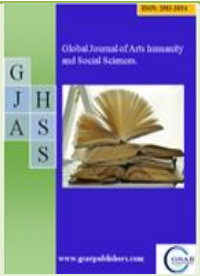


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THE ARTISTIC AND AESTHETIC INFIDELITY IN TALEMPONG PACIK PERFORMANCES IN MINANGKABAU --INDONESIA

By

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Abstract

This research explores the "infidelity" of art and aesthetics within the Talempong Pacik performance in Minangkabau as a representation of the transition from traditional values to contemporary creations. Talempong Pacik, once serving as ritual music and a companion to traditional ceremonies, has experienced substantial changes due to modernization, commercialization, and the formal establishment of arts education. This study aims to uncover how the conventional aesthetics of Talempong Pacik interact with market, tourism, and creative industry demands, leading to a disconnection between original and new values. The approach employed is a qualitative ethnographic method, incorporating participant observation, extensive interviews with artists and cultural activists, and examination of records related to Talempong Pacik performances across diverse settings (traditional, festivals, and entertainment venues). Data were examined through reduction methods, theme classification, and phenomenological analysis. The study's findings reveal a transition in aesthetic focus: from sacred, communal, and ritualistic values to entertainment, economic, and performance aesthetic values. Talempong Pacik in Minangkabau illustrates the tension between preservation and innovation, as the "infidelity" of art and aesthetics serves as a strategy to adapt and retain cultural significance in the face of globalization.

Keyword : Talempong Pacik, Minangkabau, aesthetics, cultural transformation, performing arts.

1. Introduction

Talempong pacik (held by hand) is a type of traditional Minangkabau music performed by numerous performers on talempong musical instruments, which are akin to miniature gamelans. Andar Indra Sastra stated that talempong is played by three (three) musicians, each holding two (two) talempong. Talempong is hammered with a beater made of wood or, on occasion, rubber to generate a pleasant and distinct sound. Talempong has one double-faced drum (double head drum) to help with rhythm (Sastra, Anwar, et al., 2017). Musically, each is known as talempong jantan (who begins the play), paningkah (giving behavior), and pangawinan (a combination of talempong lelaki and paningkah). Talempong pangawinan provides musical justification for "becoming" and "being" a musical work (Sastra et al., 2021; Sastra, Anwar, et al., 2017). This means that each player contributes a complimentary rhythmic section to the overall musical composition, which is a brief tune known as a song.

Aesthetic infidelity and making mistakes on marriage in the musical concept -- diatonic musical harmony -- through the tuning system and the formation of talempong pairs, thus disrupting the overall harmony. We can develop a deeper understanding of harmony, error, and beauty in the art of music due to infidelity. Infidelity in this context describes the presence of disharmony or incompatibility in musical composition, where elements that should be harmonious and aesthetic actually conflict with each other. When the concept and harmony of the talempong pair are changed; due to infidelity, the beauty and aesthetics of music are disturbed.

Academics composed songs in talempong pacik music; there is still a genealogical connection to traditional artists' songs. The aesthetics of music no longer reflect its historic principles. These songs include Cak Dindin, Tigo Duo, and Tagajai, among others. Academics, as actors in the realms of art and aesthetics, make synergistic adjustments to the tuning system and talempong



coupling in accordance with the concept of ditonic musical harmony. This synergy and change are driving the demand for musical learning approaches. The representation of the relationship between the text; traditional *talempong* with conceptual reality gives an illustration or hint of the occurrence of anomalies; the affair of art and aesthetics that then gave rise to what is known as *talempong pacik*.

