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The Hybrid Identity on Music: A Study of Musical Facts in *Talempong Goyang* Ensemble at Minangkabau – West Sumatera

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ABSTRACT

The purpose of this research is to find a hybrid identity in music art of Talempong Goyang in Minangkabau, West Sumatra. This analysis is based on the absence of genealogical awareness among the younger generation of the music. Many Minangkabau people are now unaware of the fact of the hybrid identity that is actually owned by Talempong Goyang music. The new Minangkabau generation, considers Talempong Goyang music as an original music or traditional music passed down by their ancestors. This research is used descriptive-qualitative method. In qualitative research, the intensive data obtained from the field is shown descriptively based on contextual categories or relationships, referring to the framework or system of thinking in this study. The data connected with Talempong Goyang ("shake" Talempong) context, cannot be separated from the process of interpretation involves the frame of researchers. It is to present an objective understanding of the reality that occurs in the symptoms studied. The result of this research is a hybrid process in Talempong Goyang music performance. The hybrid process embodied in the musical language of Talempong Goyang music holds many problems about cultural facts, such as cultural intercepts, colonialism, "musical colonization", cultural crosses, cultural interactions and so on. Talempong goyang is no longer genuine music, but has become a hybrid music .

Keywords: Talempong Goyang, Identity, Hybrid, Musical Facts.

1. INTRODUCTION

Talempong Goyang is one of the new kind of music culture in Minangkabau society. This music is rooted in Talempong music tradition , which is one type of art traditional music, that grew and developed in the middle of the life of the previous Minangkabau community. In its development, the contest of Minang society with diatonic musical (Europe), then influence various aspects in the life of Talempong music tradition. The music of Talempong which was once highly polluted and respected by the public traditional of Minangkabau , commonly present in various contexts of activities such as ritual procession, traditional ceremony and the entertainment context of the people. The traditional performances rooms are now increasingly replaced by Talempong Goyang music . Even with the new format, that is because the thick musical system of diatonic music that pervades the music culture Talempong Goyang , so that the type of repertoire that can be played as well as the performance space becomes more diverse.

Musically, ranging from interval on the scales, the concept of harmony, the role of each instrument in the music format Talempong Goyang, strongly indicate the characteristics of the musical diatonic music al music system. Many literature mentions that Talempong Goyang instrumentation pattern refers to combo band format. As with the composition of instrumentation in a band, as we often see everyday in the show directly or through music programs on television; ie drums as rhythmic carriers, rhythm guitars as key carriers (achord), bass guitar as a thickener of harmony with low notes, melodic guitar as a carrier of melody, the keyboard as an achord bearer and melodies, as well as vo k al as the main melody bearer with song text. In the Talempong Goyang , the basic instrumentation pattern is obviously mimicking the format, so there are called talempong melodies ; talempong who carry melodies, such as the role of melodic guitar - ta lempong base and high talempong ; talempong in charge

of filling the rhythm with the basic achord - canang system and high cymbals ; playing a bass guitar with achord system the tone-tone lower than talempong tone melody, talempong elementary and high talempong – and then gandang; namely percussion instruments in charge of rhythmic carriers, which are associated like a drum instrument .

The problem that arose from Talempong Goyang is, the formation of public awareness of Talempong Goyang position as part of Minangkabau society tradition. The reason Talempong Goyang in the repertoire of popular music in Minangkabau, his position is distinguished by Single Orgen which by instrument and musical system is clearly derived from Western modern music. Therefore some people assume that Talempong Goyang as an art tradition that has existed since the first . This fact is certainly obscure historical facts about the formation of the arts, because after there was observed a hybrid process, "donations" or the heritage of other cultures whose mem p engaruhi musical system and the dynamics of artistic life Talempong. Hybrid process embodied into musical language music Talempong Goyang keeps a lot of issues about cultural facts, such as cultural intersections, colonialism, "musical colonization", cultural crosses, cultural interactions and so on. So the hybrid search in Talempong Goyang wants to see what social problems are awakening behind the musical language where in the process there is a pull and bargain both musically and culturally.

The purpose of this writing is a form of awareness for the Minangkabau community, that what they have believed to be original music, traditional, and containing the noble values of their ancestors, is a kind of music that has just been present, namely the form of fusion or hybrid between Talempong music with the system diatonic music. The hybrid understanding here is a cross-cultural process that takes place within a musical phenomenon, but this process is also influenced by cultural factors. So the search about the musical hybrid Talempong Goyang want to see the cultural phenomenon that support it. Based on the above explanation, the identification and scope of the problem is focused on the cultural elements that make up the Talempong Goyang show, as well as how it is performed and the new space or form of cultural mixing that forms the Talempong Goyang show.

