general*. This bottle is beaten with a tablespoon. The use of bottles as a musical instrument is not only found in the *ronggeng art group*, but has also been appropriated by the *Gondang Taganing art group* by the Batak ethnic group in North Sumatra. Usually, the bottles used are beer bottles, but in the *ronggeng art*, the determination of the bottles used is not a requirement for one particular bottle brand, independent of the bottles used as shown in Figure 4 below. You can see Baharuddin playing second drum and vocal Ronggeng Pasaman Ranah Saiyo (Photo: Martarosa, Simpang Ampek Pasaman Barat, August 8, 2018).



Figure 3.



Figure 4.

Tambourine

Tambourine is a percussion instrument made of wood with a semicircular surface and small metal edges. How to play it there are shaken left and right and some are hit. The tambourine by the *ronggeng art group* is also used as a musical instrument to set the tempo besides giving a distinctive sound color in the empty spaces of the beat as a marker of the characteristics of *ronggeng art in playing ronggeng songs* which have a cheerful and happy character. The use of the tambourine is a form of appropriation of Western music, as shown in Figure 5, Ujang the second drum player and the Ronggeng Pasaman Ranah Saiyo tambourine (Photo: Martarosa, Simpang Ampek Pasaman Barat, August 8, 2018).

Vocals

Vocals as the main melody in *ronggeng art* are often performed by male singers, although a small part of the *ronggeng art groups* currently developing in the Pasaman area have also been performed by female singers. The vocal melody of the *Ronggeng*

Pasaman art is an appropriation of the *Bara diatonic scale* and various *Arabic scale* mudus scales and is combined with the use of vocal techniques in the form of musical ornamentation in the Minangkabau Coastal tradition of West Sumatra called *Gayo*. As shown in Figure 19, Baharuddin is a vocalist and also a drum player for Ronggeng Pasaman Ranah Saiyo (Photo: Martarosa, Simpang Ampek Pasaman Barat, August 8, 2018).



Figure 5



Figure 6

Ronggeng Pasaman art form

Ronggeng Pasaman performing arts form a combination of skills rhymes and _ dancing and accompanied by music. Usually, it is performed at night, from ten in the evening until dawn, which is around five in the morning. The place for the performance is usually in an open field or on a specially made stage. In line with its development, the *ronggeng art* has become popular entertainment and is loved by the people of Pasaman, starting before the expansion of the area that is now West Pasaman. This art is also unique, one of the singers and dancers is a man dressed as a woman. This is not unreasonable, according to them, this art cannot be performed by women, especially when it comes to dancing, because the *ronggeng dance* is sometimes performed in pairs, and according to custom, this is not permissible. *Pantun* is one of the important elements in this show, sung or sung by a female performer or *Ronggeng 's child* while dancing to the rhythm of the song. In a sense , the mention of the word *Ronggeng 's child* is a term for female singers (performers) who are experts in rhymes. Although it was stated that there were female performers or *Ronggeng children*, in reality, the performers were all male. For female performers, the man is dressed and dressed like a woman. As shown in the following figure.



Figure 7.



Figure 8

Image: 7.8.

ronggeng pasaman performing arts art form Ranah Saiyo Group, West Pasaman Regency (Photo Document Martarosa reproduced from the Monza Putra video published on March 8, 2018, <https://www.youtube.com/watch?v=IMKwj8r5Uew&t=294s> , accessed on October 29, 2018).



Figure 9.



Figure 10.

Figure 9.10.

The form of art performances by the Ronggeng Pasaman Ranah Saiyo Group

(Photo: Martarosa, Simpang Ampek Pasaman Barat, 8 August 2018)

ronggeng performing arts which was carried out on stage at the 2018 National Level Coastal Sumarak Festival at Carocok Painan Beach, South Coast. As shown in the following figure.



Figure 11.



Figure 12.

Image: 11.12.

ronggeng pasaman art performance of the Ranah Saiyo Group in the National Level Festival event in Pesisir Selatan Painan

(Photo Documentation: Martarosa, 17 April 2018).

Ronggeng Pasaman music style

The term style referred to in music is related to various musical elements in forming the overall musical composition including melody, rhythm, harmony, instrumentation, and the way players present musical compositions (Christine Ammer: 2004, 407). Regarding the style in *ronggeng pasaman art*, it can be used to explain the form of musical appropriation contained in one of the forms and structures of the *ronggeng pasaman song* entitled: "Sikambang Rang Pasaman".

Sikambang is a traditional musical song for the *rabab bakaba pasisia* which has developed as a cultural art for the people on the South Coast of West Sumatra. Judging from a musical analysis in *gamat music*, the theme song *sikambang* is developed to become part of the main melody of the *gamat song Ratok Dagang*. Besides being used as the main melody for vocals, it is also used as an intro melody or opening melody in accompanying the *Ratok Dagang song in gamat music performances*. The *Sikambang* song in the art of *rabab bakaba pasisie* is an intro melody or opening music which is always played solo *rabab* or violin without vocals in every performance. The following is a brief example of a musical analysis of the intro melody or accompaniment to the opening song *rabab bakaba pasisie* which is presented as shown in notation 1 as follows.