The changes and anomalies in the musical concept of *talempong pacik* have a "digital" track record of the social conditions of Minangkabau society in various challenges and changes in the modern era. M. Jazuli asserts that the presence of musical activity within a community reflects a phenomenon or social condition specific to that society (Jazulli, 2016, p. 287). The social conditions in today's globalized world illustrate the emergence of cultural exchange among civilizations – aesthetic disloyalty or intercultural marriage; characterized by its bipolar aspect. According to Piliang (2018), the blending and merging – aesthetic disloyalty, will arise from various cultural and artistic components to create opportunities for hybrid creation (Piliang, 2018). The hybrid construction symbolizes the process of artistic and aesthetic infidelity; "becoming" and "being", as in in show *talempong pacik* in Minangkabau.

"Becoming" represents the journey of musical artistic and aesthetic infidelity, encompassing tuning systems and the creation of *talempong* pairs. "Being" reveals a fresh reality shaped by an interaction with another culture -- hybrid art, leading to the emergence of what is known as *talempong pacik*. The contemporary landscape of hybrid art in *talempong pacik* performances illustrates the emergence of artistic and aesthetic disloyalty; this situation arose during the 1980s within an art institution, then known as the Indonesian Karawitan Arts Academy (ASKI) Padangpanjang. The artistic and aesthetic disloyalty between traditional *talempong* and modern cultural music concepts created a new narrative within the framework of *talempong pacik*. The issues addressed in this research. Initially, what are the logical outcomes of artistic and aesthetic disloyalty regarding the development of the *talempong pacik* concept? Secondly, what is the collective artistic portrayal of *talempong pacik* music that opposes conventional harmony.

2. Literature Study

Wimbrayardi and Bambang Parmadi (2021) describe how the *talempong pacik* concept originated; it was developed for scholarly reasons by scholars. In terms of music, *talempong pacik* adheres to traditional principles; the pairs of *talempong* align with the chord concept; the tuning applied is influenced by the instrument and the tonal qualities of diatonic music (Wimbrayardi & Parmadi, 2021). Hajizar in Auzy Madona Adoma (2021) states that *talempong pacik* is performed by three individuals, with each musician holding 2 (two) distinct *talempongs*, referred to as *talempong jantan*, *talempong paningkah*, and *talempong pangawin* (Adoma, 2021). Asril (2018); *talempong* has experienced transformation regarding orchestration elements and formats, evolving from traditional styles to *talempong kreasi* and *talempong goyang* (Asril,

2018). Indra Sastra, Nadya Fulzi (2017) analyze *talempong kreasi* and *talempong goyang* from a postcolonial perspective (Sastra, Fulzi, et al., 2017). Ardipal (2017) examines the *talempong* tradition shaped by academic figures. The progress incorporates the idea of balance; blending contemporary musical instruments with tradition results in *talempong kreasi* (Ardipal, 2016). The study discusses the concept of habitus and hybridity: the reproduction of the aesthetic *talempong kreasi* in West Sumatra, Indonesia

3. Method

Qualitative research techniques allow scholars to achieve an in-depth understanding and portrayal of cultural events. Qualitative research is performed to clarify phenomena through the use of both existing and new concepts (Yin, 2011). This study will explore the occurrence of artistic and aesthetic disloyalty in the context of *talempong pacik* (a form of Minangkabau bronze music), Indonesia. The examination of artistic and aesthetic disloyalty in *talempong pacik* performances seeks to offer a comprehensive insight into the subject of the study. Researchers utilize qualitative research methods to investigate, comprehend, and clarify pertinent issues in addressing this research question.

Data analysis is carried out descriptively with the objective of illustrating, representing, or clarifying the research phenomenon as effectively as possible. Data analysis is fundamentally based on the interactive model proposed by Miles and Huberman, encompassing three phases: data reduction, data presentation, and the derivation or validation of conclusions. The three stages are carried out interactively, with data collection integrated into an ongoing cycle (Miles & Huberman, 1992, pp. 18–20). The last step includes arranging and structuring the data. Information is conveyed in a storytelling format. Conclusions may be formulated continuously while remaining in the field (Miles & Huberman, 1992, pp. 18–20).

