



THE CONCEPT OF PANGAWINAN IN THE MUSIC PERFORMANCE OF TALEMPONG RENJEANG ANAM SALABUHANIN LUHAK NAN TIGO MINANGKABAU

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ABSTRACT

This article discusses the concept of Pangawinan in the performance of talempong Renjeang Anam Salabuhan in Luhak Nan Tigo Minangkabau. As a concept, there are two different understandings of pangawinan, namely: (1) pangawinan with a small 'p', which is the philosophical basis for the formation of a pair of talempong as a musical system – implemented through the methods lipek duo and dipatukakan (doubling and interchanging); (2) Pangawinan with a capital 'P', which is used to refer to a pair of talempong, Pangawinan – Paningkah duo. As a musical system, talempong renjeang consists of three pairs of talempong instruments, known as the talempong Jantan, talempong Paningkah or Paningkah Satu, and talempong Pangawinan or Paningkah Duo. This research employed a theoretical concept based on the philosophy tali tigo sapilin, tungku nan tigo sajarangan – a three-way pattern; a trilogy of reasoning in the Minangkabau community. The formation of the three-way pattern begins with a two-way or bipolar pattern, and the third position emerges as a counterbalance to create harmony. The main data were collected through observations, interviews, and documentations. The findings show that the concept of pangawinan in the performance of talempong renjeang anam salabuhan functions to provide a certainty in the creation of the talempong melody (guguah) in order to achieve raso batalun (aesthetical pleasure).

Keywords: Indonesia, Luhak Nan Tigo, Minangkabau, pangawinan, talempong renjeang anam salabuhan

1.0 INTRODUCTION

In order to understand the role of music in the life of a community, we must first understand its concepts, which are rich in meaning. From this meaning, discourse will emerge about the paradigm of knowledge about music, including music as a culture and music in a cultural context. Ihalauw (2004, p. 27) states that concepts are a symbol that is given a certain meaning (conception) for a certain event (object). The word Pangawinan in the performance of

talempong renjeang anam salabuhan is a concept which is formed by a symbol that has been given meaning for a certain object; in this case talempong renjeang anam salabuhan (a set of six talempong instruments which are carried by the players - *ditenteng*).

Talempong *renjeang anam salabuhan* is a set of musical instruments which belong to the classification of idiophones, and are played by three musicians, each of whom plays two talempong. The talempong are held or carried (*direnjeang*) in the left hand and struck (*diguguah*) by a special mallet (*pengguguah*) which is held in the right hand, creating a melody that is unique to the art of talempong *renjeang* Minangkabau (Boestanuel Arifin, 1987). In its most common form, the talempong is an instrument that is shaped like a small gong, made from a metal alloy and struck to produce a sound. The three players each hold two talempong, in which, according to the musical structure or concept, are known as talempong *Jantan*, talempong *Paningskah*, and talempong *Pangawinan*. This means that the concept of the three pairs of talempong has a philosophical value and the three pairs synergize to form a musical system which produces the characteristic melody of the talempong *renjeang*.

As a concept, the three pairs of talempong *Jantan*, talempong *Paningskah*, and talempong *Pangawinan* synergize to form the unique melody of the talempong *renjeang*. Deleuze and Guattari (2010) state that all concepts are related to various problems, without which the concepts would be meaningless, while the problems themselves can be understood when their solutions become apparent. A concept has a state of *becoming* which involves the relationship with various other concepts that are located on the same level. The concept of *Pangawinan* has this state of *becoming* in forming the characteristic melody of talempong *renjeang* in Luhak Nan Tigo Minangkabau.

A musical frame cannot be separated from the concepts which come together to form a unit as the basis for creating a musical concept. Merriam (1964) states that on the whole, concepts are “a frame for the music which is regulated within a community and a frame for the people who think about what music is and what music should be like” (p. 63). Technically speaking, every musical system is “based on a series of concepts which combine music with the broader activities of the community that designated and created the music system as a life phenomenon which exists alongside various other phenomena” (Merriam, 1964, p. 63).

The major aim of this study is to document the role and task of each musical reality in a different form – existing within three conceptions, namely, *Jantan*, *Paningskah*, and *Pangawinan* – which can be compared to the traditional Minangkabau expression: *tali tigo sapilin – tugku tigo sajarangan* (a philosophy of harmony which literally means “a rope made of three strands, a stove supported by three stones”). These three concepts provide a symbolic meaning about the three different positions which create unity in the social, political, and legal system of the Luhak Nan Tigo Minangkabau community. Sedyawati (2007) states that “Luhak Nan Tigo is recognized as the homeland in the Minangkabau tradition, and is made up of the areas Luhak Tanah Data, Luhak Agam, and Luhak 50 Koto” (p. 337). Other areas of West Sumatra – now referred to as cities and regencies – are primary settlement areas of the Minangkabau community. Other places outside West Sumatra, to which the Minang tradition has spread, may be referred to as the “second circle of the Minang culture” (Mansoer, 1970, p. 2). In the cultural sense, the word describes the Minangkabau ethnic community, Minangkabau culture, and Minangkabau art (Mansoer, 1970). In the Minangkabau tradition, this original land or homeland is also known as “*darek*” – or land, as opposed to “*pasisie*” – or coast, which literally means a place beside the sea. One kind of art which has a unique Minangkabau character is talempong *renjeang anam salabuhan*.