2. THEORETICAL FRAMEWORK

Hybrid Theory

Robert Young (in Muchtar, 2014), told that hybrids are cross-breeds between two distinct species in the botanical world. The cross-breeding is intended to produce a third species of ' hybrid ' species. In the late nineteenth and twentieth centuries, the hybrid was not only in the botanical domain, but it became the subject of conversation in the cultural field, which in this case highlighted the impact of the phenomenon of cultural contact. As revealed by Chaubet (2015: 94), humans are in a state of disconnect, the fact that the activity of migration and the mixing of various cultures in a region in the era of globalization, both directly and in the form of appreciation through the television media , creates a cultural hybridization that grows day by day the amount. In the context of this hybrid society, the question that arises is no longer about "us from where", but "we are between what and what".

This hybrid identity is called by Bhaba (Bhabha, 1984) in his writings Of Mimicry and Man: The Ambivalence of Colonial Discourse as 'mimicry'. Mimicry is a theory backed by colonial events. Mimicry is a picture of situations where the creation of new forms in various aspects of colonized society's culture. These new forms are a form of imitation, which forms 'intermediate', 'ambivalent', which is a form of attraction of the local cultural characteristics of a society that is colonized by the culture brought by the occupiers.

Panopticon Theory

According to Chaubet (2015), the individuals in community is not ectoplasm or a rigid network, however they have an ability for stake way existence and ways the act . It means that community is not individuals who are passive, but active . It is in line with concept subject of Foucault (Piliang, 2012) on in discourse , that subject that free, a discourse or power could when only touch every movement , action inmates in the model of the Panopticon illustrated by Foucault. The word " panoptisism " is proposed by Foucault inspired from design of panoptikon jail by a English philosopher, Jeremy Bentham on the 1790s. This Jail shaped circular with cells the surrounding prison a tower was in middle . Each individual within the cell can look tower supervisor , however no knowing who is in tower supervisor . While it , the supervisor could on continously monitor individuals who are in in cell without ever could seen by they are supervised - "one is totally seen and never seen and sees everything without ever being seen."

Panoptikon is example that the space has its form of character, power and the strength . He is manifest a system supervision that has role important for accentuate discipline power and science (knowledge). For Foucault, he is not prison , however a model that summarizes characteristics society based on power disciplining . Mastery to individual through mechanism monitoring direction and architecture is formed such likeness this is what makes up concept panoptisism. Will but supervised subjects (such as prisoners), as well active determine use room in around him . Meaning that although subjectivity human formed on social in in discourse , will but subject located as the thinking subject and feel , as agent social , that can do resistance and innovation .

3. RESEARCH METHODS

Based on the nature of the study problems represented by the formulation of the problem formulation mentioned above, the work of this study using qualitative methods with descriptive and interpretative techniques. The qualitative method as revealed by Kirk and Miller in Maleong (2012: 4), is a research method in the realm of social science that is fundamentally dependent on the observation of man, in the context of his region and linguistic. Added Maleong (2012: 6), this method is applied to understand the phenomenon of what is experienced by the subject of research, based on the views of the subject under study or with the perspective of the emik, which is limited in a specific context that includes the subject. Following the procedure in qualitative methods, the data collection in this study is conducted in various ways that are mutually related to one another. Beginning with field observation, ie tracing the written data and documentation in the form of audio-visual recordings about the subject under study, as well as direct observation of cultural activities music Talempong Shake or Talempong Goyang. The

next stage, data collection is also done by direct interview techniques, ie on some speakers who are determined by profession related to the data needed in in the review this.

The interpretation of the symptoms on this subject is very important, as Strauss (2009) states, that the interpretation of the researcher is an attempt to present an objective understanding of the reality that occurs in the symptoms studied. the intensive data obtained from the field is described descriptively based on contextual categories or relationships, referring to the framework or system of thinking in this study.

4. DISCUSSION

The Traditional Talempong Music

Traditionally, this type of art Talempong ensemble consists of several formats are different from each other. The difference in the format is based on the variety of ways of playing and the type of material. Based on how to play, there is a talempong ensemble that is played with the position of musical instrument (talempong) held by each player on their hands. The talempong ensemble played in this way is called the Talempong Pacik ensemble or commonly known as Talempong Renjeang. In addition it is Talempong Rea or Talempong Sit ensemble, which is a talempong ensemble that is played with the position of talempong instrument is above the rancak or stand.

