

FORM OF PRESENTATION AND ROLE OF ACCOMPANIMENT MUSIC *GALOMBANG* DANCE BY *LINDANG UREK* ART STUDIO PAYAKUMBUH

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Abstract

Galombang dance is a traditional dance of Minangkabau. This research was carried out using a qualitative research approach that was analytical. The object of this study was the accompanying music of *galombang* dance made by the *Lindang urek* art studio. The purpose of the research was to describe the form of presentation and the role of the music accompaniment of the *galombang* dance *lindang urek* art studio. The results of this study indicate that accompaniment music of *galombang* dance *lindang urek* art studio is formed in a complete melody composition which is presented in the form of mixed ensembles consisting of several combinations of traditional Minangkabau musical instruments, namely: *Talempong Melodi*, *talempong chord*, *gandang tambua*, *pupuik sarunai*, *bansi* and accordion. From the results of the research, the researchers also found that accompaniment of *galombang* dance music has an important role in the dance itself and in society.

Keywords: *Galombang* Dance, accompaniment music

Introduction

Music art is one of the results of human culture. Music is an expression of one's feelings through the rhythm, tone or sound that is strung together to become a sound system and give a beautiful feeling to be heard by humans. Music in the general sense is the beauty of a tone that gives rise to aesthetic satisfaction through the sense of hearing (Pekerti, 2006: 23). Music is related to other branches of art, one of which is the dance branch. According to Cooric Hartong in Bahari (2008: 56), Dance as a cultural expression, communicates the cultural values adopted by its supporters (AfifahAsriati: 2000). Dance is an expression of culture or cultural expression of society where dance grows and develops. By displaying a dance, people will know where the dance came from, show how you dance, I will know where you are from, said Holt (1991). dance is a movement that is given a rhythmic form the body in space. If observed, in dance there are two elements, namely motion and rhythm. Then dance is closely related to music. Motion without the support of music will feel incomplete in a dance presentation.

Galombang dance is one type of dance that is a cultural identity in Minangkabau society. This dance developed and integrated into a part of Minangkabau customs. Even though this dance conceptually has a non-binding function but even to this day the presentation of *galombang* dance still survives and is very commonly presented when welcoming guests, opening an official or unofficial event or event, but *galombang* dance is generally performed at *Baralek* or ceremonies marriage in Minangkabau, *batagak pangulu* and other traditional ceremonies.

Basically the concept of *galombang* dance is almost the same in every region in Minangkabau, the patterns of movement taken are *bungo silek* movements. Each group of dancers in the members of the Minangkabau community creates a variety that is different in terms of movement and structure. All movements are arranged in foot and hand motion for uniform dance between dancers. Every transition or change in movement is in accordance with the tempo of the accompanying music.

Based on preliminary observations on July 7, 2018 researchers saw the existence of accompaniment music in *galombang* dance is something that is closely related to the rhythmic pattern of motion. So, if music does not exist then aesthetics in dance cannot be formed. However, in *galombang* dance, the movement has already formed much earlier than the music, the diversity of the existing patterns of motion is a manifestation of the creativity of the choreographer in Minangkabau in creating movement patterns, but still rests on the original concept of *silek*. Therefore the term accompaniment is considered suitable for literal use in *galombang* dance, because in this dance the movement is first formed, then the music is composed as

accompaniment. To accompany *galombang* dance, Minangkabau people use traditional musical instruments as dance accompaniment. Dance accompaniment music is a musical work that really serves as a dance accompaniment. The existence of dance accompaniment music is placed in the accompanying position. This means that accompaniment music is not attached to the concept of dance. Therefore, if the accompaniment of dance music released from the dance in turn, the composition of the music can be enjoyed by the audience. (Indrayuda, 2013: 26)

The existence of accompaniment music *galombang* dance in Minangkabau is different according to the creation and needs of the local community. *Galombang* dance is traditionally or generally followed by using *talempong pacik* with *gandang tambua* and, *tasa* interspersed with *pupuik sarunai*. This phenomenon has been commonly shown in art studios, or art groups in West Sumatra, to this day. But along with the development that exists today, dance accompaniment music has evolved with diverse forms and experienced many improvements. The more melody and harmony develops, the more complete forms of music orchestration will be realized. The use of equipment is accompanied by the development of increasingly varied melodies and harmonies. Accompanying music in *galombang* dance is not spared from these developments, it can be seen from the variety of *talempong pacik* accompaniment patterns in *galombang* dance in every region in Minangkabau.

Based on the researchers' initial observations on June 30, 2018 and July 8, 2018 at the *lindang urek* art studio, the researchers found different things in terms of the form and presentation of accompanying music from art studios in West Sumatra. This studio uses *talempong* music ensemble, Minangkabau percussion, and accordion as accompaniment to *galombang* dance. In addition, the accompaniment of *galombang* dance music has been arranged in the form of a complete musical melody composition.