Essentially, this study of the concept of *Pangawinan* in the performance of talempong *renjeang* falls into the domain of aesthetics. The word aesthetics comes from the Greek word *aisthetika* which means things that are absorbed by the senses. For this reason, aesthetics is often understood to mean a sense of perception and the variety of feelings it arouses (Ali, 2011; Pramono, 2009). Dharsono (2007, p. 3) states that “aesthetics is no longer solely a philosophical issue since it is also concerned with the scientific or scholarly discussion related to a work of art”. Aesthetics means studying art as an object of beauty – which brings pleasure – by observing it with the five senses in all its complexity – in this case with reference to the concept of *Pangawinan* in the performance of talempong *renjeang anam salabuhanin* Luhak Nan Tigo Minangkabau.

The research questions addressed in this article are: (1) how does *pangawinan*, as a philosophical basis, form the talempong melody as a musical system?; (2) how does the concept of *Pangawinan* justify the formation of the characteristic melody of talempong *renjeang anam salabuhanin*?. The data were gathered primarily from observations, and in-depth interviews with the informants. This kind of phenomenological study is chosen because the authors already have a general understanding of talempong in Luhak Nan Tigo Minangkabau and wishes to study the phenomenon of *Pangawinanin* in the performance of talempong *renjeang anam salabuhanin* from an aesthetical point of view. *Pangawinan* as a phenomenon is studied comprehensively by interviewing the relevant informants, such as talempong elders or maestros (*tuo*) and talempong players who have a good understanding of *Pangawinan*, which is the main focus of the research.

Below are the profiles of informants of this study:

1. Dt. Sampono, 58 years, a manager and maestro of talempong from Nagari Pitalah Bungo Tanjung Luhak Tanah Data.
2. Gindo Putihah, 48 years, associate, artist, art critic, graduate from ASKI Padangpanjang.
3. Hajizar, 56 years, master of arts, art critic, teacher on Karawitan Art Program at Institut Seni Indonesia –ISI- Padang panjang.
4. Jufri, 53 years, master of arts, artist, art critic, teacher on Karawitan Art Program at Institut Seni Indonesia (ISI) Padangpanjang.
5. Nasrul, 65 years, one of Bungo Satangkai group, Nagari Lubuak Tingkok.
6. Tayalis, 72 years, a manager and maestro of talempong in the Group Bungo Satangkai Nagari Lubuak Batingkok Luhak 50 Koto.

2.0 PANGAWINAN AND TALEMPONG AS A MUSIC SYSTEM

From an ontological aspect, the word *pangawinan* with a small ‘p’ is associated with the philosophical aspect of the formation of the pairs of talempong *renjeang anam salabuhanin*. This philosophical aspect is related to the mental creation of the talempong elders (*tuo*) who created talempong as a music system in Luhak Nan Tigo Minangkabau. Sugono (2008, p. 782) state that “the word *pangawinan* originates from the root word *kawin* – to mate or copulate and the prefix ‘pang’ and suffix ‘an’ turn it into a noun which means the joining or coming together of

a man and woman –*jantan-batino* or *ujuang jo pangka* (tip and base) – through a bond of marriage”.

The concept of *ujuang jo pangka* or *jantan-batino* is used to identify two sounds of the talempong, namely the *jantan* which describes the talempong with the high sound and the *batino* which describes the talempong with the low sound. Note that *jantan* with a small ‘j’ refers to the talempong which has the highest pitch of all six talempong instruments, while *Jantan* with a capital ‘J’ refers to a particular pair of talempong. The concept of *jantan-batino* or *ujuang jo pangka* was the origin of the formation of talempong as a music system. Talempong as a music system consists of six (*anam*) gong chimes or *momong* (Bali: *pencon*) – *salabuhan*, each with different pitches, ranging from the lowest to the highest, which in this article are referred to as T1, T2, T3, T4, T5, and T6. Musically, the concept of *jantan-batino* is a basic principle for the aesthetical construction of the talempong as a music system and also as a musical system.

In terms of the ontological aspect, the space created between the two basic pitches of the talempong – the *jantan-batino* or *ujuang jo pangka*–formed the basis for the idea of creating six different levels of sound. This idea can be seen in the description by Dt. Sampono, that from the top, the pitch is lowered by two steps, and from the base, the pitch is raised by two steps – in traditional philosophy known as *batingkek janjang duo dari bawah sarato batapiak tanggo duo dari ateh dengan tingkek bunyi malayang* (stratified – going up – two steps from the bottom and moving by step – going down – two steps from the top with a floating pitch), which is the basic thought (rationality) behind the creation of a music system consisting of six talempong instruments (Sampono, personal communication, 2015). *Batingkek janjang duo dari bawah* means creating two levels of talempong sound that are guided by the pitch of the talempong *batino* with a floating pitch. *Sarato batapiak tanggo duo dari ateh* uses the same method, by going down two levels from the pitch of the talempong *jantan*.

The floating encounter and the rise and fall of the sounds of the three talempong can create a different order of sound for the six talempong, when played from below or from above. The rationality of the order of the sounds of the talempong on the different levels is a reflection of traditional Minangkabau philosophy, namely *banjanjang naiak lah batanggo turun*, which means ‘going up in level after going down by step’. Musically, *banjanjang naiak lah batanggo turun* reflects the existence of a rationality in the different levels or sound structures of the talempong. Guntur (2007) states that:

rationality is a condition of thought and action or an activity of thinking and acting which is rational in nature. The understanding of the word rational is a thought and action or activity of thinking and acting in a way which makes sense [a mental creation and physical creation]. This condition is related to the values, beliefs, and techniques that are trusted to be used in order to become a foundation and principle that can be explained in a rational way.

