

Galombang Basosoh: GUEST WELCOME DANCE IN AESTHETIC CONFLICT PACKAGING IN RANTAU PARIAMAN MINANGKABAU

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Abstract

Aesthetically, the purpose of this study is to reveal the identity of the galombang basosoh in the packaging of aesthetic conflict in Rantau Pariaman Minangkabau. Galombang basosoh is a guest welcoming performance that represents a power struggle between two groups with different interests. These differences of interest are accumulated into a system of identity symbols to identify strengths and weaknesses (spirit, emotions, desires). Two groups, called majokayo and majolelo respectively, acted as guardsman and attackers. Each Galombang group consists of a tukang aliah (galombang bearer / leader), 6 (six) anak galombang (dancer), carrier of carano (cerana), bearer of Payuang Panji (oversized umbrella), gandang tasa (music), and janang (show referee). Galombang basosoh can be apprehended as a form of performing arts that depicts the attitude of fighting or battling, psychological warfare. Hostility exhibited by the two groups aesthetically packaged. Qualitative method with an ethnographic approach used by emphasizing the responsibility of researchers in collecting field data. Data were obtained through participant observation, interviews, and documentation. The results of the study explain the identity of the basosoh galombang as a guest welcoming performance that demonstrates the concept of "fighting" and is packaged aesthetically in the Rantau Pariaman community.

Keywords: Galombang Basosoh: symbol: identity: aesthetic conflict: Rantau Pariaman

1. INTRODUCTION

Galombang means (1) vibration; (2) the enemy attacks in several; (3) battle; (4) and up and down (KBBI, 2014)[1]. *Basosoh* origin of the word *sosoh* means (1) spirit ; (2) strength (joy, passion); inner mood; (3) lust (willingness, passion) to work, struggle, etc. (KBBI, 2008)[2]. The addition of the prefix *ba* (ber) to *basosoh* means that the meaning is related to conditions and situations that are more than usual (more active). These more active conditions can be in the form of enthusiasm, fighting or battling **emotions**, desires and so on that determine a person's attitudes and behavior when interacting and reacting with their environment. Cameron Malik said that in a fight [battle] it can be recognized why two individuals or groups have the spirit of *Basosoh*. Some of the factors that might influence it include grudges that have been stored for so long, offense, self-esteem, and so on (Malik, 2013, p. 136). *Galombang basosoh* is a representation of the form of "fight"

between two dance performing arts groups. The host *galombang* is called *Majokayo* as defender/watchman, and the guest *galombang* attacker *majolelo*, which is packaged in the form of an aesthetic conflict in Rantau Pariaman.

Minangkabau is divided, culturally, into two major regions, namely ' *darek* ' and ' *rantau* '. *Darek* is an inland area and the center of Minangkabau culture. It consists of *tigo luhak* (three luhak – regions), namely Luhak Tanah Data, Luhak Agam, and Luhak 50 Koto (equivalent to three regencies), and is led by a Pangulu (*penghulu*). *Rantau* is an expansion of the *darek* area or other than *tigo luhak* and is led by a *rajo* (king). Rantau Pariaman is culturally included in the " *Rantau* ". Geographically, it is located on the west coast of West Sumatra within the administrative area of Padang Pariaman Regency. The symbol of the greatness of the *rajo* in Pariaman is marked by a *Galombang* and its accessories.

Galombang is a dance to welcome or honor guests in almost all areas in Minangkabau. Whilst *Basosoh Galombang* is a style of *galombang* that only exists in the Rantau Pariaman area or is typical of Rantau Pariaman. This peculiarity can be observed through the form of the show which always exhibits conflict – a fight – even though it is presented in an aesthetic packaging as a form of respect, but it implies vigilance. *Galombang Basosoh* is only served to welcome distinguished guests, especially during the coronation of the king or penghulu. The aesthetic packaging can be identified through the motion, clothing, properties, and accompaniment music. The issues discussed are the aesthetic elements and packaging of the basosoh galombang which expresses the "battle" - conflict - aesthetics in Rantau Pariaman.