4. Finding and the Discussion

4.1 *Talempong Pacik*: Art & Aesthetic Affairs

Talempong Pacik results from scholarly endeavors centered on a diatonic musical framework influenced by contemporary cultural ideas. Asril mentioned that the rise of modern culture in the early 20th century influenced the social life of the Minangkabau community. Contemporary aesthetic ideals—dominance—paired with consumerism experienced a textualization process within Western culture. Consequently, this contemporary aesthetic has also impacted the *mangkoan suara* (Gamelan: tuning) system of *talempong* in West Sumatra, like the rise of the term *talempong pacik*, which is utilized academically to support research purposes; refer to the image below:



Figure 1. Academic Version of Talempong Pacik Performance

Photo: Andar Documentation)

The diatonic *mangkoan bunyi* system produces two forms of tone structure, namely c, d, e, f, g, a and B, c, d, e, f, g. The note structure starting from the note C is ordered by the designation do, re, mi, fa, sol, la – 1, 2, 3, 4, 5, 6. The note structure starting from the note B is read as si, do, re, mi, fa, sol – 7, 1, 2, 3, 4, 5. *Mangkoan bunyi talempong* using the diatonic music system is generally carried out by academics at art colleges, vocational high schools (SMK) of art and art studios formed by alumni and people who have knowledge of diatonic music. *Mangkoan bunyi* using the diatonic principle can be divided into two models – let's call it model A, model B. The *mangkoan bunyi talempong* system of the two models can be seen in the following chart:

No	Tone Sequence	Frequency (Hz)	Intervals (Cent)	Talempong Pair Chord Model (Cent)
1	2	3	4	5
1 (do)	C + 24	530.83 Hz	159.56 Cent	→ Dasar 385.40
2 (re)	D - 15	582.08 Hz	225.84 Cent	→ 326.44
3 (mi)	E + 10	663.19 Hz	100.60 Cent	Peningkah
4 (fa)	F + 10	702.87 Hz	191.58 Cent	→ Anak
5 (sol)	G + 2	785.12 Hz	677.58 Cent	
One music system				

Chart 1. Basic tone sequence, frequency, interval, talempong pair

Academic Model A

No	Tone Sequence	Frequency (Hz)	Intervals (Cent)	Talempong Pair Chord Model (Cent)
1	2	3	4	5
1 (7) si	B4 + 6	495.81 Hz	118.15 Cent	
2 (1) do	C5 + 24	530.83 Hz	159.56 Cent	→ 385.40
3 (2) re	D5 - 15	582.08 Hz	225.84 Cent	→ 795.75 Peningkah
4 (3) mi	E5 + 10	663.19 Hz	100.60 Cent	→ 326.44 Dasar
5 (4) fa	F5 + 10	702.87 Hz	191.58 Cent	→ Anak
6 (5) sol	G5 + 2	785.12 Hz	795.73 Cent	
One music system				

Chart 2. Basic tone sequence, frequency, interval, talempong pair

Academic Model B

The chart above needs clarification concerning Hz, Cent, chord, and frequency. Hastanto clarifies that Hz stands for a German physicist (Dr. Hertz) who found that sound results from vibrations, leading to the term "frequency," which means "number of occurrences." The pitch of a note is therefore determined by variations in frequency or the count of vibrations. Dr. Hertz subsequently measured the count of vibrations occurring in one second, known as "cycles per second," shortened to cps. In recognition of its discoverer, this unit is now referred to as Hertz, shortened to Hz (Hastanto, 2012).

