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***Lareh Koto Piliang:*  
Systems of Governmental Power and Bronze Music  
in the Study of the Concept of Musical Aesthetics  
in Luhak Nan Tigo Minangkabau**

This article aims to reveal the concept of *Lareh Koto Piliang*: Power Systems and Bronze Music in a Study of the Concept of Musical Aesthetics in Luhak Nan Tigo Minangkabau. *Lareh Koto Piliang* is oriented towards a monarchy system. It has a main character who has the title Dt. Katumangguangan. As a legendary figure, Dt. Katumangguangan is believed by the community to be a figure who puts an autocratic (monarchic) pattern of power and leadership. The bronze music in this study is *talempong bararak* (procession) which is played as a musical parade in the presentation of a title for a local leader, and musically consists of three pairs of *talempong* – *talempong jantan*, *talempong paningkah*, and *talempong pangawinan*. Each of the *talempong* pairs plays different rhythmic patterns and the combination of the three patterns forms the unique melody of *talempong bararak*. The issues discussed in this article are : first, the traditional historiography of *Lareh Koto Piliang* as part of the trilogy of power in Luhak Nan Tigo Minangkabau; second, *Lareh Koto Piliang* and the concept of bronze music; and third, the musical concept of *talempong bararak*. A qualitative method involving a close observation of a *talempong* performance acted as a gateway to in-depth interviews. An interpretative analysis was used to reveal the connection between power and bronze music. The results of the study show a synchronization between power systems and bronze music, represented through the *talempong bararak* ensemble.

**Keywords:** *Lareh Koto Piliang*, Bronze Music, Luhak Nan Tigo, Minangkabau, Indonesian Music.

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**АНДАР ИНДРА ШАСТРА, ВИЛМА ШРИВУЛАН, ЭДИВАР КАНИАГО,  
АСРИЛ МУХТАР, АСЕП САПУЛ ХАРИС**

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***Ларе Кото Пилианг:***

**системы государственной власти и бронзовая музыка  
в эстетике народности минангкабау региона Лухак Нан Тиго**

В статье представлено понятие *Ларе Кото Пилианг*: соотношения системы государственной власти и бронзовой музыки в рамках исследования музыкальной эстетики региона Лухак Нан Тиго народности минангкабау (Западная Суматра). *Ларе Кото Пилианг* ориентирован на монархический строй. Здесь есть главный герой, которого зовут Катумангтуанган. Считается, что будучи легендарным героем, Катумангтуанган является фигурой, представляющей самодержавный (монархический) общественный строй. Бронзовая музыка в этом исследовании демонстрирует *талемпонг барарак* (процессию), своего рода музыкальный парад, чествующий представителя местной власти, и в музыкальном плане состоит из трёх пар талемпонгов – *талемпонг джантан*, *талемпонг панинга* и *талемпонг пангавинан*. Каждая из пар талемпонгов исполняет разные ритмические рисунки, и сочетание этих трёх рисунков формирует уникальную мелодию, которая называется талемпонг барарак. В статье изучаются следующие проблемы: традиционная историография *Ларе Кото Пилианг* в рамках трилогии власти в регионе Лухак Нан Тиго народа минангкабау; *Ларе Кото Пилианг* и понятие бронзовой музыки; музыкальное понятие *талемпонг барарак*. В подробных интервью был применён качественный метод, включающий тщательное наблюдение исполнения в манере талемпонг. Анализ интерпретации использовался в целях выявления связи между действующей властью и бронзовой музыкой. Результаты исследования демонстрируют синхронизацию между структурами власти и бронзовой музыкой, представленную ансамблем *талемпонг барарак*.

**Ключевые слова:** Ларе Кото Пилианг, бронзовая музыка, Лухак Нан Тиго, минангкабау, индонезийская музыка.

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## INTRODUCTION

*Lareh Koto Piliang* is part of the governmental power or leadership system in *Luhak nan tigo* Minangkabau which

corresponds with the culture of bronze music (the gong) and the musical system of *talempung renjeang* (the gong is played by a mallet carried by a hand) used in various forms of traditional ceremonies in

*Luhak nan tigo* Minangkabau. The people of Minangkabau regard *Luhak nan tigo* as a cultural center or a place which gives rise to the system of governmental power – a trilogy of leaders – better known as *kalarasan* (the customary government system). One of the *kalarasan* which has exerted a powerful influence on the social system of Minangkabau is known as *Lareh Koto Piliang*.