The *Galombang Basosoh* aesthetic conflict stems from two *galombang (dance) groups*, namely *Majokayo* and *Majolelo*. The aesthetic elements in the *galombang basosoh* show consist of *artisan aliah* (bearer of *galombang*), *anak galombang*, *carano* (cerana), *payuang panji* (oversized umbrella), *gandang tasa* (music), and *artisan aliah* (show referee). Aesthetically, this is referred to as a condition of necessity. In terms of choreography, sufficient conditions lead to the formation of an aesthetic element of *galombang basosoh*; *Galombang Majokayo* from the host or waiting group, and *Galombang Majolelo* from the group of guests or attackers. In the show, each element plays its role according to the conditions that have been prepared. The collaboration each of elements present a form of performance, the community calls it *galombang basosoh*.

Aesthetically, (Eaton, 2010) provide limitations and explanations relating to the presence of necessary and sufficient conditions; to show that something is an aesthetic object, activity and situation. (Capra, 2002) see it as a living system of organisms formed from components arranged in a network pattern, in musical consciousness. (Giddens & Sujono, 2011) infer that consciousness is equivalent to what might be called 'sensitivity'. In terms of aesthetic form; (Hardjana, 1983) gives the view that a work of art is a final statement – an aesthetic expression – will lead to a goal and reinterpret what humans feel. (Sumardjo, 2000) give a brief statement that expression in art is to express certain feelings in certain moods. Basically, in view (Hasanuddin, 2012) about conflict and harmony; It should be realized that the necessity of conflict is as important as the necessity of harmony. From the aspect of conflict management, Yumi in (Dharmawan, 2019); Conflict is a disagreement process that is expressed between two or more interdependent parties regarding an object. From the perspective of aesthetic conflict; (Surherni et al., 2018), discussing the aesthetic struggle of the three *indang* arts groups in Pariaman; each group is called *guguuh*. In different material objects, (Sriwulan, Sastra, Seni, et al., 2018) discuss spirituality in the "battle" of two ideologies in the *salawaik dulang performance* in Minangkabau. Ideology founded on religious values and popular music both exist in the same space and time. All these references are used to discuss *Galombang Basosoh: Guest Welcoming Dance in Aesthetic Conflict Packages in Rantau Pariaman Minangkabau*.

2. METODE

The qualitative method with an ethnographic approach is suitable approach and is relevant for the focus of the study. The primary data of the study was obtained from the location of the *Galombang basosoh* in Padang Pariaman Regency. Primary data collection was carried out through *participant observers* (participation as observers), interviews, and documentation as the basis for analysis. Articles and other literature related to material objects and performance events were provided as additional information, then used as a guide for interviewing informants. A number of interviews with performers and musicians were conducted after the performance; interviews focus on empirical knowledge of "choreographers" and "musicians" to explore the concept of *Galombang Basosoh*. Interview data include how they determine the elements that play a role in *galombang* performances; the way they organize their performances and the sensitivity of their musical taste to the music being played. In addition to conducting interviews, documentation is also done through audio-visual and visual media. To complement and strengthen the arguments of the informants and ensure that the data obtained are in accordance with the facts and context.

Inductive approach is carried out – according to the nature of qualitative research; Researchers build an *emic* way of thinking to provide an explanation. The explanation is strengthened by the concept of theoretical thinking - *ethics* - to increase the degree of scholarship of the issues discussed. The analysis uses an aesthetic approach that is supported by ethnographic data, including elements that play a role in the *galombang basosoh* performance. The aesthetic approach refers to the presence of necessity and sufficient conditions to indicate that something is an aesthetic object, activity, experience or situation. Any personal assumptions and opinions should be placed in brackets to gain objectivity from the research focus.

3. RESULTS AND DISCUSSION

3.1 Aesthetic Elements in the Galombang Basosoh Performance
Dance works are not only individual expressions of the performers but are also communal expressions of the underpinning and supporting communities. *Galombang Basosoh* is a communal expression of the Pariaman community which is reflected through the choreography of groups of 6-12 male dancers. All elements of choreography which include motion, dance accompaniment, props, and performances are used as a medium for expressing performances that reflect the fight even without physical contact.

