

# READING HURIYAH ADAM'S PIRING DANCE IN A POSTCOLONIAL AESTHETIC NARRATIVE, WEST SUMATRA, MINANGKABAU

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## ABSTRACT

*This study aims at reading Huriyah Adam's piring (plates) dance in a postcolonial aesthetic narrative. The interpretation focuses on the ambivalence of attitudes and indigenous culture in the process of imitating Western culture through the modernization of piring dance in a postcolonialism perspective, which is a continuation of colonialism. The emergence of the narrative and ambivalence of Huriyah Adam's piring dance cannot be separated from the influence of several educational figures, or artists, who had Western educational backgrounds in Indonesia colonial period. The imitation started with the introduction of talempung, a traditional music of the Minangkabau people, as a musical system tuned to diatonic instruments and introduces harmony to Western music through melodies and chords. This study analyzes the postcolonial aesthetic narrative of the Huriyah Adam's piring dance. The study employs qualitative methods using documentary studies and interviews with historical figures and witnesses. It was found that Huriyah Adam's piring dance and its accompanying music represent post-colonial products.*

**Keywords:** piring dance, Huriyah Adam, aesthetic narrative, postcolonialism

## INTRODUCTION

Postcolonial studies deal with every aspect of the people's life including cultural, political, economic, educational, and artistic that can be found in the life's of former colonized country people. The extent to which the former colonized countries' social, political, economic, educational, and artistic systems are still colonial and in the thinking framework of the orientalis are key subjects in postcolonial studies. It discusses how people could come into being as a nation with a personality that stems from the same ancestor and becomes a nation (Silvia Rosa 2003: 58).

Postcolonialism study is crucial because it may be viewed as both a critical force and a target of postcolonial power as there are fears or obedience behind the opposition. As a result, the discourse has an uncertain value and this study aims at highlighting the historical representational flaws or ambiguities. In addition, it highlights several divisions in which colonial control was exercised partially or totally, or was conditioned by colonial resistance, and involved forgotten history.

This study offers to give a postcolonial analysis of Huriyah Adam's piring (plates) dance and how it replicates ways of thinking and lifestyle. The indigenous imitates Western culture in two ways, cultural imitation of ways of thinking and lifestyle. These imitations are

reflected in Huriyah Adam's piring dance. This study seeks to understand how and what kind of imitation is reflected in the dance. The interpretation focuses on the ambivalence of attitudes and indigenous culture in the process of imitating Western culture and its relation with the Minangkabau culture.

The colonization of the West (Dutch) against the East (Indonesia) assumed several forms, including cultural colonialism, which manifested itself in the representation and description of the East as "different" from the West. This relationship explains how the Western culture dominated, apprehended, organized, and managed the East (Said 1996:2-4).

Furthermore, according to Bhabha, the goal of colonial discourse was to portray the colonized people as a race that was unable to determine or exercise dominance. It was further emphasized that the motive of the West to dominate the East could be reflected in a combination of domination, power, desire, pleasure, and admiration (Silvia Rosa 2005:4). Jenny Shrape demonstrates this by using India as an example of a former British colony. It is argued that Britain's ambivalence toward India allowed India to reject the West. The forced and voluntary employment of hybrid identities by some Indians is an attitude that on the one hand indicates submission, but on the other side is a method to deal with British colonialism (Lilawati Kurnia, 2006:4).

In light of the aforementioned issues, this paper attempts to demonstrate the same in Huriyah Adam's piring dance. The ambivalence is inherent in the other texts. The text encompasses all forms of language, including expressions, communication, music, pictures, voice, and images (Eriyanto 2001:9).

Postcolonial theory can be divided into two categories. First, poststructuralism dominates postcolonial thought and this is done to expose traces of resistance or opposition from the colonial population to weaken or discredit imperial power. Second, postcolonial studies of colonial literary texts while maintaining the center and marginal positions (Jacqueline , p. 3) The use of center and periphery terms in colonial discourse study is an instructive opposition placement. In this sense, the imitation study of Huriyah Adam's dance texts employs postcolonial theory. The analysis has to be related to its musical practice's oppositional form.

