

Development of Minangkabau Traditional Music Arts, West Sumatra

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Abstract

The role of artists or musicians cannot be separated from the development of art. However, this responsibility does not only fall on artists; it also falls on a variety of participants in art or members of society who are involved in art, as evidenced by the art infrastructure. According to Moleong (2002, p. 12), qualitative research is characterized by the production of descriptive data—primarily in the form of people's words and actions and observed behavior as the primary data—as well as additional data derived from literature studies. The purpose of this study, which employs descriptive analysis, is to provide an overview of the development of traditional Minangkabau music in West Sumatra. The purpose of this study was to find out who and what contributed to the development of traditional Minangkabau music in West Sumatra. According to the findings of this study, creative artists are responsible for the development of traditional music with the intention of bringing traditional music into the mainstream of society's appreciation. Based on their formal education and talent, academic artists typically choose to develop traditional music into new forms of musical composition (creation). In contrast, other artists and non-academics grow through experience.

Keywords: Minangkabau, Traditional Music, Society, Arts, West Sumatra,

INTRODUCTION

One of our archipelago's cultural groups is the Minangkabau ethnic group, whose members play a variety of traditional music. Further examination reveals a wide range of living conditions for traditional musicians—some live in accordance with the times both within and outside of the supporting community, while others are declining to the point of extinction. (Yuda, F., Winangsit, E., Hidayat, HA, & Sinaga, FSHS 2020). Consideration of the development of traditional music also results in the placement of musical dynamics as the basis for the dramatic design of the music itself, which tends to lead to adjustments to the appreciation needs of today's dynamic society and fast-paced behavior. Many Minangkabau artists have worked on developments like the one above, in which composers worked on the idea of developing traditional music that was adapted to the needs of the performing arts. (Arsih, F., Zubaidah, S., Suwono, H., & Gofur, A, 2019); (Ibrakhimovich, B. M. 2021).

Minangkabau art is mostly a village children's festival because it is a traditional art that grows and develops in the midst of people's lives and is played by the people, by the people, and for the people. This art is performed to commemorate traditional, religious, and

social ceremonies. Aluanbunian and bagurau are part of the concept of the art of pamenannagari children (Rustiyanti, 2015: 105). Minangkabau has various forms of culture through historical processes which then gave birth to various forms of cultural arts that developed among its supporting communities (Nursyam & Supriando, 2018). One of the Minangkabau cultural arts is traditional music. The diversity of musical instruments in Minangkabau has quite unique musical forms and characters. One of the highlights is the traditional wind instruments which are included in the classification of aerophones (air as the main source of vibration) with various types and shapes, namely types of end-blown without block flutes, end-blown block flutes, and types of reed flutes. End-blown without-block flutes such as the saluangdarek and saluangsirompak; types of end-blown block flutes such as bansi, contohong, saluangpauah, and saluang Sungai Pagu; types of reed flutes such as gadang fertilizers, sarunai fertilizers, baranak fertilizers, and sarunaitanduak (Ediwar, et al., 2017); Tursunov, B. (2022); Dowling, M. (2008).

Each of these musical instruments has a different form in the aspect of organological studies. Likewise in terms of musical

compositions produced when performed. This is in accordance with Susandra Jaya's view that each instrument in a musical performance will provide strength in the compositional elements of the work, this power will be more varied and very contextual with the repertoire when presented at the right time (Jaya, 2018).

Recognizing the importance of preserving and saving the musical organological values of Minangkabau traditional wind instruments, written materials, such as books, research reports, and other information, are still limited, one might even say "difficult to find". (Ediwar, et al., 2017); (Kindall-Smith, M., McKoy, C. L., & Mills, S. W. 2011). Thus, the study of the methods and techniques for making the Minangkabausaluang musical instrument is something that can help to preserve and maintain the resilience of the Minangkabau ethnic musical culture, as well as the nation's cultural resilience. Writings on Minangkabau musical instruments were found, including Kartomi (1990), who compiled a taxonomy of traditional Minangkabau musical instruments referring to the classification of musical instruments written by Bostel and Sach. He also observes in passing by utilizing a field study approach. Kartomi's writings have opened our eyes that Minangkabau traditional musical instruments need to be recorded and their organological values emically disclosed so that they can be learned by the next generation (Wahyono, W., & Hutahayan, B. 2020); Madrimov, B. (2021); Tursunov, B. (2022).