For that, each aesthetic element in the *galombang Basosoh* performance consisting of *tukang aliah* (*galombang* bearer), *anak galombang* (dancer), *carano* carrier (cerana), *payuang panji* (oversized umbrella), *gandang tasa* (music), and *janang* (show referee) were analyzed. Hartati said that the show consisted of two groups, namely the host *galombang* (*sipangka*) and the guest *galombang*. The host *galombang* acts as a waiting person, called *the majokayo* group (the party who is considered rich); On the other hand, the guest *galombang* acts as the attacker, called the

majolelo group (run riot party). Both groups show *galombang* at the same time in a position facing each other (Hartati, 2008).



Figure 1. Galombang Show Profile

(Photo: Surherni Documentation 2022)

Tukang Aliah, the *galombang* leader is at the forefront, carrying out martial arts movements that condition the expression of conflict-fight-resistance between *galombang majokayo* and *galombang majolelo*. As the leader of the show, *tukang aliah* of two *galombang* demonstrated attacks and parrying movements. The movement patterns used are martial arts movements from their respective regions. The basic principle of the movement, attack, and parry, is the same as in the tradition of pencak silat performances. The attacking motion is carried out by the *galombang majolelo* and the parrying motion is demonstrated by the host *galombang*; *Majokayo*. The pattern of movement brought by the two *tukang aliah* was followed by each *anak galombang*.

The *galombang* show starts from the opposing side or the guest *galombang*. Usually, *tukang aliah* of guest *galombang (majolelo)* starts the show by giving a signal. The first command is to tap the right thigh once, and then it is followed by the word "heeiis". Furthermore, the *tukang aliah* of host *galombang (majokayo)* replied by tapping his right thigh once and followed by the words "heep ... ta" (Hartati, 2008). This is a sign that the *galombang* show has begun; see the following photo.



Figure 2. Being at the Front; Tukang Aliah 's Profile

(Photo: Surherni Documentation 2022)

Following the *gandang tambua music* (rhythmic percussion, *membranophone type*); both groups led by *tukang aliah* begin to move the *galombang* in an attacking and parrying pattern. Both groups exhibit their skills and simultaneously reflect their respective strengths. At the same time, the guests (*penghulu* and community leaders) behind the *galombang majolelo* slowly advanced to accompany the *galombang* movement. Meanwhile, *galombang majokayo* move in place and at a certain time back a few steps to await guests.

In such condition, both *galombang* show conflict or opposition that leads to a fight; in the local language called *Basosoh*. *Basosoh* in its meaning relates to conditions and situations beyond prevalence (more active), these more active conditions can be in the form of enthusiasm, emotion - fighting, or battling. In a fight, of course, it can be recognized or predicted the motives of two disputing individuals or groups having the spirit of *Basosoh*. Some of the factors that stand out, among them are offense or self-esteem.

Anak galombang (dancers) in the *galombang basosoh show* always follow the movement patterns brought by the *tukang aliah*. In the context of fighting, the emergence of evasive or parrying movements is a response to an attacking movement. The pattern of attacking and parrying movements originating from the pencak silat movement is assembled in the form of a *galombang movement*. According to Hartati's notes, the movement pattern of the pencak silat consists of (1) the motion of the *Bajua* (selling step); (2) *serong* steps (side steps); (3) *cilok* steps (steal steps); *maampang* steps (waiting steps) (Hartati, 2008). In addition, it is possible for additional movements or combinations of these movements to occur.

The host group – *majokayo* – that is under attacked; demonstrate a parrying motion. The parrying motion is carried out in the *ampek step* position (step four). The *ampek steps* movement pattern is undertaken when the guest *galombang* (the attacker) is still in a position of approximately 15 meters away. If the two groups are getting closer, the host *galombang* only adopt two steps, namely steps to the left and right. Under these circumstances, Hartati said that the host *galombang* was cautious and on full alert. Meanwhile, the guest *galombang* remained free to move in looking for the opponent's weak position that might be attacked (Hartati, 2008).

Carrier of carano and marawa is an element that must exist in *Galombang Basosoh*. *Carano* and *marawa* serve as symbols to end the show. *Carano* contains *siariah langkok* which consists of betel and its accessories. Meanwhile, *marawa* is a three-colored flag (red, yellow, and black) which represents the colors for the three *luhaks*.