According to Faruk , emancipation and dignity are the major dilemmas that colonized people faced when confronted with colonial rhetoric. In order to reach equality, the colonized people must fight for a better position. This goal necessitates the colonized people to imitate the colonial nation's culture (Western and/or Dutch) to gain respect among the indigenous peoples and to be welcomed into the colonial nation's society (Faruk 1994:2 ).

Imitation is adopted to find a solution to such colonization issues. In Bhaba's opinion, imitation is similar to mimicry and inauthenticity. Furthermore, cultural hybridity was created as a result of imitation that would eventually be an issue of colonial discourse. Hybridity is divided into co-opted, organic, and purposeful hybridity. Co-opted hybridity involves mimicry and cultural resistance from the colonial society that might take the form of radical resistance. More than accepting and replicating Western (colonial) culture, indigenous people also respond to their dominance. The practice was named "mocking imitation" by Bhaba, resulting in a form of parody.

In fact, indigenous people's imitations of colonial culture were not only designed to construct an identity of equality, but also to seek differences. Imitation is not a passive process as it is accompanied by a reaction to Western dominance. As a result, in addition to the imitation ambivalence, a combination of Western and Eastern perspectives also emerged. It was done to discover a nation's identity that does not simply mimic Western culture. This reality invariably results in an ambiguous mimicry, an ambiguity that manifests itself in the colonized people's cultural inauthenticity.

Several reasons contribute to the indigenous imitation of Western culture. One of them is due to the fact indigenous people were attending Dutch schools. Other reasons include indigenous children's adoption by the

Dutch, indigenous people's formal and informal associations with the Dutch, and marital relationships between indigenous people and the Dutch. Furthermore, there was an apprenticeship for children of indigenous intellectual families, particularly the priyayi (noble) who had Western education.

Nevertheless, emancipation and self-esteem boosting to gain equal status with the colonial nation were a "must" for the indigenous people. Indigenous people aspired to be identical to, or almost identical to, the colonial nation (Western and/or Dutch). At least, this step has two goals, which are to gain respect among the indigenous community and to be welcomed into the colonial nation's society. However, cultural imitation or mimicry never produced indigenous people's culture that is similar to the colonial because the colonized never produced Western culture's habits, values, and institutions correctly (Farku , 1998, p. 2). Therefore, the indigenous people's imitation of Western culture produced a blurred copy of Western culture.

This study focuses on the extent of imitation reflected in Huriyah Adam's piring dance. Co-opted cultural hybridity theory was used to analyze the colonized society imitation reflected through the dance accompanying music while also employing Bhabha's mimicry theory as the framework.

## RESULT AND DISCUSSION

The confluence of modernity and tradition in contemporary artworks is one of the most frequently discussed topics in cultural discourse, particularly in Indonesia. After colonial rule ended in Indonesia, Western hegemony shaped the nation's modernity.

Modernism had an impact on dance art, resulting in modern dance. Modern dance uses staging technology and numerous innovations that question the rigidity of tradition. Modern dance is a genre that has evolved and been affected by postcolonial philosophy since the early twentieth century. Musical instruments such as the accordion, talempong pacik, saluang, bansi, and sarunai can be used to trace the postcolonial ethical narrative. Huriyah Adam's works are also accompanied by these musical instruments.

Huriyah Adam's dances are directed as a pop-music culture accomplished through a hybridization depicting an ideological conflict of traditional versus modern. According to John Fiske, it is an approach that identifies pop culture as a "battleground" and acknowledges "a power over a dominance" (Fiske , 1989: 20). As a cultural product, dance text symbolizes the ideological fight between traditional and modern culture. It can also be seen in Elly Kasim and Tiaramon's performance of Indang Sungai

Garinggiang which has been presented as a popular art.

*The hybrid tendency that is present in Indang Sungai Garinggiang occurs when a form of traditional performing art interacts with another performing art form in a model of 'cross-breeding' between different cultures, texts, forms, and idioms, resulting in new aesthetic categories or a hybrid aesthetic. Tzvetan Todorov writes that a hybrid aesthetic contains "...two remarks, two ways of speaking, two styles, two languages, two semantic and axiology horizons. (Todorov, 1984:73). According to Yasraf Amir Piliang, a hybrid aesthetic builds a kind of textual interfusion through the overlapping of one sign on top of another, through the crisscross of a variety of forms. (Piliang, in Surherni, 2019: 3).*

In addition to continuing its existing forms, Huriyah Adam's works also experienced a transformation of a hybridization process. The modifications are focused on reducing the amount of dance time. It can be seen in dance performances that are marketed for entertainment. Furthermore, the clothes no longer adhere to the original custom. Also, the music incorporates traditional and Western components (accordion, talempung pacik, saluang, bansi, sarunai, and violin) and these two musical combinations can be "permanent" in the future.