The concept of traditional art in its journey has experienced contact with all the symptoms that develop in a dynamic community life (Hanefi et al, 2013: 67). This condition forces conservation efforts that are currently being carried out to follow the natural processes that take place in the community that supports this traditional art. Ideally, maintaining the sustainability of a traditional music is maintaining all forms and supporting aspects of the music and trying to minimize the occurrence of changes that touch, both directly and indirectly on the music (Bastomi, 1988); (Carù, A., & Cova, B. 2005); (Huang, H. 2012). However, this ideal effort cannot be carried out in its entirety, considering the dynamics of society which demands to incorporate creative elements into the music being performed. The development of traditional music towards new creations tends to be carried out by artistic participants who are creative and have formal and non-formal educational backgrounds. In general, the development departs from traditional music which is worked on based on the ideas of art participants after understanding the concepts of various music that they involve in their musical compositions. The development of this traditional music gives freedom to creators to create and not feel burdened by traditional ethics. This freedom is indeed used by artists to express themselves to society and to declare themselves as artists who represent their era. That is, creating traditional music is a fairly good alternative in an effort to maintain traditional music on the one hand and keep abreast of developments in the appreciation and perception of community art on the other hand (Netrirosa, 2003); (Grant, C. 2017). These creations can be in various forms, adjusted to the capabilities and limitations of both traditional art and the appreciation and perception of community art.

The term "development" refers to the fact that the dynamics of a musical composition based on the development of traditional music have made it possible for a variety of traditional music styles with melodic patterns or dynamic rhythms to fill in gaps in new musical compositions. The development aims to include traditional music from the past in the appreciation scene of today's society. If a change in traditional music leads to a departure from values that already exist, then this is a very delicate problem to solve. According to Edi Sedyawati (1990) According to his book "Local Genius in Art," the development of Indonesian traditional music tends to have a quantitative rather than a qualitative connotation. This includes increasing the volume of presentation and expanding the area of presentation while continuing to look for opportunities to process and renew faces in an effort to achieve qualitative results. (1981:50).

IDENTIFY, RESEARCH, AND COLLECT IDEA

This research uses a qualitative approach, as stated by (Moleong, 2002, p. 12) states that qualitative research is research that produces descriptive data, namely in the form of words and actions from people and observed behavior as the main data, data The second is in the form of additional data derived from literature studies. Furthermore (Moleong, 2002, p. 12) says that the results of the phenomena observed are not in the form of numbers but the coefficient of the relationship between data variables in the form of words or images. The analytical descriptive method is used to examine the status of a human group or an object, a condition, a system of thought, and an event in the present. The purpose of descriptive research is to accurately describe the factors and characteristics as well as the relationship between the phenomena investigated. Thus qualitative research needs to see, review, and collect information and then reveal and describe exactly what is being studied. In collecting data used three stages of research. The first stage, literature study to collect the necessary materials according to the problem under study. The second stage, field research to collect data using in-depth direct interview techniques using interview guidelines (semi-structured interview); while the third stage is in the form of data processing and analysis that can be used as material for scientific reports that can be published.

WRITE DOWN YOUR STUDIES AND FINDINGS

Results and Discussion

Development in Creative Music Composition Creativity (New Music)

The development of traditional music can be divided into several forms, each of which has its own characteristics and has a certain community of observers/connoisseurs. Creativity is carried out by non-academic artists or composers as well as the academic community itself. The development that we can most easily find is in the form of the development of traditional music towards 'regional pop' (popular) music which usually leads to commercial forms, as is the case with regional pop songs which on average almost every ethnic group in the archipelago performs. The trend that occurs and what stands out from the results of this

development is the orientation towards the form of composition of Indonesian pop music which involves elements of Western music (Hadijah, L. 2019).