Notation 1.

Likewise, with the song, *Ratok Dagang in gamat music performances* as well as the intro melody played solo violin without vocals in every *gamat music performance* as shown in notation 2 as follows.

Furthermore, Rosa and Adi revealed that the song entitled *Sikambang Rang Pasaman* which developed in the *ronggeng pasaman art* in the Pasaman area was a development of the name of the *gamat song* entitled: "Ratok Dagang" or "Anak Dagang" and was later also named by the *ronggeng pasaman artists* with the title "Bintang Terang" and in East Pasaman this song is entitled "Durian Tinggi" which is now still being sung by *ronggeng Pasaman art groups* in various regions, both in West Pasaman and in East Pasaman (Interview with Rosa and Adi Ronggeng Pasaman Duo Music Artist Koto, 28 October 2018).



Notation 2.

The form and structure of the *ronggeng pasaman song* generally consists of two parts consisting of: (1) the introduction section, usually presented as a violin solo in the form of a free meter melody; (2) parts of the main song with a fast tempo and in 2/4 steps. The form of the introduction melody in the song entitled *Sikambang Rang Pasaman* is played at a slow tempo. Judging from the characteristics of the presentation of Ronggeng Pasaman songs in every performance, in playing *Ronggeng Pasaman songs*, especially for the presentation of the introduction, it always starts with the *Sikambang* song as the opening song or the introduction is played in a solo violin formation in a free meter with a slow tempo. As for the form of musical appropriation that occurs in the *Sikambang Rang Pasaman introduction melody in the ronggeng pasaman art*, the process of its formation can be characterized by the use of the Western scale system and various modes of the Arabic scale Arabic scale. Then it is combined with musical ornamentation forms of the Minangkabau Coastal tradition of West Sumatra in the form of double-stringed violin friction like playing *rabab bakaba pasisie* using *garityak (gonyek)* and *Gayo game techniques*. As seen in notation 3 as follows.



Notation 3.

CONCLUSION

ronggeng pasaman art groups as community cultural arts in various regions in Pasaman in the form of musical appropriation is also supported by the strategic geographical layout of the region, besides having the Bandar city area it is also located at a crossroads that borders the North Sumatra region. Culturally, the Pasaman area is also one of the Minangkabau *overseas areas* which is referred to as the Minangkabau Coastal *Rantau area*. Apart from being part of this area along the coast, the livelihood of the people is fishermen and some are farmers because some of this area is fertile for agricultural areas that have been cultivated for a long time, namely during the Dutch colonial era. It is not surprising that in the past this area was used as a transmigration area by the New Order government, even though long before that since the Dutch colonial era many workers or agricultural laborers were also brought in from the island of Java and some of them have settled in the Pasaman area until now.

Furthermore, musicologically, the *ronggeng pasaman art* grows and develops as a multicultural society. This condition is very possible to open up opportunities for the creative process of musical appropriation in the form of intercultural adjustments that come (objects) with local culture as guardians (subjects) which make it one's own. It is suspected that various cultural interactions that occurred included: Western (Portuguese and Dutch) and Eastern (Arabic, Indian, Malay, Minangkabau, Mandailing, and Javanese immigrants). This form of musical appropriation can be shown from the various characteristics of the musical instruments played and the use Music playing techniques include violins from Europe (Dutch Portuguese), drums from India and Java, tambourines from Europe, bottles with spoon percussion instruments from Mandailing, North Sumatra, along with techniques for playing violin music with *garitiak* or *gonyek ornamentation styles* (as in *ronggeng pasaman art*) and the use of *Gayo* vocal techniques resembling music playing techniques from the traditional arts of *rabab bakaba pasisie* and *gamat* music which developed as a cultural art for the people of the Minangkabau Coast of West Sumatra. Thus it can be said that *ronggeng pasaman art* is a type of "Bandar" art (port city art) resembling *gamat* music, the genre of Serumpun Malay music.

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Source person

1. Adi, 47 years old, farmer and craftsman, violinist in the Ganto Saroha group, Address Andilan Nagari Simpang Tonang, Duo Koto District, Pasaman Regency, October 28 2018.
2. Jonnedi, 54 years old, entrepreneur, coach, and coach of the Ronggeng Pasaman Ranah Saiyo Group, Simpang Ampek West Pasaman Regency, August 7, 2018.

3. Martini, Sy, retired art teacher, musician, singer, Simpang Ampek, West Pasaman Regency, August 8, 2018.
4. Rosa, 34 years old, teacher, singer of the Ganto Saroha group, Address Andilan Nagari Simpang Tonang, Duo Koto District, Pasaman Regency, October 28, 2018.