Similarly, regarding Cent, Hastanto explains that in acoustics, the distance between two sounds has a unit of measurement called cent, which is translated into Indonesian as "sen" (Hastanto, 2012). These two measurement units are utilized in this article to offer a tangible example of the pitch of a sound and the space separating two talempong sounds. Concerning chords, Karl-Edmund Priyer Sj stated that the first chord in diatonic music contains three notes, specifically 1-3-5, the second chord 2-4-6, and the third chord 3-5-7 (Karl-Edmund Prier, 2009). Regarding frequency, John Backus indicated that the American pitch frequency standard is based on the middle C octave frequencies – C4 and C5 with specifics: C4 = 261.63, Cis = 277.18, D4 = 293.66, Dis = 311.13, E4 = 329.63, F4 = 349.23, Fis = 369.99, G4 = 392.00, Gis = 415.30, A = 440.00, Ais = 466.16, B4 = 493.88, and for the C5 area = 523.25, Cis = 554.37, D5 = 587.33, Dis = 622.25, E5 = 659.26, F5 = 698.46, Fis = 739.99, G5 = 783.99, Gis = 830.61, A5 = 880.00, Ais = 932.23, B5 = 897.77, with the C6 range being 1046.50 (Backus, 1977). The pitch range for the talempong pacik – academics – is between B4 and G5 – highlighted in bold – reflecting the identification of the low si and sol pitches.

The mangkoan suara (tuning) system in the two chart models presented represents a form of hegemony found in the talempong anam salabuhan – referred to as talempong pacik. This dominance is evident when analyzing the pitch sequence related to the 'sol mi sa si' system, specifically the interpretation typically employed for reading note symbols within the diatonic music knowledge framework. Diatonicizing the musical system in talempong, slowly but steadily, the aesthetic preference starts to evolve in alignment with Western musical ideals. John Fiske stated that the system of knowledge is ideology. Ideology operates within the cultural space, presenting the capitalist system as entirely natural and suggesting that there are no alternatives (Fiske, 2011). *The mangkoan sound of talempong pacik* is expressed through the medium of music.

Utilizing musical tools like keyboards, pianos, or recorders to create talempong sounds implies being pulled along, if not seen as a "slave" to ideology, adhering to the mindset of contemporary culture. Implicitly, Suka Harjana suggests we like "to explore and access others' gardens to harvest fruits from trees we did not cultivate" (Hardjana, 1983). This impression is expressed by Hastanto as follows. This is due to the fact that many individuals in this country's society have forsaken their customs and believe they have embraced a new culture they refer to as modern. Nonetheless,

this is not definitively accurate; it is possible that they have not embraced modern culture but have inadvertently turned into "cultural vagrants," meaning they have abandoned their former home - their traditional culture - yet are unable to access their new home - modern culture (Hastanto, 2012) .

Harjana and Hastanto highlighted that changes in ideology, such as adopting ideas from outside sources or forsaking customs, result in a transformation of mental imagery, potentially altering the community's aesthetic appreciation of talempong as members move away from their traditions.

The mechanism for controlling pitch and bass relies on the diatonic musical framework: "*ndak masuk tibo diraso*" (not entering, arriving, sensed). That *bunyinyo lai manyarupoi bunyi talempong tapi ndak kanai tibo diraso* (the sound is similar to the sound of talempong, but does not hit the diraso). These two phrases explain why the enjoyable musical "raso" aligns with the musical "raso" criteria set by the talempong elders – the raso's sensitivity. Their (talempong elders) musical sensitivity to raso ultimately defines the culturally high and low sounds, appropriate talempong pairings, and the sought-after tone color. For scholars, besides the alterations in the *mangkoan bunyi* system, the talempong combination adheres to the chord pattern. Upon closer examination, two models of talempong pairing can be observed among scholars, which are: (a) hidden tradition; and (b) adhering to the chord system.

Traditionally, the talempong possessed by the Minangkabau community comprises 6 pieces of talempong -- exatonic; they refer to it as anam salabuhan (six sets). In this research, the arrangement of high-low sounds (tones) of talempong is indicated with the letter T, which signifies talempong. T1, T2, T3, T4, T5, and T6 represent the order of talempong tones; the distinction of the high-low tones of six talempong is made systematically. The logical order of the six (6) talempong sounds at various levels is evident in Minangkabau's traditional philosophy, specifically *banjang naiak batanggo turun* ; it musically illustrates the reason behind the different levels or structures of the talempong sounds. Rationality refers to the thoughts and behaviors characterized by reasonable thinking and actions [mental and psychological processes] (Guntur, 2007). These circumstances pertain to the values, beliefs, and methods thought to serve as foundations and principles that can be rationally clarified.