This type of development has a lot of supporters and has been going on for a long time. Western music appreciation is deeply ingrained, particularly in West Sumatra and Indonesia as a whole. This is because students have always listened to Western music from kindergarten through public high school (TK Kuntum Mekar / SMUN II Bukit Tinggi). students in art classes and extracurricular activities. Another factor is that pop music is always played on electronic media like television, radio, and other outlets. This basically refers to the way Western music is made. Therefore, it stands to reason that regional pop songs that incorporate Western influences are simple to comprehend and enjoy. The following songs fall under the category of folk songs in the archipelago: - Ayam Den Lapeh (Minangkabau) - Butet (Batak) - Lancang Kuning (Riau Malay) - Jali-Jali (Betawi) - Bubuy Bulan (Sunda) - Rek Ayo Rek (Javanese East) - Hela Rotane (Maluku) - Jaje Nak Ee (Bali) - Yamko Rambe Ya If you dig deeper, you'll find that the instruments used to accompany the songs above also reflect the preferences and needs of the locals, such as the recent preference for keyboards (organs), which can produce a variety of sounds like a full band. (Hidayat, HA, Yensharti, Y., & Saaduddin, S. 2020).

Today, the development of regional pop music in Minangkabau has advanced very far into the world of Indonesian pop music as a whole, taking advantage of the characteristics of global music trends and even quickly. For instance, we can hear regional pop music that is quite popular today in Minangkabau, like the Kutang Barendo song, which comes from the traditional Minangkabau vocal art of singing with a Saluang (end-blown flute) that is played with a circulating blow technique. Even less so among pop songs that deviate from traditional music and songs that have been remade by incorporating elements of "rap" into the music's composition. Whether you like it or not, songs with music like the one above are selling well in Minangkabau, West Sumatra, and the surrounding areas. Creative artists with formal and informal educational backgrounds typically lead the transition from traditional music to new musical creations. The development generally departs from one or more ethnic groups' traditional music, which is developed in accordance with the artist's personal concept after comprehending the various musical concepts he has included in his musical composition (Asfina, R., & Ovilia, R. 2016).

The development of this kind of traditional music gives freedom to creators to create and not feel burdened by traditional ethics. Artists use this freedom to introduce their environment and claim to be artists who represent their era. Within the horizon of musical creativity with freedom as above, it is necessary to what extent each artist knows the world of music in this new form so that they truly represent the era and culture of artistic creativity in this era of freedom of communication and expression (Hidayat, S., & Arkhi, TS 2015).

Some names of artists who are considered quite successful in communicating their musical compositions that adhere to

traditional music today in Minangkabau include Muhammad Halim, Hanife, Elizar, and Hajizar.

Development of Minangkabau Traditional Music

The students and faculty of the Padang Panjang Indonesian Art College, a formal art education institution in West Sumatra, have developed Minangkabau traditional music. A person's creative ability to create something of musical value that is considered new and acceptable to society into a new musical composition is the fundamental starting point in the development of traditional music. The work deviates from traditional music, so the musical tradition system itself serves as the work's fundamental framework. A statement of creativity in new forms, on the other hand, means bringing the musical tradition system into today's society so that it can be appreciated. What an artist does absolutely requires inspiration because it is a component of art. Through materials or themes, and motifs derived from that inspiration, creative artists will be able to present communicative experiences that are believed to be through their creations (Hajizar, 1994:6).