*Lareh Koto Piliang*, led by the legendary a figure of Dt. Katumangguangan, was government or power system with an underpinning autocratic design built within the context of the Minangkabau culture. The system is based on commands issued from above and is described by the symbolic phrase *manitiak dari ateh* (dripping down from above). A system in which commands are issued from above is a form of democracy formulated by and for the top leaders who give instructions for implementing the decisions they make.

The autocratic system that was developed in the *Koto Piliang* tradition correlates with bronze music as a form of legitimizing power. The type of bronze music which correlates with the system of governmental power emerged in the form of *aguang* (gong) and *talempong* (the shape like gong with small size). The distinction should be made between *Aguang* with a capital letter, which refers to a musical instrument, and *aguang* with a small letter, which refers to a musical ensemble. The musical instrument called the *Aguang* is used in the genres of bronze rhythmic percussion and melodic music. As a musical ensemble, the *aguang* consists of two *Aguangs* – the *jantan* and the *batino* (male and female) and the *salabuhan* (set of) *talempong*. The *salabuhan talempong* is comprised of six *talempong* – these are described either as *talempong duduak* (played while sitting down) or *talempong bararak* (played by processing).

Unlike the *aguang* (*Gong*), the *talempong bararak* (the *talempong* of the procession) is played during a procession (*malewakan*) during the socialization of the local head official on the level road and for a busy market (*mangarak penghulu ka labuah nan golong, kapasa nan rami*). The purpose of this is to let all the people in the village (*nagari*) know that there has been a change of the ruler, and the new ruler has been appointed from a particular group.

After this ceremony has taken place, the relatives of the ruler and other people in the community are no longer allowed to call him by his own name, but instead must refer to him with a particular title (*pusako: heritage tittle to a new head ensemble*) used for those holding the position of local ruler – namely, the *angku* (*uncle*).

## REVIEW OF LITERATURE

The literature studies in this research are divided into 3 sections: the first is the literature associated with the social system, or system of governmental power in Minangkabau from a historical perspective; the second is the literature of anthropological and sociological nature; and the third is the literature about aesthetics. The literature which discusses the social or governmental power system includes a work by Dobbin [8] who writes about the conflict, i.e., the fighting between two legendary figures after the end of Adityawarman's reign in 1375, namely Dt. Parpatiah Nan Sabatang and Dt. Katumangguangan. These two leaders were involved in the political and legal conflict related to the establishment of the government system in Minangkabau. Each leader imposes a different legal tradition, namely the *Kalarasan Bodicianiago* system, which is applied in Limo Kaum as a central point, while the *Lareh Koto Piliang* system is applied in the Sungai Tarab as the central

point of the rivaling tradition, both of which are found in Luhak Tanah Datar [Ibid.].

Naim [14] in his article titled “*Minangkabau dalam Dialektika Kebudayaan Nusantara*” elaborates primarily on the concept of the social and cultural system of Minangkabau, which is dialectic, dichotomous, and bipolar. From another perspective, Mochtar [Ibid.] also discusses the ‘conflict’ between the two different ideologies of these legendary figures – the ideologies which originated from the two centers of power, or the two great kingdoms in the Nusantara. The Buddhist Sriwijaya kingdom symbolized the power of the *bodicaniago* culture, while the Hindu Majapahit kingdom symbolized the supremacy of the *Koto Piliang* culture. The dialectic, dichotomous, and bipolar social and cultural system is represented by the culture of bronze *talempong* music. Bronze music represents the dialectics in Minangkabau, because it is perceived as an intrinsic element for achieving balance in the community [1]. It displays the dichotomy of dualism and social bipolarity of the conflict of the two different ideologies, and this has led to the emergence of a third figure [14]. Raja Babandieng took the initiative to integrate the two conflicting systems. Navis [15] writes about the emergence of a third *lareh* (power) known as *Lareh Nan Panjang*, which provided a balance between *Lareh Koto Piliang* and *Lareh Bodicaniago*. Most importantly, according to Abdullah, the conflict in Minangkabau interplays with integration [1].

Ahimsa-Putra [3], in his book entitled *Strukturalisme Levi-Strauss Mitos dan Karya Sastra*, discusses the concept of binary opposition, while Capra [5], writes about polar and bipolar concepts. The latter writer discusses these relations of bipolarity, explaining that they form a unit and a bipolarity which strengthen each other.

Reid [16] writes in great detail about the dissemination of bronze music in Southeast Asia. This reference provides researchers with a direction in analyzing the relationship between one of the legal traditions prevailing in Minangkabau, *Lareh Koto Piliang* and the history of the development of bronze music in *Luhak Nan Tigo*.