A talempong music system featuring 6 (six) distinct sound levels showcases the rationality of the talempong elders in developing such a musical framework in Luhak Nan Tigo Minangkabau. Xaveria Diah stated that sound, being the key element in new music, can be considered effective when it has been altered in relation to human consciousness and creative thought [mental creation] (Xaveria Diah K, 2013) . The degree of consciousness and creativity is reflected in a talempong music system (mental and psychological functions) rooted in rational thought.

Ontologically and philosophically, talempong as a musical system – T1, T2, T3, T4, T5, and T6, served as the precursor to the establishment of talempong as a musical system. The ontological domain is a component of the mental formation of the concept of

thought and musical emotion of the talempong elders in developing talempong as a musical framework – talempong pairs. The philosophical dimension resembles the marriage system, typically conducted through wedding processes. The institution of marriage, which legitimizes the union between men and women, is comprised of various elements. The requirements for the marriage process include: (1) the presence of a man and a woman – adult males and females – jantan dan batino, who are of legal age to marry; (2) the involvement of guardian of the bride and judicial guardian to oversee the proceedings; and (3) the presence of two witnesses from each party, conducted in a customary setting – typically in a mosque – or at the residence of the woman. The essential aspect mentioned is the presence of a pattern of three significant elements in pairs that are required for the marriage process, which includes the individuals getting married, two guardians, and two witnesses – summing up to a total of 6 (six). The trifecta of three – three components – as mentioned, if compared, is the same as the duo of talempong Jantan, talempong Paningkah, and talempong Pangawinan

The talempong tuning method is regional, transmitted orally, and does not conform to Western temperaments. A typical set of talempong generally includes five to six instruments that produce varying pitches. Pitch assessment relies on listening and cultural practices rather than fixed frequency benchmarks (e.g., A=440 Hz). In conventional settings, variations in tuning are viewed as a musical abundance. In contemporary settings—for instance, during national celebrations or partnerships with Western instruments—pitch standardization is frequently implemented for seamless integration. This process can be viewed as a type of aesthetic "betrayal," or "infidelity" in which local values are adjusted for global alignment. "Talempong typically does not adhere to pitch standards; each nagari (village) has its unique tuning." The process of standardization results from talempong performing on both national and international platforms." (Afrizal, 2018) .

The occurrence of artistic and aesthetic "infidelity" in Talempong Pacik appeared when the traditional system (handed down through generations) engaged with the modern system or creative industry, which required standardized tones, the use of Western instruments, and more impressive performance arrangements. This illustrates the interaction between conservation and innovation, between "authentic" and "novel creation."

The tuning system and talempong pairs serve as the musical essence of Talempong Pacik, embodying the shared values and philosophy of Minangkabau culture. The shift towards uniform tones, the incorporation of Western instruments, and contemporary stage design signifies an artistic and aesthetic "infidelity"—a dialectical process that, while diminishing local distinctiveness, also broadens cultural influence. This occurrence should not only be viewed as a "infidelity" of tradition, but also as a tactic for the survival of traditional arts. By grasping this dynamic, we can devise more flexible and situational cultural preservation policies.

4.2 The logical implications of the creative and aesthetic "infidelity" on the creation of the concept of talempong pacik

The Talempong Pacik form we recognize today is not a "purely" traditional entity; instead, it has undergone a lengthy transformation shaped by the interplay of local aesthetics and external influences. This phenomenon can be understood through the idea of "artistic and aesthetic infidelity," which refers to a scenario where traditional original values are exchanged for new values driven by specific interests, be they entertainment, economic, or cultural political. The rational implications of this "artistic and aesthetic disloyalty" for the emergence of the contemporary Talempong Pacik idea consist of: alterations in function, modifications in the musical framework, establishment as an institution, and the development of a new identity. .