Figure I : The Ensemble of Talempong Pacik

Then when we viewed by material, there are many talempong made from metal, wood and bamboo. Pacempong Pacik ensemble generally is wearing talempong made from metal. While the ensemble of Talempong Rea, in addition to using talempong instrument made from metal, is also an instrument made of wood and bamboo. Talempong made from wood commonly called wooden talempong, and talempong instruments made from bamboo commonly called talempong botuang and talempong sambilu. However, talempong popular in Minangkabau society is talempong made from metal, its shape is round like a small gong with diameter about 15cm. The material of this instrument is a mixture of brass, tin and copper. Like a gong, talempong is played by being beaten with a

cockroach as a battering stick, which is made of rattan or wood with a diameter of 1 to 1½cm with a length of about 30cm. The instruments in the art of Talempong Pacik or Renjeang consists of five to nine pieces of talempong, one piece of gandang (percussion instruments like drum), a tool of inflatable sarunai (commonly also using gadang pupuik).

The number of players in one ensemble is diverse, for example if there are five talempong, then the number of players can be estimated as many as five people, namely one player gandang, one player inflatable tool sarunai, and three players talempong. The three talempong players, divided into; two people each holding two talempongs (the role of basic talempong and talempong paningkah) and the next one holding one talempong (the role of talempong anak). The prevailing order in playing Talempong Pacik is related to the context of its presence in the context of the Minangkabau society, ie as a procession music in a series of processions of various traditional ceremonies, such as batagak pangulu ceremony (appointment of penghulu), procession in the context of alek mating event), the procession in the rice harvesting party and so on.

In contrast to the art of Talempong Pacik music, Talempong Rea device played by musicians in the position of talempong musical instruments are on the up. The order of instrumentation in this type of Talempong Rea music art varies, depending on the type of art. However, instrumentation generally consists of metal talempong, oguang (like gong), losuang (mortar), wooden talent, talempong botuang, talempong sambilu, rapa'i and gandang. Some examples of Talempong Rea music art are Talempong Unggan , Talempong Gandang Oguang, Talempong Oguang, Talempong Baroguang, Talempong Sikapak, Talempong Sitawa, Talempong Paninjau and so on. The various art types included in Talempong Rea category are generally played in the same relative context as ensemble Talempong Pacik, ie as in the event of appointment of penghulu (in the marriage process), harvest party and so on, the difference is that Talempong Rea is not played in the context of the parade. The difference of instrumentation arrangement and the composition of players in the talempong ensemble is also related to the different musical techniques. In Talempong Pacik ensemble, his musical technique is bagaluic (such as interlocking techniques in diatonic musical culture) and battalion (such as hocketing techniques in diatonic music). A musical technique is a situation in which each talempong instrument plays different rhythmic roles (such as rhythmic ostinato), from this distinction so as to establish a dialogue or intertwining of musical patterns playing repetitively. While in technique of batalun is a musical situation where differences in the pattern or role of each talempong, build a melodic tangle of songs (such as melodic ostinato). Both of these techniques together produce a melody, but the difference lies in the length and shortness of each melody. Melody in the bagaluik technique is relatively short, in contrast to a relatively long melody in the form of a song (containing melodic sentences like the song in general).

Talempong Goyang as a Hybrid Music

The Talempong Goyang music appeared around 1968, initiated by several artists who were also lecturers at the Indonesian Karawitan Academy of Arts Padangpanjang – West Sumatra (ASKI, and now ISI Padangpanjang), some of which are Akhyar Adam, Irsyad Adam, Murad Sutan Saidi and Yusuf Rahman (Muchtar, 2014). The key

figures of the birth of Talempong Goyang were also the people who played a major role in the establishment of the Art Institution in West Sumatra, namely KOKAR (Konservatori Karawitan) which later became SMKI (Indonesian Karawitan Secondary School) and now becomes Vocational High School (Vocational High School) 7 Padang, including the art college ASKI (Akademi Seni Karawitan Indonesia) Padangpanjang in 1965, which is currently named ISI (Indonesian Art Institute) Padangpanjang. This fact also means that these figures are the people who have great influence on the life of Minangkabau art in the sphere of West Sumatra.

According to literary information, the musical curriculum applied in the lecture activities of ASKI Padangpanjang includes traditional music and Western music (diatonic music). But in the teaching of traditional music, teaching systems and methods are adopted from the way diatonic music teaches. Traditional music that was previously taught orally, has been combined with the system of notation adopted from diatonic music notation. These systems and methods are applied that would have a major effect on the treatment of the next generation of Talempong music art. Especially at the time Talempong Goyang, became one of the compulsory subjects at that time until now.

In the early days of its emergence (Muchtar, 2014), Talempong Goyang (formerly referred to as Talempong Kreasi) was played as a new creations dance music (currently also considered a traditional dance) by adopting traditional Minangkabau songs or repertoires. Some of these dances include dance of Rantak, Cewang, Bagurau, Piring, Harvest, Pasambahan and so on. The rapid development of Talempong Goyang is also triggered by the many emerging dance clubs in the West Sumatra scope even in areas outside of West Sumatra following the direction of migration or rantau Minangkabau society. This fact is related to the increasing number of people's demand for Talempong Goyang art presence, to play on the entertainment stage of the wedding party.