An artist or composer chooses developmental material that he consciously believes can be accepted by listeners, drawing inspiration from musical experiences. Today's society is more likely to listen to dynamic music. Because artistic talent is innate or a gift that is acquired from birth, musical inspiration in relation to the creation of new music is typically owned by musical artists and cannot be programmed in formal educational institutions. This is evident in formal educational establishments, where subjects related to music composition are taught in accordance with the curriculum. As a result, gifted students are also able to finish well without encountering many difficulties. Because students have mastered traditional music as a material for cultivating skills in proportion to the extent of talent that supports their enthusiasm for learning, the method of teaching music composition that begins with studying several types of traditional music is, in fact, beneficial to students. In contrast, outside of formal institutions, they acquire musical experience in general, including Western and contemporary music. The experience then adds "color" and quality to a new piece of music or creation. (Emberly, A., & Davidson, J. 2011).

A work of musical creativity certainly requires connoisseurs who can communicate with the work, so a very good consideration for an artist or composer to think about is the audience or connoisseurs of the work of art so that the selection of possible developments needs to be adjusted to the appreciation of the audience/connoisseurs (Murgiyanto, 1992: 19). There are two groups of traditional music development carried out by artists in Minangkabau art institutions, namely types of musical composition and types of dance music. The two types of music production are very different in terms of process and technique.

Even though we are aware visually that the performance also raises musicians, musical compositions are intended for connoisseurs who are only focused on the sound. The dance composition is the most important aspect of dance music or dance music (dance accompaniment). The cultivation of music in this instance is bound

by tradition to the form of musical composition, which has several ideal conceptions. The development of several traditional music is considered to be unified on consideration of one's ability to examine relationships. Musical elements that previously existed in their respective traditional music were then put together in a new form. The presence of music is also very important in expressing the expression of dance, but its nature is only as a dance accompaniment. This relationship can be illustrated in a number of ways, one of which is the creation of connections between different forms or parts of traditional music. However, when traditional musical material is used as the main material, it is typically developed or altered with the intention of making traditional material more dynamic. Because traditional music is typically regarded as "monotonous" (static), the development or changes to the subject matter typically take place in the cultivation of tempo, rhythm, melody, and dynamics. The use of the same musical instruments frequently undergoes this development with the intention of providing dynamic and aesthetic strength. (Marzam, M., Darmawati, D., & Mansyur, H. 2019).

The merging of two or more forms of traditional music at the same time or simultaneously is another method for bringing them all together. Because the unitary units of each tradition have their own nuances, the composer must have an understanding of and foresight in working on each traditional musical system when creating music based on this amalgamation. Therefore, it is obvious that in the amalgamation, the identification of each tradition remains and is captured by the listeners' emotions without the need to "eliminate" one of them in order to recognize that two or more traditional musics are combined. In addition to capturing the spirit of each tradition, this merger produced a completely new musical experience. It is felt that there are quite a few opportunities for creative freedom in the creation of new musical compositions when compared to the problem of developing traditional music for dance accompaniment (dance music), which is very closely related to dance needs. (Indrayuda, I. 2016). As a result, musicians who are working on new music compositions have the chance to identify "trends" in new world music compositions and use them as inspiration for their own work. Students studying music composition are occasionally given an appreciation for the creation of new, internationally regarded musical compositions. The issue is that a choreographer does not necessarily understand music in the same way that a composer understands his music in a dance. As a result, dance music that adheres to dance principles is not always strict in terms of the rules that the choreographer wants. Most of the time, a choreographer only gives the basic pattern for the music for the dance accompaniment; the composer is responsible for writing a complete or perfect piece of music for the dance accompaniment. Therefore, despite the fact that they are still bound in an absolute relationship with dance, in his attachment to dance, there are still choices of musical compositional forms that are left to the composer to process, such as provisions in accompanying dance rhythms at the choreographer's discretion. (Kadir, TH 2020).