Huriyah Adam was a choreographer from Indonesia. She was the daughter of Sheikh Adam Balai-Balai, a Minangkabau cleric. Despite being a cleric, her father was passionate about Minangkabau art development. She was considered fortunate because her father supported her decision to pursue a career in arts. As widely known, the matrilineal Minangkabau custom confined women, which was in contrast with the modern value (Surherni, 2015 , p. 65). She was born on October 6, 1936, in Padang Panjang, West Sumatra. She died on November 10, 1971, at the age of 35, in Katang-Katang Islands, Bengkulu, Indonesia.

Other children of Sheikh Adam, including Bustanul Arifin Adam, Irsjad Adam, and Achyar Adam, also enjoyed Western art and music. Huriyah, in particular, was passionate about dance, art, and sculpture as she attended Padangpanjang's primary and junior secondary schools before enrolling at INS Kayutanam. Founded by Moehammad Sjafei, INS Kayutanam was an art school whose system was centered on humanist and modern education. In the school, Huriyah delved into the depths of Minang dance that was based on silat moves. After attending school in Yogyakarta, she returned to Padangpanjang and married Ramudhin, a violinist (<https://www.pasbana.com/2016/11/mengenal-lebih-dekat-koreografer.html>); uploaded on 08-10-2021 .

It can be inferred that Huriyah was raised

in a family of artists with a Western educational background. Taking these circumstances into account, it is clear that Huriyah valued Minang arts and culture while also having a passion for modernization. It is reflected in the choreography of the piring dance and its music.

### Choreographic Analysis

A dance performance is an expression of the dancer's soul and senses as it can be an individual expression of the actors. However, it can also be a collective expression of the community that supports them. Huriyah Adam's piring dance is composed of seven female and seven male dancers. "Group choreography" refers to the number of supporting dancers who are working together to make a united movement similar to an organism (Hadi, 2003:1 ). The number of dancers must be carefully planned as it is through them that the choreographers communicate their thoughts. It was the first time female dancers were selected because the choreographers wanted them to represent themselves as women and male represented Minangkabau men. Silat was also represented in one of the movements.

The dancers must be able to present excellent dance skills in performing piring dance. If they were unable to produce the correct motions, the piring or the plates could fall. Furthermore, the message will not be conveyed properly without showing exceptional technical abilities. As a result, a choreographer chooses dancers with the necessary abilities to meet the performance requirement.

Dancers with great stamina, flexibility, and the ability to perform attractive movements are required to perform Huriyah Adam's piring dance choreography. Furthermore, sensitivity to rhythm is also needed because several motions are not in sync with the accompanying music. For example, there is a series of movements that begin with a gradual hand swing, quick body movements, and a sudden stop. If it is executed in the rhythm of the dancer's movements, the moves will be meaningless. Enormous challenges will present when the movement must be performed in a group. In this case, joint exercises have to be done to unify the dancers' rhythm and movements.

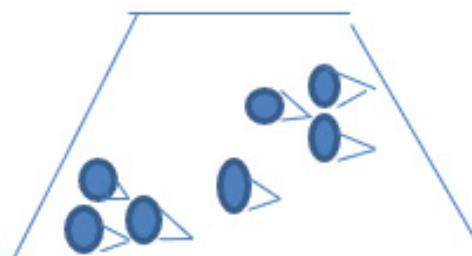


Figure 1. Focus on three points

(Source : Author,2020)

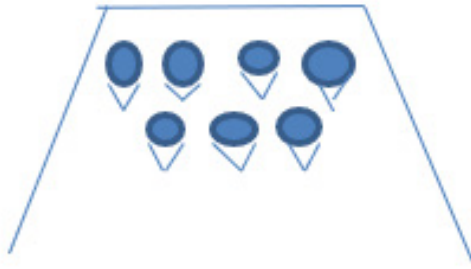


Figure 2. Focus one point

If the dancer has high spatial awareness, unification of posture, flexibility, stamina, technical skills, and rhythm sensitivity will be more comprehensive. In a group choreography, space, position, and direction awareness are required because the uneven distance between dancers will decrease the performance quality. If the dancer is in the wrong position, lighting will lose its emphasis, especially when it is mixed with illumination. As a result, the choreography coherence will be tainted.