The phrase "artistic and aesthetic infidelity" is viewed not in a moral sense, but as a metaphor to describe the convergence and integration of values (Bhabha, 1994). From a cultural standpoint, "infidelity" arises when traditional art engages with modernity, leading to hybridity, adaptation, or even supremacy (Hutcheon, 2006). As stated by Ja'far (2014), the Talempong Pacik was initially used as a supporting instrument for cultural ceremonies, weddings, and spiritual rituals. This function represented a collective aesthetic, with music acting as a way to enhance social cohesion. Since the 20th century, especially following the establishment of formal arts education in West Sumatra, the Talempong Pacik has started to feature in performances and cultural festivals, leading to new aesthetic expectations (Ja'far, 2014).

With the passage of time, the idea of Talempong Pacik has experienced a transformation: Traditional: talempong as ceremonial music. Transitional: talempong as traditional amusement. Contemporary: talempong as an outcome of the arts and creative sectors. This change is intertwined with the "romance" between art and aesthetics, which has directly influenced musical values, ensemble formats, and knowledge systems.

The initial outcome is a change in the role of Talempong Pacik from a sacred to a secular setting. Talempong Pacik, initially used in traditional ceremonies, now features on festival stages, television, and commercial events (Ja'far, 2014). Talempong Pacik, formerly part of the village, has transformed into a cultural destination for visitors. This change in purpose has aesthetic consequences: music once played repetitively for a shared trance now structured to attract external audiences.

Standardization of the Tuning System; according to Afrizal (2018), every nagari (village) possesses a unique tuning. In contemporary performances, this tuning has been standardized to ease compatibility with Western instruments. This standardization establishes a fresh aesthetic while diminishing local distinctiveness. "The process of standardization represents a balance between genuine expression and contemporary requirements" (Afrizal, 2018). The result is the emergence of "modern talempong pacik," which aligns better with current music

styles but forfeits its traditional mystical aspect. This shift corresponds with Hutcheon's (2006) concept of adaptation: conventional arts experience alteration to connect with contemporary audiences, while concurrently establishing a new identity apart from their initial form (Hutcheon, 2006).

The integration of arts education; incorporating Talempong Pacik into schools like ISI Padang Panjang has resulted in the organized instruction of this art form utilizing Western notation. The outcomes are: (1) quicker transmission of knowledge; (2) enhanced organization of musical analysis; and (3) the decline of conventional oral learning methods. In this context, the relationship between art and aesthetics acts as a link that unites tradition with academia while transforming the manner in which this art is transmitted (Herdini, 2010).

Talempong Pacik has now evolved into a tourism product and a part of the creative industry; commercialization and creative sector. The result is that this art is evaluated based on its market value: length of performance, aesthetic qualities, and attractiveness to tourists. This process is referred to in cultural studies as the "commodification of art" (Adorno, 1991). As a result, sacred traditional aesthetics evolve into theatrical aesthetics. In other terms, the relationship between art and aesthetics yields a "more commercially viable" version of talempong pacik. This relationship between art and aesthetics creates a hybrid aesthetic where classical rhythmic patterns merge with Western harmonies. This mixed aesthetic illustrates the postmodern state, where the lines between originality and reproduction become indistinct (Bhabha, 1994). This transforms art from a collective experience into a spectacle. The result is a change in how the audience views the role: from "conventional performers" to "art viewers" (Ja'far, 2014). The institutionalization of traditional art changes the focus of arts education from traditional delivery to academic delivery. The result is a gap between the older generation (traditional experts) and the younger generation (scholars). Below is a recap of the reasoning outcomes of this creative and aesthetic "engagement" for Talempong Pacik:

Aspect	Traditional	Modern / Post-Infidelity	Consequence
Function	Sacred, traditional	Entertainment, stage	Shift mark
Tuning	Local barrel	Western Standardization	The disappearance variation local
Partner	Interlocking traditions	Arrangement harmonic	Structure new
Education	Oral tradition	Formal- academic	Inheritance method changed
Economy	Not market oriented	Commodification	Finished art product industry

The rationale behind the artistic and aesthetic relationship in the development of the Talempong Pacik concept is evident in three primary dimensions: (1) Musical: standardization of tuning and modifications in talempong pairs; (2) Social: transition of functions from sacred to secular, from communal to performance; and (3) Cultural: the creation of new identities through formalization and commercialization. While it diminishes local authenticity, this situation also creates chances for preservation via innovative adaptation. Talempong Pacik serves as a genuine illustration of how traditional art interacts with modernity, creating a hybrid style that retains Minangkabau values, albeit in a contemporary format

4.3 The Aesthetic Representation of Talempong Pacik Music and its Conflict with Traditional Harmony

Talempong Pacik emerged from the shared social traditions of the Minangkabau farming community, particularly as music for traditional rituals and village celebrations (Sedyawati, 2008). In its evolution, Talempong Pacik has evolved from being just a ritual accompaniment to embodying Minangkabau culture on contemporary stages at local, national, and international (A.A. Navis (ed.), 1983; Gusmão, 2018; Navis, 1984). This change results in aesthetic outcomes, where communal aesthetics—which were initially based on collective values, simplicity, and ritual purposes—intersect with contemporary aesthetics that prioritize musical harmony, stage arrangements, and commercialization (Blackburn, 2011).

Collective aesthetics arise from the observation and communal engagement of society; it highlights unity instead of individuality. In the framework of Talempong Pacik, collective aesthetics manifest through: (1) Role assignment – Every player performs on one or two talempong, rather than on all instruments. This group requires significant collaboration (Navis, 1984); (2) Interconnecting strategy – The method of interacting with one another produces a “sound web” that can only be ideal if each performer maintains discipline in rhythm (Sedyawati, 2008); and (3) Social role – Talempong Pacik serves as a means for the social cohesion of the Minangkabau people; it is performed at baralek, batagak penghulu, or alek nagari. This collective aesthetic is distinct from Western musical aesthetics that prioritize individual tonal harmony and chord formation. Talempong Pacik generates “heterophonic” harmony—sound layers that enhance one another but vary in pitch (Kartomi, 1990).

The conventional harmony of Talempong Pacik is not akin to Western tonal harmony; instead, it features a unique local pentatonic scale system (Malm, 1977). This framework emphasizes: (1) conventional scales (typically five or six notes, non-tempered); (2) recurring cyclical rhythmic sequences; (3) the application of sustained fundamental tones; and (4) symbolic incorporation with customary rituals. In other terms, traditional Pacik harmony represents a “contextual harmony” that holds significance solely within the boundaries of Minangkabau customs. If this pattern is altered, not only is the musical system itself compromised, but also the meaning framework that accompanies it (Blackburn, 2011).

The clash between collective aesthetics and conventional harmony: when Talempong Pacik is showcased on the contemporary stage, various aesthetic changes take place, such as the standardization of sounds and instruments. Talempong instruments are frequently adjusted to match Western musical scales (e.g., C major or D minor). This method transitions conventional scales to contemporary temperaments (Miller & S., 2008). The shared aesthetic endures—due to ongoing player collaboration—yet conventional harmony has transformed greatly. Each of these modifications illustrates a dialogue between the communal aesthetic and conventional harmony. On one side, the shared aesthetic is still preserved (via group playing). However, on the flip side, conventional harmony is increasingly overlooked in favor of performance and commercial standards.