From the perspective of anthropology of music, it presents two main ideas about the musical culture of a community, which can be described as “Music in Culture” and “Music as a Culture” [13]. Music in culture focuses itself on history and ethnography, while music as a culture attempts to understand how music represents – or reflects – a cultural system. From a sociological perspective, Fabio Dasilva and Jazuli [12] writes that the presence of a musical existence in a particular community indicates the social and cultural phenomena or conditions of that community. Meanwhile, Irawati [11] and Blacking [4] focus on the subject of music in terms of how any particular type of behavior is related to the culture from which it was born.

The literature on the subject of aesthetics includes a work by Sumardjo [20], which dwells upon the form of aesthetics as a representation of the intrinsic factor of the particular types of art which are shaped by its medium or materials. According to Elderfield, the concept of aesthetics is also related to the notion of “psychological material” and deals with such issues as content, the arranged ingredients, and the form in which they are arranged. Furthermore, Horn [10] underlines the concept of aesthetics in its musical manifestation, with three leading criteria: tonality, musical form, and aesthetic value. In contrast to this, Rohidi [17] refers to this intrinsic factor as an intra-aesthetical trait which is constructed by a systematic structure. From these literature studies a



number of concepts have been formulated about the theoretical ideas which have the ability of strengthening this argumentation by providing explanations of results of data analysis about governmental power in the *Lareh Koto Piliang* system, its relationship with bronze music, and the analysis of the principles of aesthetics of bronze music (with a focus on performance of the *agung* and *talempong bararak*). Performance of bronze music (*talempong* and *agung*) in the context of the customary processions presents a form of performativity on the part of the *talempong* and *agung* which is shown in real terms.

Furthermore, Scruton [19] identified profoundly that the aesthetics of music consists from elements that are inherently contained in music, such as: sound, tune, metaphor, representation, expression, language, language, tonality, form, content, value, performance and culture. In the context of performance, the concept of aesthetic it is not only understands as the value of music itself. But, in performance it is as aesthetic practices, because in the context of social they held the music performance to enforce the social system such as power relation or reinforce the social relationships and contain the meaning of social values [7].

## METHOD

The hypothesis in this article reveals the inherent synchronization between the arts and society in Minangkabau. Hence, this synchronization is also shown in music as a representation of social values. The relation between music and the patterns of governmental power in Minangkabau culture shows a mutual influence between them, demonstrating how music is capable of representing the political power in the relevant social systems. In *kelarasan Koto Piliang* music is endowed with control

and an important role for symbolizing political power. Moreover, the hypothesis could be presented that every form of art in Minangkabau culture which cannot synchronize with the appropriate social system has the potential of vanishing. For this particular reason this research focuses on the relation between music and various political systems, most notably in the *kelarasan Koto Piliang*.

The qualitative method was considered to be the most suitable and relevant for the focus of the study. The primary data from this research was conducted from the *talempong bararak* (performance) in *Luhak nan tigo* Minangkabau. The collection of primary data was carried out by participant observation and interviews, all of which have formed the basis for analysis [6].

## Observation

The participant observation involved attending a number of live performances of *talempong bararak* in several different venues in *Luhak Nan Tigo* Minangkabau. Articles and other literature related to the performances provided supplementary information, which was then used to create guidelines for interviewing the participants.

## Interviews

Anumberofinterviewswiththemusicians were conducted after the performances where various experimental means of communicating with the interviewees were applied. In addition to the interviews, audio-visual media was used to provide evidence that these events had taken place in full accordance with the context described. An important consideration in choosing the type of documentation required was that it enabled the writer to recreate a *talempong bararak* performance in accordance with its initial design, which was a requirement of the analysis. The data analysis was carried

out inductively in order to suit the nature of the qualitative research. The researcher constructed an emic way of thinking in order to provide explanations. The latter were reinforced with the concept of a theoretical-ethical idea for the sake of enhancing the academic level of the discussed issue. The participants who were interviewed consisted of the leader (*penghulu*), the cultural expert, the performer on the instrument, and various other people from the local society. To obtain the relevant data, we resorted to structured interviews to delve into the topic of research. At the same time, the unstructured interviews provided the chance for the interviewed people to talk about their experience, about the norms and the value of society and music.

The data obtained from the interviews was categorized into two groups; (1), the concept of *Lareh Koto Piliang* in the social system of the communities in a number of places in *Luhak Nan Tigo Minangkabau* and, (2), the elements related to the performance of the *talempong bararak*.