#### Floor Movement and Pattern

The fast and happy nature of the dance moves is related to the story that is trying to convey. Piring dance is about the life of farmers and the movements tell how they start their work in the rice fields by hoeing and trampling the soil, planting the rice seeds, and scaring the birds away. There are also movements showing successful harvest.

It is a traditional folk dance that was once commonly performed at kenduri (banquet) such as weddings and successful harvest. Piring dance is performed to convey joy in such circumstances. In the current days, piring dance is no longer performed at a festival or a successful harvest because the audience that used to gather are no longer present. Nowadays, piring dance is only performed if an invitation is made such as in traditional dance festivals and other events.

Considering that the piring dance was based on the movements of pencak silat, the performers were also usually good at pencak and silat. Nowadays, even though the performers (elementary to senior high school students) have mastered the dance movement, they did not learn to do pencak silat priorly.

In figures 1 and 2 show Huriyah Adam's piring dance's floor pattern with little variation.

#### Dance Property, Clothes, and Make-up

Dance property, clothes, and make-up are the first things the audience notices, allowing them to recognize and understand the message. The dance properties used in Huriyah Adam's piring dance are plates that are held in the dancers right and left palms. The dancers swing them swiftly in motion without dropping



Figure 2. The Islamic Republic of Afghanistan

(Source: <https://kemlu.go.id/kabul/id/read/tari-piring/418/information-sheet>)

them. In addition to plates, two dammara skins with holes are also required. During the dance, the skins that are strapped in the two middle fingers are tapped against the plate according to the music rhythm to make the dance livelier.

The dancers wear a variety of accessories in addition to their clothes when performing. Gadang necklaces, tengkuluk horns, sisamping, deta, subang, and rumbai necklaces are among them. A shawl is also worn circularly from the top of the shoulder to the bottom of the waist.

Female and male dancers also usually wear a belt to hold up their trousers in which the color is matched with the clothes. Female dancers wear the belt inside the clothes while males wear it outside. They also wear bright-colored clothes, red and golden yellow, headgears, tikuluak tanduak for females, and a headband for male dancers.

Initially, the costumes for the dance were similar to pencak and sila, black garments and trousers that were known as endong or galem-bong. After the dance was performed outside the original region, the outfits were modified. The outfits were no longer black, but the colors of a rainbow. It was changed to make the dance more appealing. They also wear velvet or satin clothes with gold-colored flower designs. A colored cloth resembling a sarong is also worn. The golden-colored design on this linen is a symbol of wisdom.

#### Music Accompaniment

The dance is accompanied by a mixture of talempong and saluang musical instruments. In the beginning, the music is gentle and steady then progressively becomes faster. The gendang, talempong, saluang, and sarunai music that are performed to accompany the piring dance is called talempong kreasi and it has been modified based on Western music. It is interesting to discuss the modern aesthetic narrative of Huriyah Adam's piring dance in the topic of postcolonialism. In this study, post-colonialism is defined as a method to analyze colonialism marks in texts and to assess the nature and significance of these marks' textual consequences (Day, 2008: 3).

Huriyah Adam's music and dance works that express modernization are great objects



to explore the postcolonial discourses because they are a meeting place for the two ideologies. Modernized dance and music work frequently absorb, assimilate, and write aspects of various cultures, resulting in new genres, concepts, and identities. As a result, piring dance and music are keys to deciphering the ethical story of colonialism.

Hybridity is one of the keys to analyzing postcolonial discourse, which refers to the interplay of many cultural forms that can lead to the emergence of a new culture and identity with its history and literary manifestation (Day, 2008: 12 ). In postcolonial studies, hybridity refers to cross-cultural contact. Not only draw the attention of the people to the products of cultural blends, but also to how these cultural products are aesthetically placed in social and historical settings under postcolonialism (Day: 2008:13 ).