The shared aesthetic notion of Talempong Pacik can be interpreted through the idea of “world music hybridization” (Stokes, 2004) highlighting the development of intercultural musical identities. According to Pierre Bourdieu (Bourdieu, 2012) this occurrence can be referred to as an “arena of cultural production” where Talempong Pacik's symbolic value is redefined to ensure its significance to a global audience. Talempong Pacik fundamentally merges two aesthetic systems: the “customary” system (communal, symbolic, sacred) and the “modern” system (individual, market, entertainment). The convergence of these two systems results in what can be termed a “dual aesthetics,” wherein traditional and entertainment values coexist, yet frequently conflict (Stokes, 2004).

The effects on cultural identity stemming from the clash between shared aesthetics and traditional harmony comprise:

1. Diminution of Symbolic Significance: classic talempong tones serve as both auditory elements and traditional symbols (Navis, 1984). The standardization of tones could eliminate this symbolic significance.
2. Alterations in the Social Framework of Performers: conventional performers typically belong to indigenous groups. Currently, numerous individuals are students or working artists from beyond the village (Gusmão, 2018).
3. Reassessment of Aesthetic Values: contemporary society prioritizes visual and choreographic elements over ritualistic ones. Consequently, shared aesthetic principles turn into simply “cultural attractions” (Blackburn, 2011).
4. Possibility for Local Opposition and Creativity: certain indigenous artists oppose the standardization of tones, while others seek to merge them with fresh innovations (Miller & S., 2008).

Even with these changes, the shared aesthetics of Talempong Pacik can act as a foundation for opposing cultural homogenization. Provided the interlocking framework and role allocation stay unaltered, Talempong Pacik continues to embody the essence of Minangkabau communalism. This can be interpreted as a “glocal” approach—merging local principles with global needs (Robertson, 1995). Therefore, the conflict between collective aesthetics and traditional harmony is not solely a harmful event, but also a chance for creativity. It enables the emergence of “Talempong Pacik

Kreasi" (Creative Talempong Pacik), honoring traditional interlocking patterns while permitting improvisation.

The shared aesthetic portrayal of Talempong Pacik music illustrates the Minangkabau trait of fostering unity. Nonetheless, when this aesthetic encounters traditional Pacik harmony, notable discord emerges. Conventional harmony grounded in pentatonic scales, repetitive rhythms, and traditional symbolism is replaced by Western-tuned harmony, personalized roles, and the expectations of the contemporary stage. This occurrence illustrates the cultural dialectic: between tradition and modernity, between heritage and commerce, between the holy and the secular. In the end, the shared aesthetic of Talempong Pacik remains significant as the foundation of Minangkabau cultural identity, as long as the transformation is performed with a mindful understanding of traditional values.

4.4 Conclusion

The occurrence of "infidelity" between art and aesthetics in Talempong Pacik performances in Minangkabau illustrates a complicated dialectic of maintaining traditional values while adjusting to modernity's needs. Talempong Pacik, originally based on the musical scale, cyclical rhythms, and ritual roles of Minangkabau traditions, has now evolved into a form of stage entertainment and a tourism product. This transformation process includes the standardization of tools, the incorporation of unconventional musical components, and the adjustment of more elaborate stage designs.

This change expands the scope of Talempong Pacik, enhancing the prominence of Minangkabau culture both nationally and internationally, while also creating economic opportunities for artists. Nonetheless, it also presents the danger of losing the spiritual values, customary musical scale system, and the shared aesthetic principles that define this music. To rephrase, the "infidelity" between art and aesthetics in Talempong Pacik represents a negotiation process: a flexible approach to preserve tradition, even as it coexists with the principles of the creative industry and market.

This conclusion highlights the significance of critical and collaborative actions by indigenous communities, scholars, and artists to guarantee that innovation preserves the fundamental values of Talempong Pacik. This method can uphold a harmony between tradition's continuity and the dynamics of evolving times, guaranteeing that Talempong Pacik stays significant and genuine as a symbol of Minangkabau culture.

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