Some of the more influential dance studios are Syofyani dance studio dan Satampang Baniah dance studio. Moreover, Syofyani, has given birth to many repertoires special repertoire Talempong Goyang, which even become a reference and used freely by other artists. Talempong Goyang dominant artists are young people with educational background of art school, namely SMK 7 (formerly SMKI Padang) and ISI Padangpanjang. These artists are not only scattered in the scope of the two mentioned studios, but also in other studio or sanggar within West Sumatra and outside such as Medan, Jakarta, Bandung and so on.

Talempong's formerly sacred gamut room turned into entertainment in a prosperum-shaped stage, in which the audience faced each other with the music presenters on stage. In the context of performances at weddings, the presence of Talempong Goyang can be said to always be present alongside Single Organ music, not infrequently in this context there is a collaboration between the two musicians. Even in the latest developments, this musical instrumentation arrangement in Talempong Goyang studios, almost on average, became a device with diatonic instruments such as bass guitar, keyboard, violin, achordion, drums and even electronic drums. This can be seen as evidence that in the process of attraction, these two types of music have found their suitability, which has continued to search for adjustments between the two musical systems.

Figure II : The ensemble of Talempong Goyang

The forms of the process of adjustment between these two musical systems of music are the fact that the tone order in Talempong Goyang is arranged following the diatonic musical interval pattern. Generally each of these musical groups tunes the instrument with a natural C basic tone, or is aligned with the intensity of the C tone on the keyboard. The talempong melody device should ideally consist of at least 15 tones (range 2 octaves), if sorted into; G - A - A # - B - C - D - E. The tone G is the lowest, but not the first note, the first note or tonic is C , while G needed only when delivering melodies. Then talempong randah consists of the C - D - E - F tone, and the high talent is G - A - B - C. While the rhymes are equal to the tones possessed by the rempah talent, so does the high tattoo has the same tone as tone talempong high, it's just tones canang is the tone under the octave of talempong randah and talempong high. The treatment of the tones here is quite strict, almost like the treatment of music in the tradition of diatonic music. Talempong Goyang artists also recognize the term false tones or 'failing' notes that are not appropriate. Repertoires are being played today not only from the dendang repertoire (traditional song), but also popular pop songs and popular pop songs in the television media. Although Talempong Goyang is actually minimal in terms of number of tones if they follow the tone of the instrument in diatonic music, but the limitation is not a problem, the players have their own way of overcoming it. Suppose one example in playing the melody of the song, if a tone is not owned, then talempong players can use harmony tone or family tone in one achord. This fact implies that in Talempong Goyang was born its own rules, which in the tradition of diatonic music can be wrong on the basis of the importance of a musical tone of a song.

Due to the fact that in general the scales owned by Talempong Goyang are C, then the basic tone of the song to be played will move to the C major scale, and the song that uses the minor scales will play in the key or the basic D minor tone. Harmony major and minor this is actually a small part of the system in the development of diatonic music, which is a diatonic music system that developed in the Baroque era. While the diatonic music system itself has actually grown rapidly, it's just that pop music still retains the use of this system because it is not complicated. Hardjana (2003) reveals, both the song "serious", popular songs, folk songs, we tend to apply the system of music that the basics of modern theory placed in the Baroque era. Especially in the basis of melodic and harmony building

systems called tonal (based on tonic or base tone). It is a system that regulates linear "logic" circuits of notes that construct an atmosphere of melodic line stretching from a logic of major and minor harmony.

The development of musical pattern Talempong Goyang not only great influenced by the presence of art institutions in West Sumatra and the figures who gave birth to this type of music. However, the reality of pop music as the dominant music in primarily electronic media, is played infinitely every time in the public sphere, which has quietly become an awareness for the local community. The influence of trend in pop music becomes a new chapter in the hybrid process of Talempong Goyang. It can be said that the trend brought by pop music also took part as a reference of aesthetic society especially Talempong Goyang artist.

5. FINAL WORD

Based on the observations of Talempong Goyang musical tradition, there appears to be overlap in the musical system. Sometimes as tight as musical system diatonic music, but sometimes also flexible in building melody and harmonies. Musically, Talempong Goyang's instruments are not able to go any further to play the major and minor minor harmony, but that limitation creates a special feature of the musical pattern of Talempong Goyang music. The system is ambiguous, as Bhabha says ambivalent situation, the intermediate space. Interesting situation between the music system being made as a clone, or as a mimicry from the Talempong music system of the previous tradition. In this context Talempong Goyang is the third space, a new space in which this paper is referred to as the hybrid identity within Talempong music culture.

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