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## Transformation of Lapau's Social Space to The Creation of a Rantau Maimbau - Rantau Ketek Composition

By

Yunaidi<sup>1</sup>, Asril<sup>2</sup>, Adjuoktoza Rovylandes<sup>3</sup>, Firman<sup>4</sup>, Hamzah<sup>5</sup>.  
<sup>1,2,3,4,5</sup>Indonesia Institute of the Art Padangpanjang



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Corresponding author  
**Asril**

### Abstract

Lapau is a small rantau simulation arena, often called rantau ketek (small rantau). Various activities, interactions between visitors with various backgrounds, social, cultural, and status, maota (talk without a theme), chatting, metaphorical language, ethics, sensitivity, and other issues are mixed in the social space of lapau. Lapau is a space to sharpen oneself and prepare to face the real overseas. Various phenomena of life in lapau became the inspiration for creating this composition. This article aims to discuss innovative musical compositions originating from the phenomenon of lapau using Minangkabau traditional and Islamic music idioms. The creation method begins with observing the atmosphere in the lapau to capture the phenomena and dynamics and observing several Minangkabau traditional and Islamic music. The results of the observations are reduced to the concept and design of the work, preparing the material for the work, preparation and rehearsal of the work, formation of the composition, and performance. This composition conveys an important message to young people that the social space of lapau is an arena for self-determination and maturation. Rantau always holds promise for the Minangkabau people as it calls them to come.

**Keywords:** Transformation; social space of lapau; rantau maimbau; rantau ketek.

## INTRODUCTION

Many people easily understand *Rantau* as an area outside their hometown. Bapayuang (2015) and Dendy (2008) explain that a *rantau* is an area outside a person's residence or hometown. However, for Minang people, areas outside their intended hometown are not simple. Villages next to one's village are not yet considered overseas but are still considered their villages. Outside of what is intended, the village or area is farther from a person's hometown. For someone who wants to go abroad and leave their hometown, there are several concepts about *rantau* as a preparation area, a simulation area, and an actual *rantau* area.

Minangkabau people differentiate the concept of *rantau* into three social spaces: *surau*, *lapau* (traditional stall), and *rantau*. *Surau* is an institution where Islamic religion is studied as a provision for religious beliefs<sup>3</sup> and a place to learn customs, adab, politeness, manners, character, and other traditions ((Rajab & Putra, 2023; Metro & Oktavianus, 2022; Afrizal et al., 2020; Satria, 2015; Mulyaningsih & Kustanto, 2019; *Surau* also functions as a forum for problem-solving, a forum for traditional Islamic educational

institutions, and a place for deliberation<sup>9</sup>. In the past, education at the *surau* was provided by Minangkabau children from childhood to adolescence.

*Lapau* is a traditional drinks shop gathering place for people from various social, cultural, and socioeconomic backgrounds. *Lapau* becomes a social learning space for young people to adapt, dialogue, and chat<sup>6</sup>; ethics and manners can capture various social phenomena in tangible form and various metaphors, sharpen sensitivity in various situations. The situation in *lapau* changes constantly because the discussions are held without a theme<sup>10</sup>, so sensitivity and quick adaptation are needed. *Surau* and *lapau* are 'small *rantau*' or *rantau ketek* for young Minangkabau people. Migratory in a 'small area' is a period of preparation, maturation of attitude, mentality, and provision of knowledge, and it becomes a simulation of overseas, which is very important for living a long and broader life.

Research and creation of works of art related to *surau* and *rantau* were carried out by Metro & Oktavianus, (2022) in dance creation; Afrizal et al., (2020) creation in the field of theatre; Asa & Sahrul, (2018) creation in the field of fine arts; Syafputra, (2017) music



creation addresses the soundscape phenomenon of the voices of people speaking and the dynamics in *lapau*; Mulyaningsih & Kustanto (2019) about a documentary film on the shifting function of *surau* in the lives of Minangkabau people. As for research, Aprial, (2020) went abroad and studied at a *surau*; Kohar & Usman, (2015) wrote material on *ota lapau* (free talk without a theme in a stall), which TVRI West Sumatra broadcasted; Satria (2015) examined the function of *surau* in transforming Minang traditional religious and cultural values. No musical works that transform *surau* and *lapau* as arenas for self-determination and maturation have been created.