(p. 19)

The system of talempong music with six different levels of sound is a reflection of the results of the thoughts – rationality – of a number of talempong elders (*tuu*) in creating the talempong music system in Luhak Nan Tigo Minangkabau. Xaveria (2008) states that “the sound itself, as the most important element of music, can only be said to have carried out its function if it has experienced modifications that are related to the level of awareness and creativity of human beings [mental creation]” (p. 94). This level of awareness and creativity is

manifested in the music system of the talempong (mental creation and physical creation) which is based on logical thought. This logical thought is based on the traditional Minangkabau philosophical value, namely *banjantang naiak lah batanggo turun*.

Ontologically and philosophically, talempong, as a music system – T1, T2, T3, T4, T5, and T6, was the origin for the formation of talempong as a musical system. The ontological domain is a part of the mental creation which came from the concept of thought and musical feeling of the talempong elders in creating talempong as a musical system with three pairs of talempong. The philosophical aspect can be compared to the system in which the joining of a man and woman usually follows the procedure of marriage. Our interview with Dt Sampono (58 years, a promoter and maestro of talempong) suggests that marriage is an institution which legitimizes the relationship between a man and woman which consists of several elements. The elements that are necessary criteria for carrying out the process of a wedding ceremony are: (1) the presence of two people of the opposite sex – a man and woman – *jantan* and *batino*, who are old enough to be married; (2) the presence of a male guardian and legal guardian to lead the marriage proceedings; and (3) the presence of two witnesses to represent the two sides. In addition, the process should be carried out in a place usually used for a wedding ceremony – usually a mosque or the home of the bride’s family (Dt. Sampono, personal communication, 2013). The important point that Sampono describes here is the existence of a three-way pattern – or the important elements – which exist in pairs and must all be present for the wedding process (*pangawinan*), namely the couple who are to be married, the two guardians, and the two witnesses – making a total of six. This three-way pattern – consisting of three elements – can be compared to the talempong pairs of the talempong *Jantan*, talempong *Paningskah*, and talempong *Pangawinan*.

3.0 PANGAWINAN AND THE MUSICAL SYSTEM OF THE TALEMPONG

Pangawinan with a capital “P” refers to a pair of talempong *renjeang* commonly known as talempong *Pangawinan* – *paningskah dua*. Talempong *renjeang* as a musical system comprises three pairs of talempong, and each pair is known by several different names in the Minangkabau community. In this article, some of the more common terms are used, namely talempong *Jantan* – T6 and T1, talempong *Paningskah* – T5 and T3, and talempong *Pangawinan* – T4 and T2.

In connection with talempong *renjeang anam salabuhan*, the word *Pangawinan*, which comes from the root word *kawin* (to copulate or marry), means to find the right or suitable pairing. Whether or not a talempong pairing is considered to be suitable, according to Dt. Sampono, is related to the concepts of *lipek duo* and *dipatukakan*, or doubled and interchanged (Dt. Sampono, personal communication, 2015). It is true to say that the concepts *lipek duo* and *dipatukakan* are the method used by talempong elders for forming pairs of talempong *renjeang anam salabuhan* in Luhak Nan Tigo Minangkabau. Musically, the talempong pairs are the main indicator of the aesthetics in a performance of talempong *renjeang anam salabuhan* in forming various kinds of talempong melody (*guguah*). From this method, three talempong pairs are established, known as talempong *Jantan* – T6 and T1, talempong *Paningskah* – T5 and T3, and talempong *Panyaua* or talempong *Pangawinan* – T4 and T2.

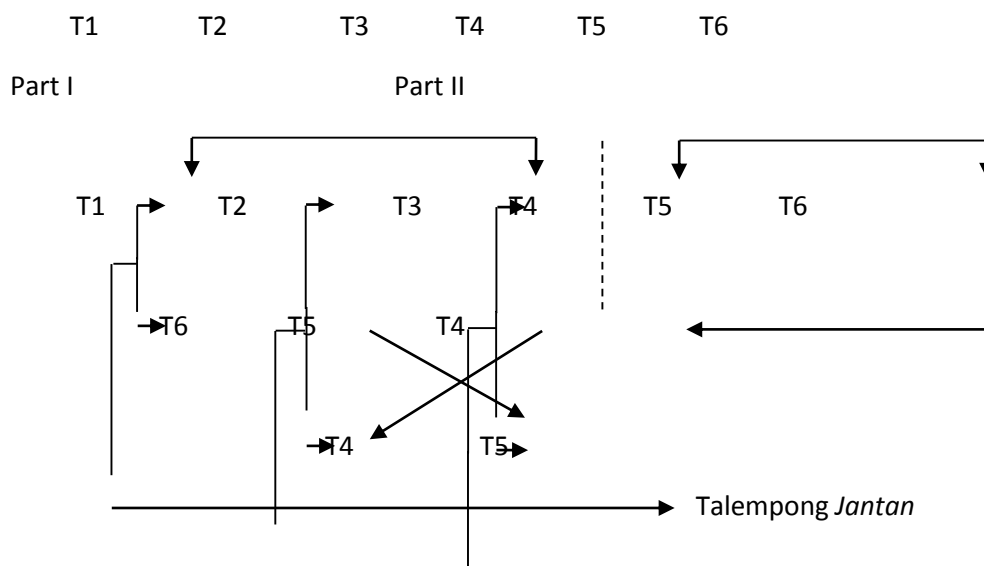
This is the reality of the implementation of the method of thought of *lipek duo* and *dipatukakan* – which appears as a mandatory form and is sufficient as a musical system. Eaton (2010) states that,

there are essentially two conditions – namely a necessary condition and a sufficient condition – which show that something is an aesthetical object, activity, or situation. A necessary condition is a condition which must be present in order for something to exist. A sufficient condition is one that is needed in order for something to occur or exist. These necessary and sufficient conditions are the concrete manifestation of the creation of three talempong pairs, in which the talempong is either an aesthetical object or a musical system.