The musical accompaniment of a dance work created by students or teaching staff in the field of dance is typically left to students or students or teaching staff at field (major) kara witan (traditional

music) in formal educational institutions, such as SMKI (Indonesian Karawitan Middle School) in Minangkabau. Only a small number of dance choreographers are able to provide dance music with the idea of accompanying music. When creating a dance, cooperation in the procession typically occurs between the composer and the choreographer. After confronting the object or process of composing the dance and having a conversation about its subject matter, the two engage in communication. The ideal situation is when the choreographer is critical of the music so that the composer's accompaniment music truly reflects the choreographer's vision. This trend continued into the late 1980s when these art institutions discovered a novel form of work: combining Western and traditional music. Students and instructors in the kara witan field (department) collaborate with those in the music department (western music) to create the music that combines the two traditions. Because traditional music fits within the framework of Western music composition (symphony orchestra), most collaborations involve music practice rather than concept generation. Since it is common knowledge that Western music composition is structured according to standard theory, traditional music follows a system that is vastly distinct from Western music theory. So, the effort is to find a common ground that doesn't completely go against the principles of Western music's compositional structure or traditional music itself. The following composers have performed the aforementioned: Rizaldi, Mahdi Bahar, Junaidi, and others include Muhammad Iklas, Nedi Erman, Marta Roza, and others.

The Development of Modern Minangkabau Music

The development of modern Minangkabau music cannot be separated from works of art created by creators over several decades. In English, the exact vocabulary of creator is usually used for songwriters, called composer, which can be freely interpreted as a composition maker. Or in simpler language, composer can be interpreted as "mixer". Actually, this term is more appropriate to use for composers, but this is rarely used in everyday life. In this regard, a composer is not essentially a creator and they work more in arranging the composition, be it tones, harmonies, and motives, as well as words and sentences from song lyrics. Therefore, composers in the process of creating are more influenced by the insight (cognitive map) they have. Therefore, Minangkabau pop music composers in producing their works of art will interact with the art of music and past culture (tradition) they lived, as well as the cultural conditions of their time. The artwork created reflects the condition of society in a decade in Minangkabau (Patidinovich, N. Q. 2021).

How far the nuances of traditional music and contemporary music are embodied in a piece of music will largely be determined by: (1) the artist's immersion, assimilation, and sublimation in their work, and (2) the participation and appreciation of art from the traditional and modernist camps in their time. The loss of the musical identity of a society is caused by a lack of cultural enculturation. The success of cultural enculturation is determined by the actors, goals, techniques, and the timing of cultural transmission from one generation to the next within the Minangkabau community. If there

is a lag behind the classical/traditional elements in a piece of music it is caused by: (1) lack of appreciation and socialization of culture by humanists who are more knowledgeable about classical arts, (2) the influence of the thunder of the art of introducing music, and (3) changes in the values and tastes of consumers music. By placing the author as the composer, not as the creator, it will be easier for us to understand that whoever the composer, or any ethnic music in this world, all of them will experience the "influence" of copyrighted works (Wang, J. C., & Humphreys, J. T. 2009).

Inter-ethnic cultural contact and the influence of development patterns that were centralized during the New Order period in Indonesia also colored the art of Minangkabau pop song composers. How to explain exactly, if we are asked, which is Indonesian music and songs. Is the song Mawar Berduri by A. Riyanto or the song Widuri by Adriadi an Indonesian song? If YES, of course, these songs should be rooted in Indonesian ethnic music and songs. Therefore, it is necessary to ask again, do these two songs carry the breath of Minang, Javanese, Sundanese, Batak, Maluku, Aceh, Kalimantan, and other songs? Which is Minang's song? Music academics are indeed able to explain correctly, that Minang songs are characterized by a pentatonic scale, while Indonesian pop songs are diatonic. However, we need to ask again, where did the song laruiksanjo and Ayam den Lapeh originate? Is it enough to be in sync with these two legendary Minang pop songs with Rabab, Dendang Pauah, Indang, Saluang Darek, Salawat Dulang, Sirompak, dance music, Palayaran, or traditional songs when the villagers used to sleep child in the crib? Another question is, why do the Minangkabau people, who share the same culture and art, who live in a relatively narrow area, have such a large variety of music? This is difficult to answer! What is certain is that hundreds of years ago, the Minangkabau people's ancestors were open to the assimilation of musical arts. They understand more about the need for difference and creativity, so that there is no stagnation in art, as a manifestation of "Basilangkayu in the stove, disinanapimangkoiduik" (Crossing wood in the stove, that's where the fire can ignite). Presumably, they are more wise and tolerant of dynamics and change, thus providing opportunities for creativity to further penetrate space and time.