As a symbol of the end of the show or peace, the *carano* and *marawa* are crossed between the two *galombang*; followed by the eruption of the *badia balansu* (traditional rifle). From the aesthetic aspect of the show, visually, *carano* and *marawa* reflect and consider the concept of the beauty of society itself. Based on the role; the existence of crossed *carano* and *marawa* refers to the presence of necessary and sufficient conditions to indicate that something is an aesthetic object, activity, experience, or situation; see the following picture.



Figure 3. Two Marawa Crossed and Eruption of Badia Balansa
(Photo: Surherni Documentation 2022)

Payuang panji; in the Big Indonesian Dictionary (KBBI), the meaning of the umbrella banner is the circle of power or supervision of a penghulu in Minangkabau; the banner of a prince or king. In the context of *galombang performances*, *payuang panji* can be interpreted as a form of two groups of power, respectively called *majokayo* and *majolelo*. This power is represented in the symbols of the greatness of the two groups; visually it can be seen when the two groups demonstrate their identity and greatness as in the following picture



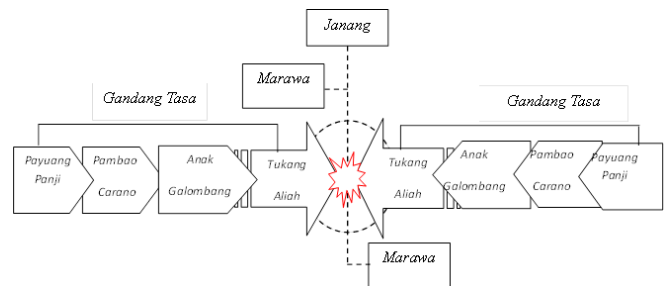
Figure 4. Payuang Panji as a Symbol of Greatness and Power

(Photo: Hartati Documentation 2008)

Gandang tasa, which consists of *gandang tambua* and *tasa* is a mandatory for *galombang basosoh* as part of the accompanying aesthetic elements for each *galombang*. *Gandang tasa* is played by 6 (six) men and is led by a *tasa* player. *Tasa* in the *gandang tambua* music play acts as the "priest" or leader. *Tukang tasa* plays an important role in controlling the playing patterns of *gandang tambua* and *galombang performances*. *Gandang tasa* can control the course of the performance and the expression of the two

galombang groups' fight through rhythmic patterns and energetic tempos. In addition to controlling the *galombang show*, the *gandang tasa* also participates in the fight through a rhythm pattern that is no less exciting.

Janang (show referee); has a role that is no less important than other elements. *Janang*'s role is to oversee the show to ensure that the *tukang aliah* do not physically clash. *Janang* must be wise in making decisions during the show. If *janang* sees the game has led to a fight, then *janang* gives a signal for the show to be stopped. At this point Hartati said that if *janang* was not observant in observing the two *tukang aliah* who were demonstrating their silat skills, it was possible that a physical battle would occur. When *janang* stops the game; he will instruct the holder of the *carano* to come to the arena; between two *tukang aliah* who face each other. Then followed by *marawa crossing* by the two representatives (Hartati, 2008). *Marawa* is crossed on top of the *carano* that is served by the holder. Then the two *tukang aliah* shook hands and at the same time ended the show. Further can be illustrated below.



Layout 1. Performance Concept of Galombang Basosoh

The chart above shows a schematic of the position of all elements in the *galombang basosoh* performance. Two *galombang* (*majokayo* and *majolelo*) move from two opposite sides. Each facing each other and accompanied by *gandang tambua* music. The end of the show was marked by the presentation of a *carano* and the crossing of two *marawa* in the presence of two *tukang aliah*.

3.2 Galombang Basosoh in Aesthetic Conflict Packages

The creation of an art form – dance or music – in society cannot be separated from various concepts, that the concept is a source of knowledge that comes from the world of ideas. Understanding an art form in people's lives means that we are dealing with concepts that are rich in various meanings. From that meaning, there will be a discourse about the paradigm of science that originates from the material object - the art of dance (*galombang basosoh*), both dance as a culture and in the context of culture. JOI Ihalaw said that a concept is a symbol that is given a certain meaning (conception) for certain events (objects). (Ihalauw, 2004, p. 27). Therefore, the aesthetic element in the *basosoh galombang* performance consisting of *tukang aliah* (*galombang* bearer), *anak galombang* (dancer), *carano* (cerana), *payuang panji* (oversized umbrella), *gandang tasa* (music), and *janang* (show referee). Aesthetically, this is called a 'condition of necessity'; is a

concept formed by symbols that are given meaning for certain objects. *The basosoh galombang* danced deftly, each group tried to outperform each other. All the actors are men, numbering six or twelve people depending on the size of the ceremony being carried out.