The phenomenon of *rantau* and the dynamics of its life are extra-musical events (that exist outside of music). This phenomenon becomes a stimulus and inspiration for creators to produce works<sup>13</sup>. Some atmospheres of overseas life have analogies with the atmosphere of music, such as maturity, adaptation, sensitivity to harmony, collaboration, assimilation, and diversity. The dynamics of 'small *rantau*' inspire the creation of innovative works with musical material sourced from Minangkabau traditional and Islamic music with the content of self-instruction and maturation. This research aims to transform and interpret the dynamics and phenomena of small *rantau* life into innovative musical compositions from the *rantau ketek* phenomenon with Minangkabau traditional and Islamic musical idioms.

## MATERIAL AND METHODE

The initial step was a field study observing the activities and social dynamics in several *lapau* in West Sumatra's Pariaman and Pesisir Selatan areas. The diversity of people who come to *Lapau* with different backgrounds and statuses in society also shows the diversity of their behaviour and habits in interacting. All of these are social phenomena of life in *lapau*. Next, observe traditional music performances such as *gandang tasa*, *rabab pasisia/babiola*, *talempong gandang lasuang*, and music with Islamic nuances such as *salawat dulang*, *dikie rabano* as well as Koran and religious learning activities in *surau* or Islamic boarding schools to use as local idioms for musical composition material.

Bambang, (2013) explains that creating art involves knowledge, activities, and methods. Tangible knowledge of values, artistic forms, techniques, and skills. Concerning artistic values, forms, and techniques, composers consciously remain guided by Minangkabau culture's dominant values, forms, and tastes or aesthetics. The activity takes the form of the activeness and busyness of the creator/composer in formulating expression formats based on forms of knowledge. Expression is closely related to ideas, the concept of the work, musical elements such as tempo, dynamics, melody, rhythm and accentuation, and behaviour (see: Garin, 2016; Djohan, 2006; Harley, 1986; Kumbara, 2013). Methods are techniques and rational procedures art creators use to formulate expression formats.

The phenomenon of *lapau* life and various genres of Minangkabau traditional and Islamic music were formulated into a working concept with the content of self-determination and maturation after an incubation period. The incubation stage is a period of deposition

or incubation to expand knowledge related to creation<sup>18</sup>. Next, the composer prepares musical material starting from the minor parts of each part of the work in melody, rhythm, singing, text/lyrics, finds musicians, and carries out rehearsals. After all the material has been practised, formation or composition is then carried out, namely arranging the material based on the structure of the work concept. What is no less important is to evaluate works directed at things outside of technical music, such as cohesiveness of playing together, musical expression, appreciation and expression of players, communication between players, sound balance between instruments, and things agreed upon. It is, then, together in composition.

## RESULT AND DISCUSSION

For the Minangkabau people, overseas is both a hope and a challenge. They imagine life abroad with optimism, promise, and being able to improve their lives for the better. Minangkabau people are an ethnic group who like to migrate. The dynamics of overseas life are more complex, as are the inhabitants' various life, social, and cultural backgrounds. Migrants come face to face with the actual realities of life, from a good and comfortable life to a bitter and bitter one. For the Minangkabau people, the *rantau* always promises and urges them to come. Migrants equipped with mature sensitivities honed in their hometowns become significant capital to actualize themselves in the various dynamics of overseas life.

Minangkabau people generally go abroad to try their luck from bad to better; migration has become necessary, especially for men. They will leave their hometown to try their luck and seek knowledge and experience to improve their lives for the better as preparations for facing the next life. *Merantau* (going abroad) arises because of the matrilineal system, which results in men not inheriting inheritance from inheritance. (*pusako* high). Weak or complex economic factors do not cause the concept of migrating for Minang people; it is a concept of a soul calling and responsibility that will be carried out in the future when they mature.

*Rantau* social spaces are often called *surau*, *lapau*, and *rantau*. *Lapau* is a diminutive form of *rantau* simulation arena, often called *rantau ketek*. The 'residents' of *lapau* or *rantau ketek* come from various people with different social backgrounds, statuses, and predicates. Across various themes, social issues are discussed, and the ethics of socializing and dialogue must be addressed wisely. Social dynamics occur in *lapau*. *Lapau* reflects a small overseas region and, simultaneously, a space to hone oneself and become equipped to face real overseas, outside the region. In some villages, one *lapau* and another *lapau* have differences in the topic of discussion. Some focus on agricultural issues, politics, and young people, so the visitors differ. Young people's *lapau* is more dynamic and cheerful because the atmosphere and theme of the conversation are related to the tastes of young people.