(p. 7)

As a musical system, the talempong pairs described above - T6 with T1, T5 with T3, and T4 with T2 – are implemented when the talempong instruments are arranged in a row from the highest to the lowest pitch – T6, T5, T4, T3, T2, and T1. When the talempong instruments are arranged from the lowest to the highest, the talempong pairs will also undergo a change in position, in particular the talempong *Paningkah* and talempong *Pangawinan*. The talempong *Paningkah* pair will become T4 and T2, which was previously the talempong *Pangawinan*, and the talempong *Pangawinan* pair will become T5 and T3, which previously functioned as the talempong *Paningkah*. These two models of talempong pairings are used to create a variety of *guguh* talempong in Luhak Nan Tigo Minangkabau.

The work principle of the method *lipek duo* and *dipatukakan* in arranging the talempong instruments, either from the lowest to the highest pitch, or vice versa, uses the following steps. The first step is to arrange the talempong from the lowest to the highest pitch. The second step is to separate the talempong into two sections, the first section consisting of T1, T2, and T3, and the second section consisting of T4, T5, and T6. The three talempong from the second series are moved to the bottom; in this way, the talempong instruments begin to appear as pairs – T1 and T6, T2 and T5, T3 and T4. Nevertheless, this arrangement of talempong pairs is not yet in accordance with expectations. Talempong T4 is moved from the end position and placed below talempong T5, while talempong T5 is moved from its position in the middle and placed below talempong T4 – or in other words the talempong are interchanged, or what is known as *dipatukakan* (Dt. Sampono, personal communication, 2015). By using this method, three pairs of talempong are formed, known as the talempong *Jantan*, which consists of the pair T6 and T1, the talempong *Paningkah*, T5 and T3, and the talempong *Pangawinan*, T4 and T2. The chronology of the formation of pairs of talempong based on the order of the lowest to the highest pitches can be seen in the following diagram.



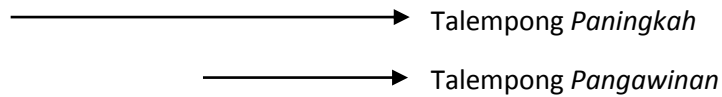


Diagram 1. Method *Lipek Duo* and *Dipatukakan* Model 1

On the contrary, the talempong instruments that are arranged from the highest pitch to the lowest pitch will also form three units of talempong pairs. These talempong units are T1 and T6 – the talempong *Jantan*, T2 and T4 – the talempong *Paningkah*, and T3 and T5 – the talempong *Pangawinan*. The implementation of the second model of the method *Lipek Duo* and *Dipatukakan* can be seen in the diagram below.

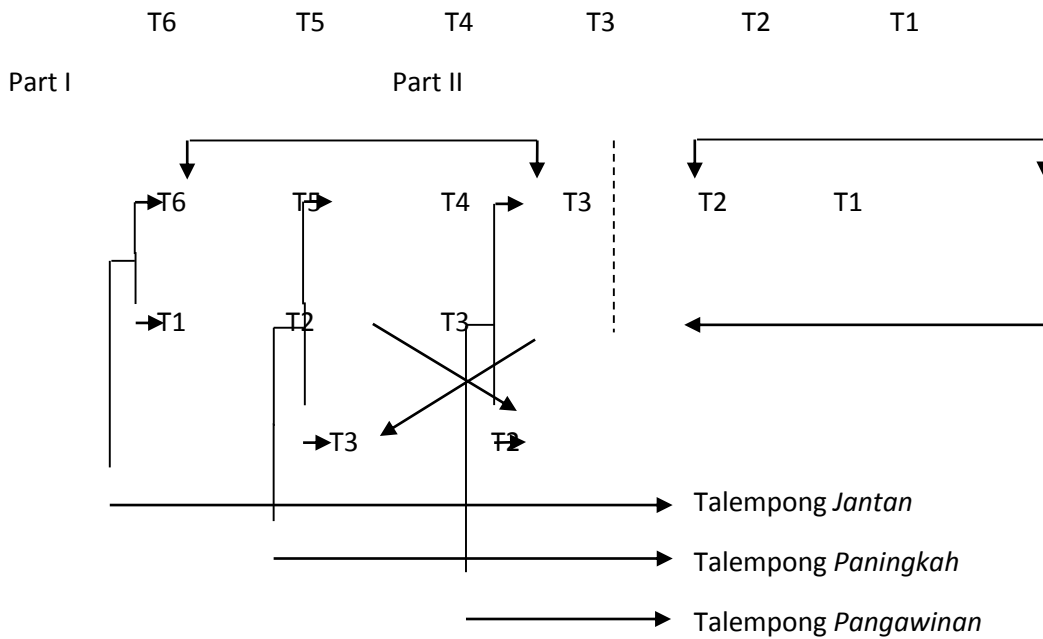


Diagram 2. Method *Lipek Duo* and *Dipatukakan* Model 2

The two models of talempong pairs shown above are both used by talempong elders in Luhak Nan Tigo Minangkabau to create a variety of *guguah* talempong. The formation of talempong pairs as shown in the diagrams above has become a reference for talempong artists all over Luhak Nan Tigo Minangkabau to identify the talempong pairing which is suitable and matches their own musical taste. A visual example of the performance of talempong *renjeang anam salabuhan* can be seen in the Picture 1.