Aesthetics is generally defined as the sense of perception and the varied feelings that it produces (Ali, 2011: 1-2, Pramono, 2009: 1, Suryajaya, 2015 : 1). It can provide the audience with a sensation or an impression. Huriyah Adam's piring dance is an aesthetic perception with all its intricacies. Objects that become aesthetic perceptions with all their complexities. The actor who plays a role in providing value to the object is generally inseparable from the object that is being consumed.

To see aesthetically, there must be a clear distinction between object and subject. Aesthetics is a question of taste as well as a matter of beautiful or not-so-beautiful. Because there is an interest in value, the connection between people and pleasurable phenomena is a dialogical relationship. It is a dialectical phenomenon between the object and the subject involved. The topic of interest is related to the West Sumatra postcolonial art education figures. Even if the colonized land has been long abandoned by its colonizer, postcolonialism is a continuation of the colonial era and its impact can still be felt. Postcolonial aesthetics means discussing subjects with an interest in objects (dance plates and talempong kreasi) that are musically capable of giving a musical taste in accordance with the values and ideologies contained in them.

According to Boestanoel Arifin Adam , talempong in Minangkabau refers to a form of idiophone that can be played with a variety of shapes, sizes, and materials. Talempong is a little gong-shaped instrument made from metals that are played by hitting it (Adam, 1986/1987 : 9-10) – (Andar 2017: 62). Talempong is performed by three players, each of them holding two talempong. The talempong is held with the left hand and sounded using a stick that is held by the right hand to create a traditional Minangkabau melody, which is also known as talempong pacik. Talempong evolved with the foundation of the Indonesian Karawitan Acad-

emy of Arts (ASKI, Akademi Seni Karawitan Indonesia) in Padangpanjang 1966. The evolved talempong was called as talempong kreasi, and later as talempong goyang.

The creation talempong, according to Hanefi , consists of a set of melodic talempong, a set of low accompaniments talempong, a set of high accompaniments talempong, a set of low accompaniments canang, and a set of high accompaniments canang. Canang is slightly larger than talempong and the tone is one octave lower. However, it has the same function as talempong (Hanefi et al, 2021 :67). Talempong and canang tones have a diatonic tone to them and have a function as chords. To complete the orchestration, bansi, sarunai, saluang, and gendang are added.

Talempong kreasi is a phenomenon that is inextricably linked to the topic of interest. By analyzing it, a musician's perspective of "forcing" their ideology on talempong in West Sumatra can be tracked. It contains ideological content that works on value demands that force a person to follow the will to act in accordance with the concept of thought.

To address this issue, postcolonialism theory was adopted. Faruk explained that postcolonialism theory is statements about the conditions and tendencies of the people who have been colonized. In this case, those people's thoughts, feelings, attitudes, and behavior are still influenced by the colonizer's thoughts. The colonizer's influence over thoughts, feelings, attitudes, and behavior is stronger and lasts longer than its domination over the geographical area of the colonized as it continues after they had relinquished their power over the geographical area. Such conditions have manifested throughout history, particularly during the nineteenth century, in terms of technological, cultural, and power strategy.

This study adopted qualitative data using the participant-observer method where various issues were analyzed through direct interviews with informants. Huriyah Adam's piring dance and talempong kreasi were chosen because the authors have a general idea concerning talempong in Minangkabau and it is deemed to be interesting to observe a specific case of the issue. In West Sumatra, the case was thoroughly investigated by interviewing relevant parties, including academics, artists, and other informants.

### **Talempong Kreasi and Piring Dance**

Huriyah Adam's piring dance and talempong kreasi are something 'new' in the art genre in West Sumatra, indicating a shift in the society. According to Victor Turner, the people in such conditions will be in a period named liminality. People who are going through adjustments at this stage have not transitioned from their previous position and have not fully stepped into their new status. Like standing on

a gate, neither here nor there, it is ambiguous (Sjafri Sairin , 2002 :206).

Piotr Sztomka explained that what people think about change plays a huge role in encouraging them to take action. Therefore, this thought greatly influences the course of change, and enriching knowledge about change is practically the same as creating change. The idea of change becomes a source for introducing change (Sztomka, 2008: viii). The concept of change certainly cannot be separated from the thought and values of certain people that contain ideological ideas in making changes after the colonialism era, which is referred to as postcolonialism. Awareness of these changes is the basis for the change from traditional dance and talempong to creative dance and talempong kreasi.