This condition causes Gamad music to be accepted as Minang music by the Minangabau people, even though gamad is Spanish music in the Minang language, then the Minangkabau people have no problem adopting the balanced madam dance totally as an integral part of the art of the Minangkabau people.

Development of Musical Arts and Creative Talempong Ensembles

Talempong has long been known in Minangkabau, and not a few even identify Talempong with everything that has Minangkabau nuances (Miller and Williams, 2008: 340-342). In general, the community knows that what is meant by talempong is a kind of percussion instrument in the form of a small gong made of copper, brass, and tin (Hanefi, et al., 2004). Talempong has various forms and names. The names and shapes of these musical instruments are often adapted to the raw materials used in the manufacturing process, the name of the area of origin of the musical instrument,

the amount of talempong used, the position of the instrument when it is played, and its use (Depdikbud, 1985). This can be seen from the several names given to these traditional musical instruments, such as: talempongbatu in the Talang Anau area, District 50 City which is made of stone, talempongbatuang in Nagari Sungai Talang Regency 50 City which is made of batuang (bamboo), talempongaguang which is used for traditional ceremonies full of greatness (glorious), talempongpacik which is played with dipacik (grasp) and talempongreasi which is music as a result of people's creativity which is played rhythmically and melodically. This is similar to the Gamelan Balaganjur instrument which is grouped into 3 parts, namely the melodic group, the rhythmic group, and the colotomic group (Ardana, 2013: 143). The concept of traditional art in its journey has experienced contact with all the symptoms that develop in a dynamic society (Hanefi et al, 2004: 67). This condition forces conservation efforts that are currently being carried out to follow the natural processes that take place in the community that supports this traditional art. Ideally, maintaining the sustainability of a traditional music is maintaining all forms and supporting aspects of the music and trying to minimize the occurrence of changes that touch, both directly and indirectly on the music (Bastomi, 1988). However, this ideal effort cannot be carried out in its entirety, considering the dynamics of society which demands to incorporate creative elements into the music being performed. The development of traditional music towards new creations tends to be carried out by artistic participants who are creative and have formal and non-formal educational backgrounds. In general, the development departs from traditional music which is worked on based on the ideas of art participants after understanding the concepts of various music that they involve in their musical compositions. The development of this traditional music gives freedom to creators to create and not feel burdened by traditional ethics. This freedom is indeed used by artists to express themselves to society and to declare themselves as artists who represent their era. That is, creating traditional music is a fairly good alternative in an effort to maintain traditional music on the one hand and keep abreast of developments in the appreciation and perception of community art on the other hand (Netrirosa, 2003). These creations can be in various forms, adjusted to the capabilities and limitations of both traditional art and the appreciation and perception of community art. Some of the names of art participants who are considered quite successful in communicating their musical compositions which adhere to traditional music in West Sumatra include Muhammad Halim, Hanife, Elizar, and Hajizar. Other participants were Syofyani from the Dance Group, Akhyar Adam, Yusaf Rahman, Murad St. Saidi, and Irsyad Adam who are engaged in art education (Figure 2)