(Source: Sastra, 2015a)

Picture 1. Performance of talempong *renjeang anam salabuhan*

Talempong as a musical system is part of the construction of the musical structure in the performance of talempong *renjeang anam salabuhan*. The construction of this musical structure is made up of talempong *Jantan* – T6 and T1, talempong *Paningkah* – T5 and T3, and talempong *Pangawinan* – T4 and T2. The musical structure is concerned with who performs what function, how the music starts, and when the talempong *Paningkah* and talempong *Pangawinan* begin playing. The talempong *Paningkah*, with its different motifs, responds to the talempong *Jantan* to enhance the beauty of the rhythmic patterns of the talempong *Jantan*. The talempong *Jantan* always starts the performance and acts as the leader throughout.

As the leader, the talempong *Jantan* plays the opening melody and guides the imagination of the other players who are playing the talempong *Paningkah* and the talempong *Pangawinan* so that they can identify the type of *guguah* that will be performed. Hajizar states that as the leader, the talempong pair T6 and T1 is not only responsible for determining the type of *guguah* to be played but also for controlling the tempo (*danyuik*) of the music, although the dynamics, or *kareh-lunak*, are controlled by the talempong *Pangawinan* (Hajizar, personal communication, 2015). The talempong *Pangawinan* use different motifs to provide assurance or reinforce the formation of a melody. In addition, the talempong *Pangawinan* player must have a good command of the improvisational technique known as *galuik* (grapple, wrestle), in order to achieve an aesthetical quality that is referred to as *raso batalun*. This means each talempong pair has its own main role, function, and responsibility – existing within three conceptions.

Aesthetically, *Pangawinan* holds an important position in creating the aesthetics of a three-way pattern. The aesthetics of this three-way pattern creates a balance and musical dialogue between the rhythmic motifs of the talempong *Jantan* and the talempong *Paningkah*. Ultimately, balance creates harmony, and in the performance of talempong *renjeang*, this is necessary in order to achieve the quality or standard of *raso batalun*. *Raso batalun* is a musical quality that is achieved in the performance of talempong and is formed through the rhythmic motifs of the talempong *Pangawinan*. Below is an explanation of a performance of talempong *renjeang* which achieves the quality of *raso batalun*, as seen in the piece *guguah Malin Kailia*.

A Malin is a person who holds a religious title in the community; *kailia* means downstream and refers to the direction in which the water from the Batang Sinamar River flows, towards the east in the district of 50 Koto (Luhak 50 Koto). Tayali explains that the story of Malin Kailia originated when the figure of a Malin was seen walking in a hurry in the direction downstream from the river. The hurried manner in which he was walking has become a term of reference or a catchword which embodies other people who are walking in a hurry, describing them as walking like Malin Kailia (Tayali, personal communication, 2014). As an object, Malin Kailia does not radiate any charm or beauty in his behaviour. He is prone to social criticism due to the unusual habit of a person of his religious status walking in such a hurried manner. Malin Kailia is not only a catchword used among the community. In addition, it stimulated the imagination of talempong elders to reinterpret this character in the creation of a *guguah* talempong.

Guguah Malin Kailia originates from the cultural region of Nagari Lubuak Batingkok Luhak 50 Koto, and it presents a theme of hurrying which is performed in a moderate tempo or *danyuik*. The performance of *guguah* Malin Kailia by experienced talempong musicians is described as achieving *batalun*; this particular performance was given by the Bungo Satangkai group – Syahril, Tayali, and Nasrul – and recorded on 22-08-2014 in Nagari Lubuak Batingkok Kabupaten 50 Koto – West Sumatera. In the performance, the sound of each talempong can be heard perfectly, both in terms of its timbre (*rono*), its resonance (*sipongang*), and the duration for which the sound of each note resonates. The talempong *Jantan* presents the theme distinctly through the consistent playing of its motif. The talempong *Paningkah* responds obediently to the invitation of the talempong *Jantan* and plays under the supervision of the talempong *Jantan*. Then, the talempong *Pangawinan* joins in to play its role of creating the *guguah* talempong.

The *guguah* talempong is formed based on the relationships of the musical interaction of the three talempong motifs which appear first and those that join in later. These relationships can be differentiated into three different feelings, namely the motif which begins the *guguah* talempong, performed by the talempong *Jantan*, the motif which forms the melodic framework – the first response – performed by the talempong *Paningkah*, and the motif which completes the *guguah*, performed by the talempong *Pangawinan* – or the second response. The three talempong pairs play proportionally and in harmony so as to create a musical atmosphere which is described by Minang people as *bagaluik*. The impression of *bagaluik* with a deep level of intensity can create a sense of *raso batalun*. The visualization of *batalun* in the form and structure of *guguah* Malin Kailia can be explained through the notation below.