That is, the six concepts have philosophical values and synergize in forming a symbol system to assemble a *galombang basosoh* performance, typical of Rantau Pariaman. Gilles Deleuze & Felix Guattari say all concepts are connected with various issues without them the concept would be meaningless. A concept has an *occurrence* that involves a relationship with various concepts that lie at the same level (Deleuze & Guattari, 2010, pp. 18–20). The concept of *majokayo* and *majolelo* has the occurrence of forming *galombang basosoh*; performances that are packaged in an aesthetic.

The choreographic framework of *Galombang basosoh*, of course, is certainly an inseparable part of the concepts that form a single unit as the basis for creating of *galombang basosoh* performance. Andar et al quoting Merriam (2017) said that overall, concepts are a framework for music [dance] organized in society and is a framework for people who think about what dance is and what dance should be like (Sastra et al., 2017, p. 334). [8] As a concept; *tukang aliah*, *anak galombang*, *carano*, *payuang panji*, *gandang tasa*, and *janang* is a choreography framework for *galombang basosoh* that was created by the community in all its uniqueness.

Gunara in *Harmonia* said that in dance and music play; there is a unique way that can be learned and inherited so that it is not lost (Gunara, 2017). In this context it can be emphasized that the concepts of *tukang aliah*, *anak galombang*, *carano*, *payuang panji*, *gandang tasa*, and *janang* are choreographic designs to present unique and specific performances. This uniqueness can be passed down between generations to maintain its sustainability. Chairul Slamet and Johan designed choreography and musical instrumentation with specific and distinctive playing techniques; become elements and media to express aesthetic expression in the form of dance or music. All players participate in a sense of unity that is built on the concept of competition (Slamet & Djohan, 2017, p. 65). The unity of taste, which is composed of the concepts of *artisan aliah*, *anak galombang*, *carano*, *payuang panji*, *gandang tasa*, and *janang* are tied to the theme of the show – *basosoh* (fighting).

Galombang basosoh as a system of dance and music present as a condition of necessity and aesthetically sufficient as meant by Muleder Eaton to show that something is an aesthetic object, activity and situation. *Necessary condition* is a condition that must exist in order for something to exist. Something is called a *sufficient condition*, if the condition is necessary for something to happen or exist (Eaton, 2010, p. 7). The condition of necessity and sufficient is a tangible manifestation of the creation of *galombang majokayo* and *galombang majolelo*, both *galombang* as an aesthetic object - a choreographic system, and *galombang* as a *performance system* - an aesthetic form. Aesthetically; the six concepts of the two *galombang*; *majokayo* and *majolelo* as a form of *necessary condition*. From the aspect of the show; The six concepts that make up the performance of *galombang basosoh* (

tukang aliah, *anak galombang*, *carano*, *payuang panji*, *gandang tasa*, and *janang*) are called *sufficient conditions*. In the performance, *these sufficient conditions* bear the form of the *galombang bassoso performance*.

In Hasanuddin's view of conflict and harmony, It should be realized that the necessity of conflict is as important as the necessity of harmony. Conflict and harmony are two things that are needed but in a dynamic equilibrium, and for that, conflict management wisdom is needed (Hasanuddin, 2012, p. 2). Conflict management in the *galombang basosoh* performance is controlled by *janang*. In such a context, according to Yumi in Leonard Dharmawan; Conflict is a disagreement process that is expressed between two or more interdependent parties regarding an object, using patterns of behavior and interactions that produce conflict outcomes (Dharmawan, 2019, p. 53). This is also found or applies to the *galombang basosoh performance* in the Pariaman community.