### Analysis

The analysis of the data made use of the phenomenological approach, which included three steps. First, every data is identified on the basis of its topic, such as music, the social sciences, philosophy, history, video, and photography. Then the data becomes subdivided in substrata. For example, in music, it would be such topics as the instruments, ensembles, and the repertoire. In the social sciences it would be the various political systems and inheritance of power. Then, the researchers started to interpret the data, while avoiding expressing personal opinions. Every assumption and personal opinion had to be placed in brackets to obtain a sense of objectivity in the study of the phenomena. The final steps involved organizing and arranging the data.

## THE RESULTS AND DISCUSSIONS

### *A. Lareh Koto Piliang and Systems of Governmental Power*

The *Lareh Koto Piliang* is a concept which reflects an image of governmental power oriented towards the monarchic system in Minangkabau. The kingdom referred to here was a successor of the Malay kingdom which was established in Minangkabau at a time period when the government of the Malay kingdom, the Dharmasraya, moved to the center of the Minangkabau region in Pagaruyuang, when Adityawarman was the king of the Pagaruyuang kingdom, having reigned during the years 1347–1375.

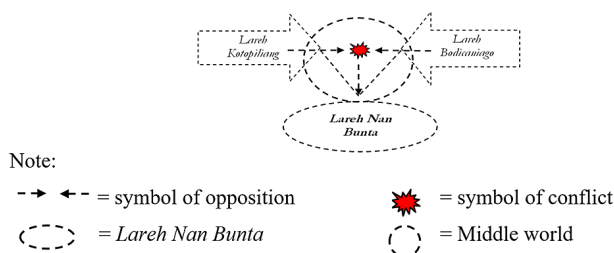
After the end of Adityawarman's reign in 1375, the history of Minangkabau entered into an oral tradition or an age of traditional historiography, referred to by the local community as *tambo*. This tradition consistently mentions two officers of the law, Dt. Parpatiah Nan Sabatang and Dt. Katumangguangan, who, according to legend, fought over the right to establish a new governmental system after the death of Adityawarman. This conflict gave rise to two political and legal systems: *Kalarasan Koto Piliang*, with Dt. Katumangguangan as its leading figure and *Kalarasan Bodicaniago*, with Dt. Parpatiah [1]. The conflict between these two figures ultimately led to the establishment of two systems in each of the nagari in Minangkabau. Dobbin [8] explains that each of the systems implemented its own legal tradition, known as *laras*. Nagari Limo Kaum was the center of all the *nagari* which followed the system of *Kalarasan Bodicaniago*. At the same time, Nagari Sungai Tarab was the center of the opposing tradition, *Lareh Koto Piliang* [8], both *nagari* being located in Luhak Tanah Datar. Naim [14] states that the conflict between these two figures led to a kind of

phratrial dualism which up to the present day has continued to affect all the areas of life and culture in Minangkabau [and is also reflected in its musical culture]. Outwardly, the Minangkabau community is considered to be united, but inwardly, it has formed a social and cultural and government system that is dialectic, dichotomous, and bipolar.

The concepts of *Lareh Koto Piliang* and *Lareh Bodicaniago* can be included in the category of binary opposition that is by no means exclusive, but rather dialectic in their differences. For Capra these differences can be viewed as forms, or opposite poles of the same reality of the extreme parts of a single whole – polar and bipolar [5]. Notwithstanding the seemingly apparent disharmony and conflict between the two poles, they are both always at the same distance from one central point. They both form a unit and demonstrate a bipolarity which strengthens each other. The bipolarity of *Lareh Koto Piliang* and *Lareh Bodicaniago* has led to the creation of *Lareh Nan Bunta* by Rajo Babandiag, who held the title Dt. Nan Sakelap Dunia – and ultimately brought to the establishment of a three-way pattern or trilogy.

This three-way pattern is strongly rooted in the dialectical and dichotomous Minangkabau culture, and philosophically appears in the expressions *tali tigo sapilin* and *tungku nan tigo sajarangan* (literally: “a rope made of three strands, a stove supported by three stones”) (see Figure 1). The three systems form a unit and are a vehicle that has created harmony in the life of the Minangkabau community. Jacob Sumardjo writes that the pattern of three focuses on the formation of symbols of a paradox in the form of a “middle world” which harmonizes all the things that are by themselves dualistic and antagonistic [20]. The three-way pattern is inclined to be horizontal, with equality in all of its differences (see figure 1).