(1) (2) (3) (4) (5)

TJ : $\overline{0\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \parallel$

TP : $\mid 0 \quad \overline{0\ 3} \mid \overline{3\ 3} \quad \overline{3\ 3} \mid \overline{3\ 3} \quad \overline{3\ 3} \mid \overline{3\ 3} \quad \overline{3\ 3} \parallel$

TPn : $\mid 0 \quad 0 \quad \mid 0 \quad 0 \quad \mid \overline{4\ 4} \quad \overline{4\ 4} \mid \overline{4\ 4} \quad \overline{4\ 0} \parallel$

(6) (7) (8) (9)

TJ : $\overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid$

TP : $\overline{3\ 3\ 5\ 5\ 5\ 5} \mid \overline{3\ .\ 5} \quad \overline{5\ .\ 5} \mid \overline{3\ .\ 5\ 5\ .\ 5} \mid \overline{3\ 3\ 5\ 5\ 5\ 5} \mid$

TPn : $\overline{4\ 4\ 4\ 4\ .\ 4} \mid \overline{4\ 4\ 4\ 4\ .\ 4} \mid \overline{4\ 4\ 2\ 2\ .\ 2} \mid \overline{4\ 4\ 2\ 2\ .\ 2} \mid$

Galuk I

(10) (11) (12)

TJ : $\overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \mid \overline{6\ 6\ 1\ 6\ 1} \parallel$

TP : $\overline{3\ .\ 5\ 5\ .\ 5} \mid \overline{3\ 3\ 5\ 5\ 5\ 5} \mid \overline{3\ .\ 5\ 3\ .\ 5} \mid \overline{3\ 3\ 3\ 3\ .\ 5} \parallel$

TPn : $\overline{2\ 2\ 2\ 4\ .\ 2} \mid \overline{4\ 2\ 2\ 2\ .\ 2} \mid \overline{0\ 2\ 2\ 2\ 4} \mid \overline{4\ 2\ 2\ 2\ .\ 2} \parallel$

Galuk II

1
K
L

Notation of *Guguh Malin Kailia*
(Source: Sastra, 2015b)

Below is the explanation of the notation shown above.


The notation system used above is known as the Cheve system – a method of numbered notation used in Western music. Kodijah (1986, p. 12) states that,

Cheve is a method or system for writing music which uses the numbers 1 to 7 and the names follow the solmization system. The pitch of each note is relative and the range of pitches only covers three octaves. Here, however, only the counting system is used, while the pitches are not do-re-mi-fa-sol-la-si but instead are adapted to the pitches of the talempong, as explained above.

- Arabic number 1 indicates the pitch of the first talempong
- Arabic number 2 indicates the pitch of the second talempong
- Arabic number 3 indicates the pitch of the third talempong
- Arabic number 4 indicates the pitch of the fourth talempong
- Arabic number 5 indicates the pitch of the fifth talempong
- Arabic number 6 indicates the pitch of the sixth talempong

$_ : _ :$: a repeat sign indicates a single cycle (*saputaran*) of the melody.

$_ _ _$: a bracket with the word *galuk* below indicates a variation.

 : a bracket with an arrow in the middle indicates a *kalimat lagu*, or longer melodic phrase, abbreviated with the letters KL.

| : a bar line (*biteh*) which is used as a guideline for beginning to write the notation in accordance with the talempong motifs. The distance or space between two bar lines – | ... | – which are used as a division to distinguish between one motif and the next is also referred to as a bar. The number of beats which fall on strong accents within two bar lines shows the kind of time signature used in a particular *guguh* talempong – 4/4 or 2/4.

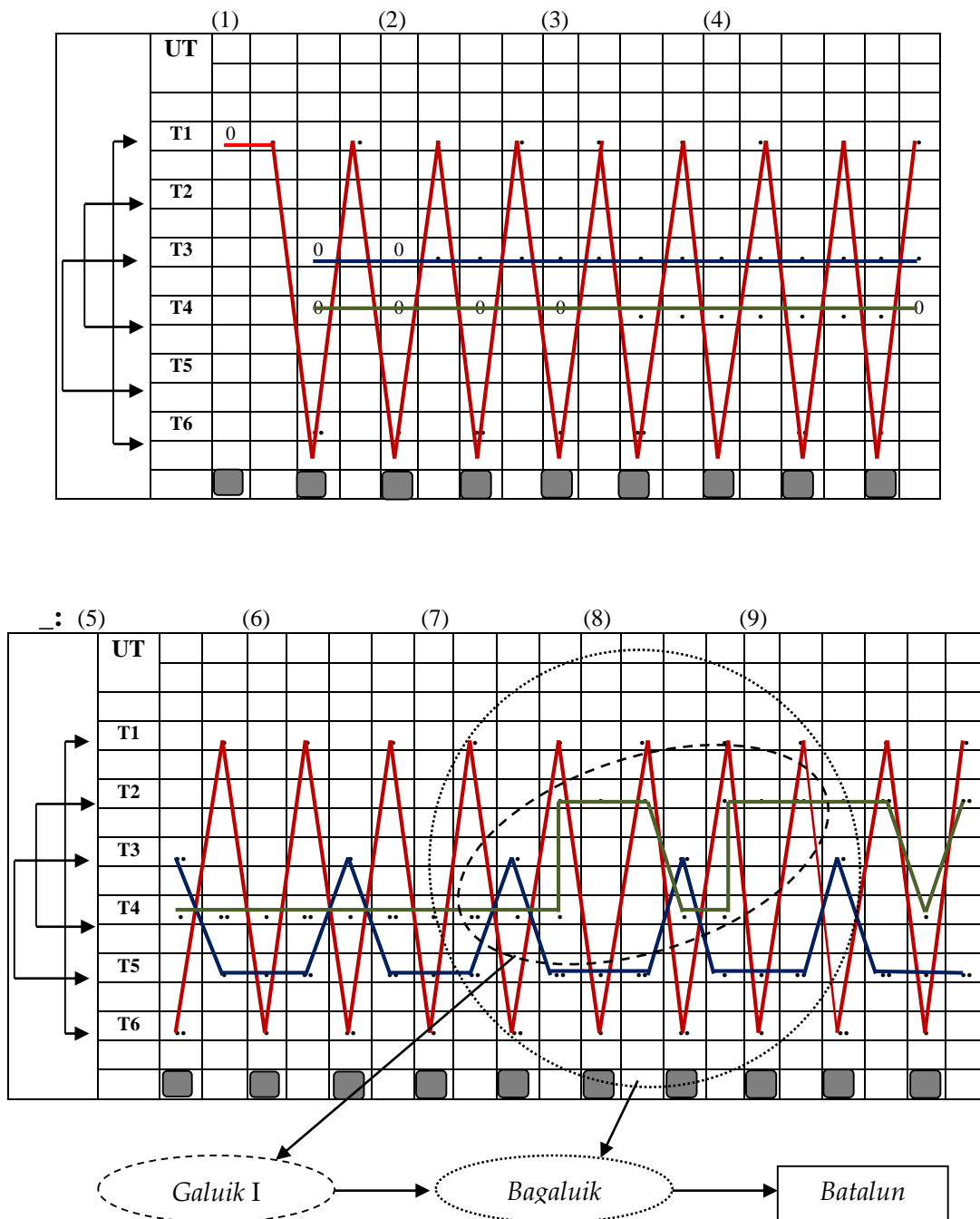
(1), (2), (3) etc. : the bar number
 TJ : Talempong *Jantan*.
 TP : Talempong *Paningskah*.
 TP_n : Talempong *Pangawinan*.