**Figure 1.**

The atmosphere is *lapau* at night in a village in Nagari Tandikek, where people gather based on their desires and interests. However, they can unite, joke, and enjoy each other in a topic of conversation (*maota*) that is not prepared at all. (Photo: Haris Fauzi, 24 August 2024)

### 1. Composition Concept

Various phenomena of life in *lapau* became the inspiration for creating this composition. The self-equipment period is sharpened with various skills as working capital and self-sensitivity as social capital. The debriefing period at the *surau* and *lapau* was interpreted and formed into the composition of "*Rantau Maimbau Rantau Ketek*". The composition's musical material comes from Minangkabau traditional and Islamic music with the content of self-instruction and maturation. Minangkabau Islamic traditional music is a source of creative ideas to form and fill compositions about the provision of religious knowledge that Minangkabau children go through. Minangkabau traditional music and creations and several popular music genres are used to form and fill compositions that reflect life in *lapau*.

The dynamics and diversity of the atmosphere in *lapau* can change quickly and in contrast and cannot be predicted at any time. The tendency to follow trends in society to reach a broader reach in the archipelago was responded to quickly and adapted in a *lapau* manner. The atmosphere of joy, joy, cheerfulness, sadness, solemnity, and confusion mingle in a frame of conversation and banter without being directed by anyone, and anyone can start a topic of conversation. The principle of freedom of discussion themes while still upholding ethics and values of mutual respect for one another is still implemented well. Specific points of the atmosphere are transformed into compositional works.

It is necessary to identify musical concepts in Minangkabau traditional music and enrich them with other musical variants. The concept of traditional music is used as the basis for compiling the concept of the work. The musical composition "*Rantau Maimbau Rantau Ketek*" is an innovative work of extra-musical ideas about the *rantau*, which were formulated from dynamics and atmosphere into musical ideas and musical works sourced from field research on Minangkabau traditional and Islamic music. According to Sitompul (2017), extra-musical factors are a stimulus for the emergence of a reaction from an object being observed so that it becomes an inspiration for the creator to produce work. Extra-musical ideas in the atmosphere of overseas life are associated with the atmosphere in musical works, such as maturity, adaptation,

sensitivity to harmony, collaboration, assimilation, and diversity. The abstraction of extra-musical ideas is transformed into musical ideas to become musical works. Transforming ideas into musical works uses creative local idioms of Minangkabau and Islamic music culture.

### 2. Approach

Based on the principles of freedom of discussion themes, which are based on mutual respect, upholding ethics and manners, and sensitivity to the atmosphere as the concept of the work, the approaches used in creating this work are traditional, interpretive, popular, and intertextuality approaches. The traditional approach reveals the characteristics of the *lapau* tradition and the Minangkabau people's habit of migrating. As for the interpretive approach, according to Ricoeur (Wahid, 2015; see Anggara, 2023; Mirnawati & Asril, 2023), interpretation is a thought used to decipher the hidden meaning in the visible meaning." In this case, the intended meaning is to capture activities and interactions in the form of words spoken by people in the area in metaphorical words and language. An interpretive approach translates and transforms metaphorical atmospheres, mutual respect, and self-knowledge as human beings who are always part of the *lapau* members. The popular approach transforms a cheerful and happy atmosphere in *lapau*, where democracy and freedom are found in *lapau*. Strengthening the prevalent atmosphere and taste, traditional and Islamic music material is supported by conventional instruments and popular music formats.

As for the intertextuality approach, as stated by Piliang, intertextuality is the interrelationship between one text and previous texts in the form of crossing quotations and expressions that complement each other<sup>22</sup>. The texts originated from various traditional and Islamic music and the phenomenon of activities in *lapau* which are used as sources of 'quotations' that are crossed to fill in new texts in the composition. Intertextuality is closely related to transformation, where traditional or old texts change form or appearance, resulting in new functions.

The intertextuality approach is used because new musical material is obtained through the exploration and development of Minangkabau traditional and Islamic music. This shows that traditional musical texts are either in traditional form or have changed into new forms but complement each other. The traditional roots and local idioms of traditional music are still clearly visible. Transformation is carried out in traditional music by changing its 'face' or form to become 'new'. Meanwhile, the popular approach includes elements of popular music that are easily popular with the public and enjoyed by various levels of society so that it does not become exclusive. Hybridization with elements of popular music through conventional instruments (Asril., et al ., 2021a; 2021b) means that this composition is no longer purely tradition-based innovative music. It is hoped that all levels of society can appreciate this composition.