Figure 1: Concept of the Three-Way Pattern: *Talitigo sapilin dan tungku nan tigo sajarangan*



The formation of the three-way pattern is symbolically referred to with the concepts of *tali tigo sapilin* and *tungku nan tigo sajarangan* (a rope made of three strands, a stove supported by three stones), and it gave rise to a new and different musical concept, or reality. Dt. Katumanguangan with his *Lareh Koto Piliang* was prominent in the bronze culture, while Dt. Parpatiah Nan Sabatang with his *Lareh Bodicaniago* was oriented towards the people, the concept of the musical culture being centered on vocal music (*dendang*), known in performance as *bagurau* (joking). The *Lareh Nan Bunta* tends to accommodate both approaches, albeit, in a different musical concept. In general, the Minangkabau community remains a faithful supporter of the bronze culture. The latter, specifically, bronze music, is part of the system of governmental power where this type of music is used in the legitimization of the power of the local rulers – or kings – in Minangkabau.

### B. Bronze Music and Power

Introduced by the Austronesian people, the bronze culture, which includes gong music and similar phenomena, spread to all the corners of the Nusantara from its center of origin in Dong Son, Vietnam. This culture did not originate from the Majapahit era. Adityawarman was responsible for bringing bronze music to Minangkabau. This statement may be referred to as a

“historical accident”, though it is true that Adityawarman was indeed recognized as an important figure in the Pagaruyuang kingdom of Minangkabau.

Gongs are percussion instruments that are very well known throughout East and Southeast Asia. They are made from a smelted metal alloy consisting of tin and copper, with a rounded surface (either with or without a central knob). Reid [16] indicates that gongs, or bronze idiophones, have played a key role in both status and ceremony. Dong Son bronze gongs have found a market in the entire region of Southeast Asia for four centuries prior to the birth of Christ [Ibid.]. As noted by Alcina in [Ibid.], only ‘wealthy people’ were able to afford to own these bronze musical instruments, therefore, it is not surprising that they are associated with status. When a king or dignitary walked in a solemn procession, he would be accompanied by people playing a group of instruments classed as gongs [Ibid.]. This stipulates that bronze music, including gongs, had become an important part of the musical activities of the Malay kingdoms and the Malay ethnic group in Minangkabau, having been used in various forms of traditional ceremony.

Gongs can be hung from a frame, laid on top of a rack, or placed on another soft surface such as a woven mat. There also exist hand-held gongs that are played by the musicians while walking. These low sounding gongs are struck with wooden mallets the end of which may be covered in rubber, cotton, or twine. These hand-held gongs are called *talempong renjeang* (carried) in the Malay culture of Minangkabau. Boestanoel Arifin Adam states that the term *talempong* in Minangkabau refers to a type of instrument known as an idiophone, which can be found in various shapes and sizes, and made from different materials, and which is played by being struck. In its most common form, the

*talempong* [in other ethnic Malay areas also known as *kolintang*, *ceklempong*, etc.] is an instrument shaped like a small gong, made from a metal alloy – a type of bronze – which is struck to produce a sound [2]. One of the models of performance of *talempong renjeang* is that it is played while the musicians walk. Sastra describes the *talempong renjeang* as a genre of Minangkabau art performed by three musicians, each of whom plays two *talempong* which are either held or carried (*direnjeang*) in the left hand and struck (*diguguah*) by a special mallet (*pengguguah*) held in the right hand, creating a melody that is unique to the art of *talempong renjeang* Minangkabau [18]. This type of *talempong* performance, in which the instruments are played while walking, is used for processions as part of wedding ceremonies or for the appointment of a new rulers.

Based on historical facts related to the existence of the Malay ethnic group in Minangkabau, it can be seen that there exists a close connection between the Malay system of governmental power, i.e., the Malay kingdom (Malayapura), and the kingdom of Dharmasraya, which may be perceived as a successor of the Sriwijaya kingdom. Through the power of Adityawarman, this kingdom was dislocated to the west and subsequently became known as the Pagaruyuang kingdom. It was through these two kingdoms that several smaller kingdoms were established in other areas of Minangkabau, including the kingdoms of Sungai Pagu, Lunang Silauik, and Indopuro (Pesisir Selatan Regency), as well as numerous other *nagari* in Minangkabau which have a kinship relationship with the Pagaruyuang kingdom, such as Ampek Angkek (Agam Regency), Tigo Nagari Malampah District (Pasaman Regency), Nagari Air Bangis (Pasaman Regency), and several other *nigari*, which state their



identity as part of the Malay ethnic group with all its respective divisions (Taib, 2016). On the other hand, the ownership of bronze musical instruments – specifically the *talempong* and gongs – forms an inseparable part of the existence of the Malay people in Minangkabau [16]. The evidence that bronze music represents the system of governmental power can be seen in its prominent role in the inauguration of ‘royal officials’ and rulers in Minangkabau.