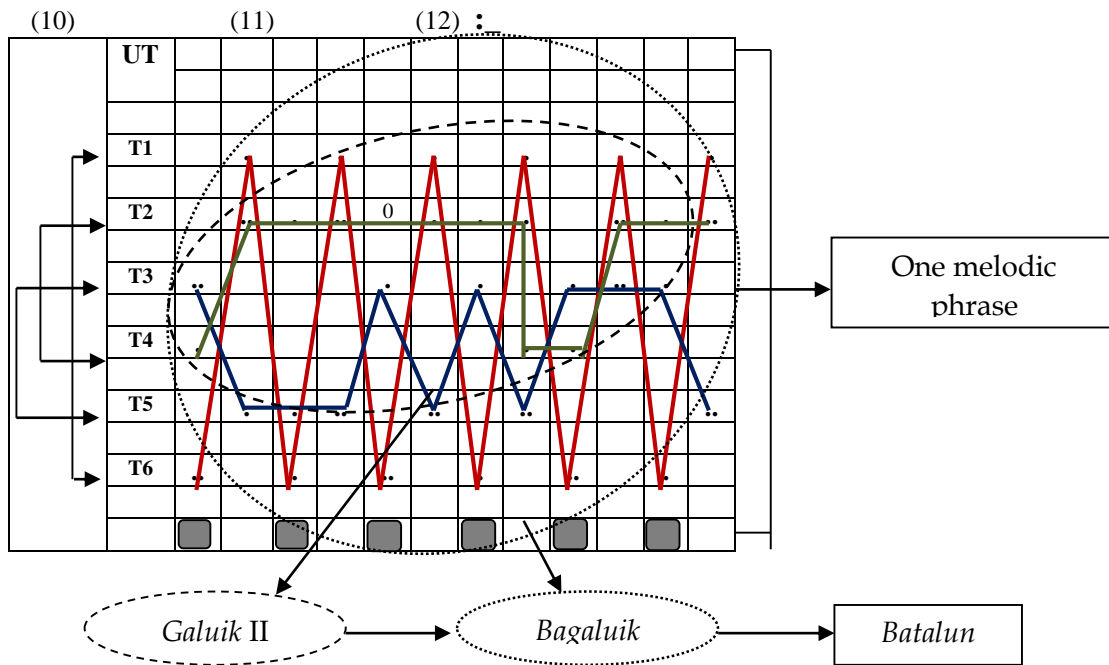
In the notation above, the time signature of *guguh* Malin Kailia is 2/4; this means there are two beats between every two bar lines or *biteh*. In the first four *biteh*, the talempong *Jantan* motif begins by presenting the feeling of the theme which it continues to play consistently with a stable tempo or *danyuik*. For the first three *biteh*, the talempong *Paningskah* motif follows the theme played by the talempong *Jantan*. A single cycle (*saputaran*) of the talempong *Paningskah* motif lasts for eight *biteh*. During this time, the role of the talempong *Paningskah* is to help support or emphasize the formation of a melodic phrase – though this is not to say it is in the position of forming the melodic phrase. For the first two *biteh*, the talempong *Pangawinan* motif also senses the melodic framework from the musical interaction that is formed by the motifs of the talempong *Jantan* and talempong *Paningskah*. The musical interaction of the three talempong motifs begins to take place in the *biteh* 5, and the subsequent journey of the melody ends in *biteh* 12. The melodic cycle (*saputaran*) to create a single melodic phrase continues for eight *biteh*. Within the space of eight *biteh*, there is already a feeling of *batalun*, when the improvisational technique *galuik* appears from *biteh* 7 to 9 and again from *biteh* 10 to 12.

Nasrul (personal communication, 2013) states that there are three things that a talempong *renjeang* player should know in order to achieve *batalun*, namely: a good knowledge of his talempong partners or talempong pairing; a good knowledge of a wide range of *guguh* talempong; and a good command of the role he plays. Talempong playing can be compared to the saying *basilang kayu dalam tungku di sinan api mangkonyo iduik* (the criss-cross pile of wood in the fire place means the fire is alive). The meaning of the word *basilang* is a form of recognition of difference. This difference can be seen musically in the three rhythmic patterns played by the talempong pairs. The final result that is formed as a consequence of the criss-cross or interlocking patterns of the talempong motifs brings the music to life and creates a feeling of *batalun*. Musically, the meaning of the crossing over (difference) describes a process in which the *guguh* talempong is created.