In the 1970s, talempong was transformed by Akhiar Adam. Akhiar Adam was the brother of Boetanoel Arifin Adam, former Director of ASKI Padangpanjang from 1973 to 1976. His family were artists and had received Western music education. Information about the mangkoan bunyi (tuning system) of Akhiar Adam's talempong model was obtained through an interview with Jufri in 2021. Not only in the sound but the compositional arrangements were also transformed into an "orchestra" of talempong music.

The orchestra is composed of a set of talempong and canang based on several musical concepts such as melodic talempong, an accompaniment talempong, which is divided into basic and high talempong to function as chords, and accompaniment canang (basic and high canang). The Talempong melody was reduced to one octave to play the Minangkabau dendang melody, which is above the pentatonic tone. Jufri said that the talempong created by Akhiar Adam's model used the standard "c" tone; a set of talempong melodies with the tone structure "c - d - e - f - g - a - b - c". Accompanying talempong consists of two sets, the talempong dasar (basic) "c - d - e - f", and talempong tinggi (high) "g - a - b - c". Accompanying canang are also tuned an octave below the basic "c"; it consists of basic and high canang. Basic canang is "C - D - E - F" and the high canang is "G - A - B

- C". Basic canang is "C - D - E - F" and the high canang is "G - A - B - C". For accentuation and tempo control, one gendang (gendang kantindik) was added (Jufri, interview, 2021). In 1972, talempong kreasi was developed by Akhiar Adam with an addition of three gongs of "D - G and A", the tonic of the chord serves as bass in a combo band (Jufri, interview, 2021). The composition of the talempong kreasi can be described in the following graph.

The graph in figure 3 shows how talempong kreasi has started to integrate Western musical harmony in its arrangement. Identical musical instrument arrangement was transformed using the Combo Band model (a drum set, a melody guitar, a rhythm guitar, a bass guitar). The reformers who made the adjustments were motivated by the Combo Band composing paradigm. The drum set was replaced by gendang and subsequent modifications were further made by adding wind instruments (sarunai, bansi, and saluang) tuned to the basic c natural tone. It is worth noting that the meanings of chords in basic talempong, high talempong, basic canang, and high canang are not the same as chords in Western music systems. In talempong, chords I, II, and III are just codes for transitioning the accompaniment rhythm according to the movement of the sense of the melody of the song played by talempong melodies or wind instruments.

Talempong kreasi was officially added to the lecture material at SMKI and ASKI Padangpanjang. The melody brings vocals to Minangkabau rhythmic songs, such as the songs of Mudiak Arau, Malereang Tabiang, Talago Biru, Tak Watching, Tanti Batanti, and others. Furthermore, talempong kreasi was also performed to accompany traditional dances such as rantak dance, panen dance, piriang dance, and others. In fact, talempong kreasi does not always play dendang melody and at times, also plays talempong pacik. The talempong pacik to accompany traditional dances uses the chord fragment principle with talempong pairs 1 and 3 (do and mi), 2 and 4 (re and fa), and 5 (sol). Talempong 1 and 3 are known as basic talempong Dasar, talempong 2 and 4 are known as talempong Panningkah, and talempong 5 is known as talempong Anak.

Talempong Dasar is played by melodic talempong players, Panningkah is played by basic talempong players, and Anak is played by high talempong players. The word 'Dasar' in front of 'talempong' written in standing letters refers to the accompanying talempong consisting of 4 (four) talempong with the tones c, d, e, and f or do, re, mi, and fa, which is called as talempong dasar (basic). The continuation of the next four notes consists of g, a, b, and c or sol, la, si, do, which is called talempong tinggi (high).