The Malay ethnic group (in Minangkabau) is one of the largest in Minangkabau. The Malays have long since been considered a part of the Minangkabau ethnic group itself. They have adhered to the matrilineal culture of the Minangkabau people, in which a person’s descent follows the line of the mother. In general, the Malay communities follow the tradition of *Lareh Koto Piliang*, although some combine the two cultural systems in Minangkabau, namely *Lareh Koto Piliang* and *Lareh Bodicaniago*, depending in which nagari they live. In addition to the two *lareh*, Navis [15] indicates that there is a third *lareh* or *laras* which has emerged with the named *Lareh Nan Panjang* under the leadership of Dt. Nan Sakelap Dunia, who established five other ethnic groups: Kutianyia, Patapang, Banuhampu, Salo, and Jambak. At the same time, the foreigners living in the country who were the subjects of King Pagaruyung established the Malay, Mandahiliang, Kampai, Singkuang, and Bendang ethnic groups.

In the Solok Selatan, *Yang Dipertuan Sultan Besar Raja Disembah* and Raja Alam pertains to the Malay ethnic group. Irfan states that three of the kings who inherited the system of the Dharmasraya kingdom in the Dharmasraya Regency, West Sumatera, were of Malay ethnicity. They were Rajo Pulau Punjuang, Rajo Siguntua, and Rajo Padang Laweh – Rajo Koto Baru belongs to the Caniago ethnic group (Irfan, 2016).

The Pagaruyung kingdom, which was the successor of the Dharmasraya kingdom, is also predominately Malay, including the ruler of the Puti Linduang Bulan house in Batusangka (Taib, 2016).

Returning to the description by Alcina in [16], that only “wealthy people” could afford to own bronze musical instruments, it is not surprising, therefore, if these instruments have been associated with status. If a king or dignitary walks in a solemn procession, he is accompanied by people playing a group of instruments classed as gongs [Ibid.]. This means that bronze music, including gongs – in the form of a musical ensemble – is an important part of the Malay kingdoms and Malay ethnic group in Minangkabau, and is used in various forms of traditional ceremony – for appointing local rulers.

Based on the description about bronze music consisting of *talempong* and gong, this research work can conclude that both of the two are related, and they both form a representation of the musical concept of *Lareh Koto Piliang* in Minangkabau. Musical sound, as described by Merriam [13], is a product of human behavior which is endowed with a specific structure and system that cannot be separated from the cultural concept of its community. Dasilva in [9] takes a sociological perspective that considers the presence of the musician in a community and indicates the social and cultural phenomena or conditions of the community. This perspective is reinforced by Irawati [11] in Resital, who suggests that in terms of its behavioral aspect, music is connected to the particular culture from which it was born. These perspectives strengthen the argumentation that any music culture must correlate with the concept of the culture from which it was generated – in this case the synchronization is takes the shape of bronze music.

### C. The Concept of Musical Aesthetics in *Aguang* and *Talempong Bararak*

The concept of musical aesthetics is related to the aesthetical principles that are created in the performance of *aguang* (a gong ensemble) and *talempong bararak* (processional music). The *Aguang* is a type of ‘majestic music’ which is played in a ceremony for the appointment of a local ruler in a traditional *rumah gadang* in Minangkabau, and specifically in *Luhak nan tigo*. An *aguang* ensemble consists of two gongs, one or two double-headed drums, and a *salabuhan* (set of) *talempong*, with six *talempong*.

The *aguang* (a gong ensemble) and *talempong bararak* performance venue is a kind of stage, called *paleh-paleh*, measuring 2 x 2.5 m. and raised about 20 m. from the ground. Aesthetically, the musical concept of *aguang* and *talempong bararak* in an inauguration ceremony for a new ruler can be distinguished by two separate elements. The first is the musical concept of *aguang*, which consists of: (1) a pair of *Agung*; (2) *gandang palalu* and *gandang paningkah*; (3) *salabuhan talempong* comprising 6 *talempong* – *talempong dasar* (basic; 5, and 6); (4) *talempong malagu* (which play the melody; 1, 2, 3, and 4) – 3/4 and 3/2 are performed simultaneously. The six *talempong* are arranged according to the theme of the piece – for example ‘Tataku’, in which the *talempong* are arranged in the order of pitches 2, 4, 3, 1, 5, 6, and are played together as an ensemble.