This musical expression, accompanied by a depth of intensity and feeling, creates a climax of satisfaction which is said to be *dirasakan batalun* - or in other words, it fulfils an aesthetical need. Dadijono (2008) states that a work of art will be successful if it gives an impression, a message, and a sense of satisfaction to the audience, both in a physical and spiritual sense. *Raso batalun* in a performance of talempong *renjeang anam salabuhan* may be said to be an indication of a successful performance, according to Darmawan's understanding. This success cannot be separated from the basic characteristics of the performance, formed by the pairs of talempong as aesthetical objects. Beardsley (1979) states that there are three characteristics

which are able to create beauty out of aesthetical objects in general. These three characteristics are: unity, which means that the aesthetical object is well designed or perfectly formed; complexity, which means that the object or work of art is not too simple but has richness both in its content and in the elements that contradict one another or contain slight differences; and intensity, which means that a good aesthetical object or work of art must have a certain outstanding quality. It does not matter what kind of quality it contains, whether it is dreary or happy, soft or rough, as long as it is something that is intense and real. A visualization of the melodic contour of *guguh* Malin Kailia can be seen in the graph notation below:





Graph Notation of Guguah Malin Kailia
(Source: Sastra, 2015b)

The graph notation above clearly shows the melodic contour of *guguah* Malin Kailia in the version by Bungo Satangkai. *Rasobatalun* can be seen when the *galuk* appears in *biteh* 7 and continues to *biteh* 9 and again from *biteh* 10 to 12.

The two forms of notation above help to explain that musically, the unique melody of talempong *renjeang anam salabuhan* is formed by the interlocking rhythmic patterns of the three pairs of talempong – the talempong *Jantan*, *Paningskah*, and *Pangawinan* – creating a three-way aesthetical pattern. In the cultural system of Minangkabau, this three-way pattern is reflected in the traditional philosophy *tali tigo sapilin*, *tungkunan tigo sajarangan* (a rope made of three strands, a stove supported by three stones). The essence of this traditional philosophy is to create harmony among three institutions as a result of the dialogical dialectic of the two-way pattern (bipolarity). The two-way pattern begins with the concept of *jantan* (male) and *batino* (female), and from this pattern, talempong is created as a music system consisting of six different pitch levels. As a music system, the talempong is used as the basis for the creation of the three talempong pairs known as talempong *Jantan*, talempong *Paningskah*, and talempong *Pangawinan* – forming a three-way pattern. The presence of the talempong *Pangawinan* is to create balance, and ultimately to create a three-way pattern as the manifestation of this balance. Balance leads to harmony, which in the performance of talempong *renjeang anam salabuhan* accumulates in *raso batalun*. The manifestation of the aesthetics of the three-way pattern can be seen in the diagram below.

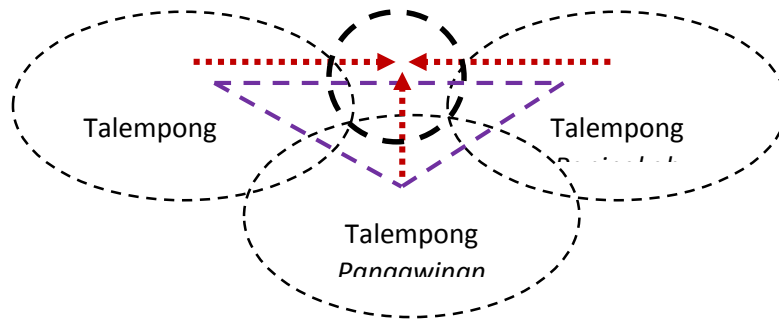





Diagram 3. Aesthetics of the Three-Way Pattern

Note:

-  = Two-way pattern
 = Three-way pattern
 = Unique talempong *renjeang* melody

4.0 CONCLUSION

The formation of the six talempong instruments as a music system is based on the concept of *jantan-batino* – bipolarity; the *jantan* is symbolized by the highest pitch – T6 – and the *batino* is symbolized by the lowest pitch – T1. The space that is created between T6 and T1 becomes the basis for the formation of the talempong music system which consists of six different sounds or pitches. The six pitch levels were created from the logical thinking and musical awareness of talempong elders through the concept of floating (*melayang*). The implementation of the manifestation of the concept of floating is created by two pitch levels of the talempong *jantan* and two pitch levels of the talempong *batino* – referred to as *batingkek janjang duo dari bawah sarato batapiak tanggo duo dari ateh* (going up two levels from the bottom and going down two steps from the top).

As a musical system, the talempong consists of three pairs of talempong, the talempong *Jantan*, talempong *Paningkah*, and talempong *Pangawinan*. Musically, the talempong *Pangawinan* is part of the structural construction of the music in the performance of talempong *renjeang anam salabuhan*. The musical structure is concerned with who performs what function, how the music starts, the role of the talempong *Paningkah* and the function of the talempong *Pangawinan* in ‘justifying’ the melody to make it perfect and achieve a state of *raso batalun*. *Raso batalun* is a musical quality that is achieved in the performance of talempong *renjeang anam salabuhan* in Luhak Nan Tigo Minangkabau. This musical standard in the performance of talempong *renjeang* is achieved by the musical implementation of the differences that are formed by the relationships between the three pairs – the aesthetics of the three-way pattern – to create balance and harmony; harmony is a paradox in peace. The three pairs are equal but also different in their unity to achieve *raso batalun*.

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