The artistic taste of talempong kreasi has also evolved. Laksono, citing Haryono, mentioned that art is a product of civilization and it

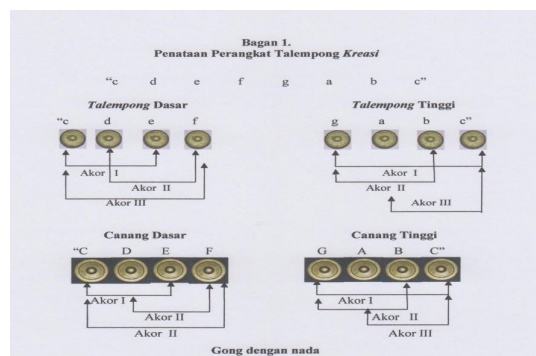


Figure 3. Talempong Kreasi Arrangement



Figure 4. Huriyah Adam's Profile  
(Source: <https://www.pasbana.com/2016/11/mengenai-lebih-dekat-koreografer.html>)

is inextricably linked to location and time. Because art exists in the socio-cultural context of their supporting community, they have multiple styles that exist at the same time in the spatial dimension. Arts are also heavily dependent on the context of their era as they can be changed in the temporal dimension (Laksono, 2008: 88). The change in artistic taste was marked by the talempong mangkoan sound model, which is based on a diatonic music system. Likewise, the talempong pair refers to the chord fragments of the musical harmony model.

Aesthetic changes occurred when the high-low sound system arrangement of the talempong was done with conventional Western music standards or the aesthetic taste of diatonic music. A conventional music system always takes into account the distance or interval between one note and the next. Hastanto stated that the equal temperament policy, which divides equidistant diatonic scales as found on a piano, is an octave (1200 cents, 100 cents = distance half-tones (semitones)). The tone intervals are  $c - c \# = 100$  cents and  $c - d = 200$  cents (Hastanto, 2012: 11). They called it talempong kreasi (creation) since the principle of equal temperament became the foundation for changing the aesthetics of talempong. Transformation in talempong's aesthetics has a direct impact on the musical flavor experienced while performing it. The talempong's high-low sound is regulated according to the diatonic principle, which causes the ratio to fluctuate. This talempong kreasi was the one that accompanied Huriyah Adam's piring dance.



Figure 5. Huriyah Adam's Piring Dance Profile  
(Photo: Surherni, 2021)

Talempong kreasi is basically different from Minangkabau traditional talempong. Minangkabau traditional talempong served as a platform for the community's social and cultural reproduction. Currently, talempong has transformed in tandem with a transformation from agrarian culture toward a contemporary, open society centered on industrial culture.

As a result, the people's taste has also been transformed and it has influenced their music taste that reflects their social conditions. Fabio Dasilva argued that music is related to the mentality of society. Music in society reflects their social phenomenon or condition (Dasilva, 1984: 3-4). Talempong kreasi shows the social phenomena and conditions of its people as the impact of colonialism and postcolonialism.

People's behavior and mentality after the colonialism period were closely related to their thoughts, feelings, attitudes, and behavior that were still controlled by the colonial mindset. Their culture, thoughts, feelings, behaviors, and attitudes were expressed by talempong kreasi, reflecting a dominant colonial mindset.

Hegel and Marx's dialectic, as quoted by Khayam, explained that transformation is a continuous "bargaining" process. Max Weber argued that transformation has an evolutionary process, influencing each other between elements in an "ideal form" that was deliberately created as a model (Khayam, 1990: 324). Transformation can be interpreted as a change in society, when the supporting cultural elements, including dance and music, experience dysfunction or identity crisis. Van Peursen said that the cultural transformation has three stages, which are mythological, ontological, and functional. Furthermore, it was also explained that cultural transformation does not mean a higher stage, but only on a different matter. The transformation process occurs simultaneously with its deviations (Peursen, 1976). This deviation, as referred to by Van Peursen, occurs in talempong dance and music in West Sumatra (Minangkabau) society. The deviation can be identified in the realm of aesthetics, musical orchestras (form and structure), playing techniques, and performance functions. People's mentality was transformed and the deviation, as referred to by Dasilva, Khayam, and Peursen, is the outcome of the transformation of a traditional towards a modern society. In such conditions, transformation causes anomie as referred to by Kuntowijoyo as follows:

*The disproportionate influence of modern culture, which is the commercialization of culture, has been generating anomie. It is caused due to the division between industrialization, technology, and urbanization on one side, and traditional cultural conservatism on the other. Technology has demanded the application of technical methods in all fields, and urbanization has resulted in the collapse of traditional society's communal*



*values. Industrialization has given birth to a mass culture that fosters a sense of community in the value system, technology that needs to be applied in all sectors, and urbanization has resulted in the abolition of traditional society's communal ideals (Kuntowijoyo, 1987: 11).*

Modern culture is associated with rationality. Modern humans have lost their independence due to the culture they produced and scientific and technological advancements have socio-cultural ramifications. The tensions of modern civilization, according to Kuntowijoyo, can develop from science to dominate the entire social order. An all-technological world has its own rules and processes, a wholly technical society, and utilizes all-rational calculations. The implication of an all-technical world has its laws and procedures, a thoroughly technical civilization, and uses all-rational calculations (Kuntowijoyo, 1987: 84-85).