The musical concept of *aguang* and *talempong bararak* described above essentially reveals two sides, which complement each other, namely, those of form and content. The content is the representation of the value of the ideas, thoughts, and feelings of the artist, which Sumardjo [20] indicates that form represents

the intrinsic factor of any art which is shaped by its medium or material. Meanwhile, Rohidi [17] describes this as the extra-aesthetical factor, which is constructed by a systematic structure, meaning that it is endowed with a particular pattern or arrangement that is contained in the cultural background of the artist’s life, in this case, the Minangkabau culture. Elderfield [9] points out that the concept of aesthetic also relates with the notion of “psychological material”, while Horn [10] underlines the concept of aesthetics specifically in the musical language, divided into three criteria, such as tonality, musical form, and aesthetic value. The musical notation can be seen in Figure 2 below.

Figure 2: The piece ‘Tataku’ in *talempong Gondang Aguang*

G. Palalu	:	0̄b	t	ḡb	t	0̄b	t	ḡb	t	:
G. Paningkah	:	t	b̄t	b̄t	ḡ+ 0̄+	ḡt	b̄t	b		:
Aguang	:	-	-	2	1	-	-	1	2	
		-	-	-	1	-	-	1	1	
		-	-	2	1	-	-	2	2	:
Tal. Dasar (palalu)	:	0̄5	6	5	ḡḡ 0̄5	6	5	ḡḡ		:
Intro Tal. (malagu)	:	0	0	0	¼ ¼	¼	¼	¾ ¾		:
F.1	:	4̄4	3̄2	3̄4	4̄3 2̄1	2̄1	2̄3	3̄23		:
Transisi ke F.2	:	4̄4	3̄2	3̄4	4̄3 2̄3	4̄4	3̄2	3̄23		
F.2	:	3̄3	3̄3	3̄3	3̄2 2̄3	4̄4	3̄2	3̄23		:
Transisi ke F.3	:	3̄3	3̄3	3̄3	3	3	3̄3 2̄3	4̄4		
Penutup (ending)	:	4̄4	3̄2	3̄4	4̄3 2̄1	2̄1	2̄2	2̄3		
		2̄1	2̄1	2̄2	2̄3 2̄1	2̄1	2̄2	2̄2		
		1	1	1	1					

(Transcription by I.D.N. Supenida, 2016)

The piece titled ‘Tataku’ is part of the musical repertoire that is played in a procession for the inauguration of a ruler in a *nagari*. The *talempong* melody played in this kind of ceremony may vary between one *nagari* and another. This difference may be viewed as a sign that each *nagari* in Minangkabau is a ‘little republic’ and has its own unique identity – and this also pertains to its arts and customs.

The musical concept of *talempong bararak* is used particularly for the purpose

of accompanying the procession of a ruler. The *talempong* pairs are called *talempong jantan*, *talempong paningkah*, and *talempong pangawinan*. The *Talempong jantan* is the ‘leader’ and plays an important role in presenting the melodic theme and controlling the tempo of the music; the *talempong paningkah* follows the lead of the *talempong jantan* and responds to it with different rhythms, and together they form the melodic frame. The *Talempong pangawinan* also plays its own rhythmic patterns and helps justify the formation of the unique melody of *talempong bararak* (see the photo and notation of the piece (*Guguah*) ‘Arak Kabau Gadang’ below).

The name *Guguah Arak Kabau Gadang* (Procession of the Large Buffalo) is a symbol of the greatness of the head official in his position and authority as a leader of his people. The ruler’s greatness is introduced and demonstrated to the general public in the *nagari– kalabuah nan golong* (on a level road) and *kapasa nan rami* (to a busy market).

The notation above shows that in the first 2 bars the *talempong Jantan* plays the opening of the *Guguah Arak Kabau Gadang*. The *Talempong Paningkah* responds with a different motif on the fourth beat (a weak beat) of measure 1. Also playing a different motif, the *talempong Pangawinan* joins in on the fourth beat (a weak beat) of measure 2. A single cycle (*saputaran*), which forms a single melodic phrase, is made up of 10 measures. When the combination of the three phrases interacts and is enriched with variations (*galuik*), it creates an impression known as *bagaluik* (joking or engaging in banter), see measures 8 and 9. The variations in a *talempong* performance create an aesthetical impression of *bagaluik* or excitement, which when it reaches a certain level of intensity is referred to as *batalun* (achieving a high aesthetical level).