Initially, the presence of talempong in society was always associated with traditional ceremonies or other events. Talempong music is not something that must always be present in every ceremony held in the community. However, its existence in the middle of the ceremony always gives identity to the community as a sign of a crowd (aleknagari). Talempong music as regional music can be recognized by the area of origin of the music and the characteristics of the cultural identity of the people. For example: when listening to talempongpacik, one immediately knows that it is

regional music from Minang or the sound of the gamelan from Central Java so that one can recognize it through the characters of talempongpacik or gamelan through its sound, rhythm, and song (Rustiyanti, 2014: 159). Talempong creations according to Bahar (2009: 179), is "music that is played with a talempong ensemble using a diatonic tone system, and the musical composition is undoubtedly processed based on the science of harmony." Talempongkreasi is a form of traditional art that has undergone various touches and alignments in such a way as to present a new form of music that is more dynamic, has high flexibility, and is able to adapt to developments in people's appreciation, perceptions, tastes and desires. Not only that, Talempongkreasi is currently utilized or used for various wider community art activities. So that there has been a shift in the function and usefulness of these traditional arts in society in a positive direction. Bahar (2009: 179) adds that the name or nickname of talempongkreasi is basically a differentiator of the traditional talempong ensemble, whether in the form of a gandanganguang ensemble or in the form of a talempongpacik ensemble. In other words, the music of "talempong new creations" is the end of the evolutionary development of the previous Minangkabautalempong musical tradition. The appearance of this music was in August 1968 in connection with the activities of the Karawitan Conservatory (Kokar A and B) of the Minangkabau Department in Padang Panjang which was established in 1960 (now Kokar-B is the ISI Padang Panjang). Talempong creation music grew and developed in the 1970s. This talempong creation is known as the Minangkabautalempong. The instruments used are talempong, canang (a slightly larger type of talempong), several traditional wind instruments, and percussion instruments such as drums and tambourines. This is in line with what Bustamam stated (interview, 2 January 2021), Talempongkreasi or also known as talemponggoayang began to develop in West Sumatra in the 1970s, during which period the Syofyani dance studio began introducing this art to the public as music. dance accompaniment. Because it is used for dance accompaniment, the musical instruments used are also commonly used to accompany dances created by the Syofyani dance studio, such as: talempong, canang, gandang, saluang, and bansi. The talempong musical instrument consists of: a melodic talempong set, a low accompaniment talempong set, a high accompaniment talempong set, a low accompaniment canang set, and a high accompaniment canang set. The canang tones are one octave below the talempong tones. Talempongkreasi at the beginning of its birth mostly performed songs from the traditional dendang repertoire which were usually accompanied by saluang or rabab musical instruments. The songs are performed as an instrumental musical performance and as a dance accompaniment. Even if there is a creative talempong group that accompanies the singing, both traditional songs and Minang pop songs are only incidental. Several art galleries have played an active role in presenting the creation talempong ensemble as an instrumental music performance to accompany Minang pop songs, one of which is the Citra Kembara art studio. According to Fauriza (interview, 5 January 2021). The music and dance studio that he manages has utilized the art of talemponggoayang to accompany various types of songs, both traditional dendang which are usually accompanied by

saluang and rabab musical instruments as well as Minang pop songs. Sometimes other regional songs in the archipelago are accompanied by talemponggoayang. Even Indonesian pop music and dangdut are accompanied by talemponggoayang. With musicians who generally come from students from the Sendratasik Education Department, UNP, the accompaniment of songs with talemponggoayang is not a problem in the music and dance studios they manage.

CONCLUSION

It is possible to draw the conclusion from the preceding description that creative artists are responsible for the development of traditional music with the intention of bringing traditional music into the appreciation horizon of contemporary society. Academic and non-academic musicians perform the musical compositions that this paper refers to as "Creative Musical Compositions." Based on their formal education and talent, academic artists typically choose to develop traditional music into new forms of musical composition (creation). In contrast, other artists and non-academics grow through experience.

A lot of traditional music has been divided into three categories by art education institutions: 1. transformation into brand-new musical compositions (creations), specifically traditional music (kara witan compositions). 2. Composition of dance music or dance accompaniment 3. Advancement into the composition of Western music. Traditional music must be developed, especially in light of the future, which has a significant impact on whether traditional music survives beyond community appreciation. so that it could possibly cease to exist and vanish completely from the face of the earth.

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