The modernization of culture has transformed taste. The transformation of taste changes a person's social status through education. This transformation can be observed in the piring dance and talempong kreasi representing Minangkabau society transformation. Through education, figures and the younger generation are educated with modern science, including modern science of music. Sztomka stated that enriching knowledge of transformation is practically similar to transforming. Transformation in the dance and talempong was caused by figures who received modern education in the colonial era. After Indonesia's independence (postcolonial era), the idea of transformation had been embedded in the formal education system. Gradually, the transformation would influence people's mentality.

The transformation of people's mentality indicates a change in society (from traditional to modern). New values can be found although they are still in the shadow of the old values. Such phenomena occur in piring dance and talempong kreasi, representing the life of Minangkabau society. Media, dance, and music can be implemented to observe the socio-cultural phenomena of the community. The emergence of creative dance and talempong reflects new values as a result of the modern culture's influence. From Western and Eastern perspectives, Edward Said believed that the West has tried to textualize the East through backwardness that requires modernization. Eastern culture has been gradually pulled by the West towards new discourses to cultivate a spirit of freedom, rationality, and industrialization (Said, 2010: 313). It is evident from the transformations of life and culture of the Minangkabau people, especially in the arts that can be proven by piring dance and talempong kreasi in West Sumatra.

The transformation from traditional to creative dance and talempong has a significant

impact on power relations, particularly cultural relations. Edward Said described it as "pleasant colonization". Although the colonialists' physical influence had faded, their impact can still be felt. Fraser Fraser Anne said that it is a mistake because it has changed the aesthetics of Minang music radically. The institutions that are at "fault" are ASKI, STSI, and ISI Padangpanjang who enable the transformation (Anne, 2007: 124).

The discussed transformation has experienced a dialectical process and an antithesis is not the final solution. It is a combination of two concepts. Asril said that the Minangkabau people understand the concept differently. Local Minang people, who still live in their homeland, consider talempong renjeang (tenteng) as a Minang traditional music, but it is not the case with talempong kreasi. On the other hand, Minang people who are living outside their home region, especially in Jakarta, consider all talempong ensembles (tradition, pacik, kreasi) as Minang traditional music (Asril, 2012: 18).

A change in the technical component will inevitably influence the aesthetic aspect. The aesthetic is evoked by the tuning system that refers to the diatonic music system. Diatonic music became a conceptual basis for the musical figures who received education in the colonial era in West Sumatra. With the knowledge of diatonic music, they created a hybrid music genre called talempong kreasi and talempong goyang.

## CONCLUSION

The aesthetic taste of Huriyah Adam's piring dance and talempong kreasi have been philosophically influenced by the aesthetic values of diatonic music of modern culture. Modern culture manifests in various forms, one of which is in the form of the music system. Concurrently, the aesthetic taste of the music has been transformed by the knowledge about dance and the music system that also accommodates ideological values. The ideology that is embedded in dance and music has made the Western music knowledge system seem natural. As a result, the influence has created dance and talempong kreasi.

The dance and talempong kreasi in West Sumatra originated from academics who received modern education in the colonial era. It was assisted with the establishment of ASKI Padangpanjang in 1966. At that time, figures who received Western music education created dance and talempong kreasi and officially became part of the courses that students had to take (at that time it was called the Minangkabau Department). The efforts of these figures transforming dance and music education through talempong kreasi could be considered as neocolonialism influence. Neocolonialism is the continuation of a knowledge system influence despite having no direct physical contact with



the colonizers. The alumni of ASKI, STSI, and ISI Padangpanjang at the end of 2009, traditional dance and talempong kreasi were introduced in junior and high school in West Sumatra.

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