### CONCLUSION

The *Lareh Koto Piliang* is the representation of a system of governmental power created by the legendary figure

Figure 3: Guguah Arak Kabau Gadang Nagari Tabek Kabupaten Tanah Datar

	(1)	(2)	(3)		(4)	(5)
Tj	0 1   6 6 6 6 1 6 6 6 1 1 1   6 6 6 6 1 6 6 6 1 1 1			Tj	6 6 6 6 1 6 6 6 1 1 1   6 6 6 6 1 6 6 6 1 1 1	
Tp	0 0 0 0 2   2 2 2 4 2 2 4 4 2 4 2			Tp	2 2 2 4 2 2 4 4 2 4 2   2 2 2 4 2 2 4 4 2 4 2	
Tpn	0 0 0 0   0 0 0 0 3			Tpn	3 3 3 0 3 3 3 0 0 3   3 3 3 0 3 3 3 3 0 5	
	(6)	(7)		(8)	(9)	
Tj	6 6 6 6 1 6 6 6 1 1 1   6 6 6 6 1 6 6 6 1 1 1		Tj	6 6 6 6 1 6 6 6 1 1 1   6 6 6 6 1 6 6 6 1 1 1		
Tp	2 2 2 4 2 2 4 4 2 4 2   2 2 2 4 2 2 4 4 2 4 2		Tp	2 2 2 4 2 2 4 4 2 4 2   2 2 2 4 2 2 4 4 2 4 2		
Tpn	3 3 3 0 3 3 3 0 0 5   3 3 3 0 3 3 3 3 0 3		Tpn	3 3 3 0 3 3 3 0 0 5 5   3 5 5 3 3 3 3 3 0 5 5		

*Galuk I*

(Transcript by Andar, 2017)

Note;

(1), (2) = Bar

Tp = *Talempong Paningkah*

*Galuk* = Rhythmic variations

Tj = *Talempong Jantan*

Tpn = *Talempong Pangawinan*

Dt. Katumangguangan. This power system was a kingdom-oriented autocracy. In this autocracy the power belongs solely to the heads of the kingdom and in which all the decisions made must be implemented by the king's family and the people. Bronze music, in the form of *aguang* and *talempong bararak*, plays an important part of inauguration ceremonies for the rulers – the holders of power in Minangkabau. As an ensemble, apart from its function as a form of communication, the *aguang* does not play any important direct role in legitimizing the power of the ruler – namely, the 'king' – in relation to his position and authority as the leader of the local people.

Aesthetically, the musical concept of *aguang* as an ensemble consists of *Aguang jantan* and *Aguang batino*; *gandang palalu* and *gandang paningkah*; *salabuhan talempong*, comprising 6 *talempong*. The six *talempong* are divided into *talempong dasar* (basic) and *talempong malagu* (melodic). The *talempong dasar* (5 and 6) and *talempong malagu* (which play the melody; 1, 2, 3, and 4), are each played by a single musician. The combinations of rhythmic patterns of the two form a melody. Meanwhile, the musical concept of *talempong bararak* consists of three components, known as *talempong jantan*, *paningkah*, and *talempong pangawinan*. The combination of rhythmic patterns of the three *talempong* pairs forms the unique melody of *talempong bararak* which is used for the special purpose of accompanying a newly appointed ruler in a parade *kalabuah nan golong* (on a level road) and *kapasa nan rami* (to a busy market).

### LIMITATIONS AND STUDY FORWARD

The availability of previous research which specifically discusses the tradition of *Lareh Koto Piliang* in the governmental power system, the linkage of bronze music

to power, as well as the concept of musical aesthetics in *aguang* and *talempong bararak* in *Luhak nan tigo* Minangkabau is very limited. Bronze culture is more oriented towards the royal system – *Lareh Koto Piliang*; whereas previous research has focused on the *Lareh Bodicaniago* tradition which is populist oriented; the concept of musical culture is based on vocal (dendang) – the vocal music in the performance is called *bagurau* (joking). Meanwhile, in the other article, *Lareh Nan Bunta* tends to accommodate both, but appears in a different musical concept. Internationally, the limitation of research lies in the small scope of the geographic location of the research focus. It would be interesting if future research could focus on the analysis of traditions from various regions in Indonesia.

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### CO-AUTHOR CONTRIBUTION

The co-author's contribution is related to the recording of music in the form of numerical and graphic notations. When the research was taking place, the co-author was responsible for notifying the *talempong* with the "focus and distance" method following the concept and flow of the *talempong bararak* or *talempong renjeang*. Departing from the recording of music, the traditional Indonesian number notation was used; then the co-author wrote a graphic notation to illustrate visually the rhythmic patterns of the *talempong* rhythm in one song cycle that forms the short melody typical of *talempong bararak* or *talempong renjeang* in Minangkabau.



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