### 3. Structure of the Work of Art

The composition of "*Rantau Maimbau Rantau Ketek*" consists of four parts: the Islamic atmosphere of the *surau*, the motivation to

migrate, the image of the *lapau* social space, and the expression of joy. The first part introduces the initial stage of the *rantau*, namely the *surau*, which is characterized by musical material derived from Minangkabau Islamic tradition music, which is based on studying religious knowledge and religious practices that are 'sung' in the *surau*. Then, it was enriched with fragments of the appeal melody and *yo molai* from the *salawat dulang* that had been developed. In the second part, the motivation for going abroad is presented theatrically through dialogue, which begins with a musician returning from abroad who describes his success abroad. He motivates people in the village who want to be successful through other musicians, saying that hard and serious work and much learning must be done to succeed.

The words conveyed by the musician who plays the role of the migrant are answered by other musicians so that a dialogue occurs, then continues by presenting several melodies originating from traditional Minangkabau music. This section is reinforced with the musical instruments accordion, *kucapi minang*, melodic guitar, bass guitar, and drum set to enrich the composition. The first and second parts express the content of the debriefing period. Study the Koran and knowledge and practice of the Islamic religion as a provision for faith while working hard and seriously and studying a lot to motivate yourself. See picture 2 below, a female singer performing Islamic music material.



Figure 2.

Two female singers are singing Islamic music which has been developed (Photo: Asril Muchtar)

The third part, the image of the social space of *lapau*, wants to describe the interactions that occur in *lapau* with various forms and themes. This section is expressed through several melodies and rhythmic patterns of traditional music of *gandang tasa* and the *Tarakolak-kolak* song of *talempong gandang lasuang* and several melodies originating from the results of exploration. In this section, interaction games between melodies, rhythm patterns, and instruments are presented in a responsive or mutually responsive manner. Differences in melodic character, rhythm patterns, vocals, and instrument timbre can build the atmosphere of the *lapau* social space. Then tempo and dynamic processing are carried out, as an illustration, that the interaction of the social space in *lapau* is also

filled with changes in the tempo and dynamics of the existing atmosphere.

The fourth part, the expression of joy, depicts experiences absorbed from the *lapau* social space. This means that learning about the atmosphere in *lapau* gives confidence to young people who are prospective migrants, so they express it with a sense of joy. They have gained valuable and important provisions in facing the actual social space of the region. To express the feeling and happy atmosphere, it is interpreted and transformed through songs with a dancing character from *talempong gandang lasuang*, then reinforced with *talempong pacik*, *gandang tasa*, and *kucapi*. The rhythmic patterns played with *gandang tasa* have an energetic character and a loud sound, strengthening a happy atmosphere (Asril, 2015; Yunaidi & Asril, 2020; Asril, Rustim & Pramayoza (2024). The *gandang* players expressed their joy, strengthened by movements such as organized dancing. All musical instruments are played to create a more festive atmosphere. The third and fourth parts are a picture of self-maturation. See pictures 3 and 4 below of the musicians depicting a happy atmosphere.



Figure 3.

The gandang player makes a hand-raising movement as part of the visualization of playing the *gandang*. (Photo: Asril Muchtar)



Figure 4.

Figure 4: Musicians express their feelings of joy by moving like dancing as a response to happy music. (Photo: Asril Muchtar)

## CONCLUSION

The *lapau* social space becomes a locus for dynamic interactions between visitors by presenting a variety of atmospheres that can change quickly at any time. Everyone can take a role in conversational interactions, from *maota* (free speech without a theme), metaphorical expressions, and joking to dialectics by initiating or responding without being commanded by anyone. The principle of freedom is framed by upholding ethics, and the values of mutual respect are carried out well. This activity is an important lesson for individuals, especially young people who want to emigrate. In *lapau*, interactions can be used as 'teachers' in honing ethics, sensitivity, alertness, and self-maturation. The social space of *lapau* becomes a simulation of *rantau* in small dimensions, called *rantau ketek* (small *rantau*).

The dynamics in the *lapau* social space sparked the idea to create the composition "*Rantau Maimbau Rantau Ketek*". The interactions that arise from the backgrounds of people of different statuses, ages, and experiences, with the principle of freedom, become points of atmosphere transformed into compositional works through interaction and musical 'dialogue' between various musical materials and instruments. The most important essence captured from the *lapau*, which is the content of the work, is self-determination and maturation. The image of the Minangkabau people who like to wander is presented 'theatrically' with dialogue between actors and through Minangkabau traditional and Islamic music that has been developed. This composition can stimulate composers and migrants to understand that the dynamics in the *lapau* social space are Minangkabau culture, which contains messages of education, provision, and self-maturation.

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