The concept of fighting – conflict – does not only occur in the *galombang basosoh performance*; It can also be found in the *Indang Tigo Sandiang* (Three-sided Indang) performances and the *Salawaik Dulang* (Selawat Dulang) performances. Fundamentally, Surherni talks about the aesthetic struggle of the three *indang arts groups* in Pariaman; each is called *guguih*. Each *guguih* has its own strengths and advantages in terms of its religious understanding; the three *guguih* are involved in a conditioned psychological conflict; it is impossible for them to unite because they exist in three different concepts (Surherni et al., 2018, p. 7). Meanwhile, Wilma Sriwulan talked about spirituality in the "battle" of two ideologies in the *Salawaik Dulang performance* in Minangkabau. Ideology founded on religious values and popular music both exist in the same space and time. (Sriwulan, Sastra, Firdaus, et al., 2018, p. 45). Both shows also carry the concept of fighting.

Sufficient conditions; become a benchmark for the two *galombang groups* to perform the *galombang movement*; both in attacking and parrying conditions in aesthetic conflict situations. This means that in the situation where we are – the existence of a person with the world, there, he or she must equate perceptions and relationships in forming a network. The existence of a person with his world is bound by the web of conscious life in a relational system – in the *galombang basosoh performance*, mutual understanding and awareness is needed between them. Capra perceives it as an organism's living system which is constructed from components arranged in a network pattern (Capra, 2002, p. 123). Sufficient conditions form a network pattern between *tukang aliah*, *anak galombang*, *carano*, *payuang panji*, *gandang tasa*, and *janang*.

Sufficient conditions in the process of becoming, bound by the aesthetic communication network of each group in conveying *galombang*. Capra said that aesthetic communication as a nonlinear relationship and communication network can produce feedback loops – the concept of feedback is bound to network patterns (Capra, 2002, p. 124).

For Sumardjo, expression in art is to express certain feelings in an atmosphere of joy. Feeling is an individual's response to something outside himself. Here, technical skills or mastery of the medium

are required (Sumardjo, 2000, p. 74). The expression in the *galombang basosoh* performance is the implementation of the *fighting raso* (taste) developed by the two *galombang* groups. Performances of *galombang basosoh* and *fighting raso* are always in a relational relationship in identifying and distinguishing *galombang majokayo* and *galombang majolelo* in aesthetic conflict packaging. The fighting spirit between the two groups exposes its appearance in an aesthetic expression when *tukang aliah* and *anak galombang* perform an interesting play of attack and parry; in aesthetic consciousness. Anthony Giddens says that aesthetic awareness is equivalent to what might be called 'sensibility' (Giddens & Sujono, 2011, pp. 54–55). Sensibility can certainly unite the fighting *raso* that each group of *galombang* raises. Harjana said that all works of art in the core and form of the final statement will lead to one goal, namely to re-image the surrounding nature and reinterpret what humans feel (Hardjana, 1983, p. 50). Re-interpretation occurs when there is an interaction that touches the *raso* with phenomena from the surrounding nature. This reinterpretation can appear in various art media, such as in the *galombang basosoh performance*; thematically accompanied by *gandang tambua*.

Gandang tambua is music that serves to stimulate the performers of the ceremony in the "war" between the guest and the host. Two groups represents the harmony of two opposing but complementary entities. Harmony does not eliminate two entities, but interbreed with each other, which will give bearer to a new entity. Nothing to lose, nothing to win. Both are winners, even giving birth to a new life (Rina, 2012, p. 157). Harmony is the end result of aesthetic conflict.

4. CONCLUSIONS

Galombang Basosoh is one of the models for welcoming guests who demonstrate the concept of "fighting" in an aesthetic way. The aesthetic battle was carried out by two *galombang* groups; each called *galombang majokayo* as the host (retainer), and *galombang majolelo* as guest (attacker). Both as the host *wave* and as the attacking *wave*; Aesthetically, it consists of an *tukang aliah* (*galombang* bearer), *anak galombang*, *carano* (cerana), *payuang panji* (oversized umbrella), *gandang tasa* (music), and *janang* (show referee).

Under the control of the *gandang tassa* music (rhythmic percussion, *membranophone type*; both groups led by the *tukang aliah* begin to move the *galombang* in an attacking and parrying pattern. In this case both groups demonstrate their skills and at the same time reflect their respective strengths. The end of the show is marked by a treat. *carano* and the crossing of two *marawa* in the presence of two *tukang aliah*.

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