Referring to the phenomenon above, these symptoms are the background of this study. From some of the problems that the researcher explained arises the question, how is the form of accompaniment of *galombang* dance music performed by the *lindang urek* art studio, what is the role of accompaniment music to dance, and why is the composition of the accompaniment music different or different from the accompaniment of *galombang* dance which is usually performed by art studios and art groups in West Sumatra. Based on these circumstances, the researchers wished to examine the form of presentation and the role of accompaniment of *galombang* dance music from the *lindang urek* art studio, Payakumbuh.

Research Methods

This research was conducted using a qualitative research approach that is analytical. Qualitative research methods are included in phenomenological research methods. Phenomenology is defined as: 1) subjective experience or phenomenological experience; 2) a study of consciousness from the basic perspective of a person. (Moleong, 2010: 14) Therefore, qualitative research is able to uncover phenomena that exist in a research subject in depth. This research was carried out in the city of Payakumbuh, precisely at the *Lindang Urek Art Studio* The object of this study is music accompaniment of *galombang* dance made by the art studio *Lindang urek*.

The selection of informants in this study was done intentionally (purposive sampling). This technique was chosen because the informants who have been determined must understand about *galombang* dance and accompanying music. The informants in this study were Bambang Irawan, S.Pd as the leader of the studio, as well as the choreographer of *galombang* dance, the work of the *lindang urek* art studio, Abdi Syahputra, S.Pd, who is a *galombang* dance musician and works on *lindang urek* art. Ziko Putra Awet, S.Sn and Hendrizal, as dancers and musicians of the *lindang urek* art studio. The data collection in this study was carried out through observation, interviews and documentation relating to accompaniment music from the *galombang* dance performed by the *lindang urek* art studio.

Results and Discussion

The *lindang urek* art studio is one of the studios in West Sumatra which is engaged in the development of *nagari* children's talents by emphasizing activities on the preservation, development and enhancement of cultural arts activities. The *lindang urek* art studio, founded in the city of Payakumbuh on April 27, 2013, is managed by the *nagari* child of *Luak Limo Puluah Koto* "under the leadership of Bambang Irawan, S.Pd. Even though the studio's domicile is located in the administrative area of the Payakumbuh city, the *lindang urek* art studio is a built studio, from Limapuluh kota Regency, under the auspices of the Limapuluh Kota Regency Tourism Office. The location of the studio located in the city of Payakumbuh is intended to facilitate access to training and activities from all districts in Limapuluh kota.

Based on the interview with the chairman of the studio Bambang Irawan, S.Pd on September 4, 2018 the name *lindang urek* itself was adapted from one of the traditions of *alek gadang* in Payakumbuh *Koto Nan Godang*, namely *silambang urek* some people call it *lindang urek*, in the tradition of *alek gadang* the community works together, mutual cooperation in carrying out traditional ceremonies, which take approximately 7 days and 7 nights.

As a studio that is active in traditional art performances, the *lindang urek* art studio has performed at various regional and national events, one of which is representing West Sumatra in the Indonesian Archipelago Dance Parade in Jakarta in August 2018. works in the field of Minangkabau traditional dance and music, but the dance that is most often performed by the *lindang urek* studio in various events is *galombang* dance based on an interview on 2 September 2018 with the choreographer of the studio Ziko Putra Awet S.Sn.

Form of Presentation of Accompaniment Music *Galombang* Dance by *Lindang Urek* Art Studio

Forms are the basic elements of all manifestations. The form of art as an artist's creation is a manifestation of the expression of the content of views and their responses into physical forms that can be captured by the senses Hadi, (2003: 24). The form of accompanying music in *galombang* dance is the overall form of the accompanying music presentation in *galombang* dance, in which there are aspects or basic elements that are arranged and arranged in such a way that has a mutually supportive role in the performance.

According to Reny (2013: 8) In accompanying the *Galombang* dance there are 3 structures of standard accompaniment music. First the opening music, which uses 2 musical instruments, namely *tasa* (drum one side in the form of a bowl) and *gandang tambua* (two-sided barrel shaped drum). Both musical instruments are mutually mutually (litany). The second musical structure is the music of *Galombang*, using 4 musical instruments, namely as an enhancer or can be said as a filler, *gandang tambua* as the basic rhythm carrier for dance, *talempong pacik* (held by the player's hand) as a bearer of interlocking melody and rhythm, and *pupuik serunai* as a developed melodic bearer (improvisation). The third cover music, which also uses the four musical instruments, namely *tasa*, *gandang tambua*, *talempong pacik*, and *serunai*. In these four musical instruments which are the most important tempo-bearers in opening and closing music, it is *tasa*. The song that was chosen was named the song *Tigo duo*.

Accompanying music of *galombang* dance is the work of the *lindang urek* art studio, in contrast to other art studios in West Sumatra, because the accompaniment of the *lindang urek* art studio is in the form of a complete melody composition, while traditional *galombang* dance is only accompanied by the *talempong pacik* ensemble. *gandang tambua*, *pupuik sarunai*, and *bansi*, which flowed from beginning to end. After the researchers conducted interviews with the *lindang urek* art studio musicians, the reason for the music stylist to make accompaniment music in the form of a complete melody composition is for commercial needs and aesthetic needs, because basically, the community prefers the innovation and renewal of the *galombang* dance accompaniment.

So that people and guests who watch *galombang* dance performances can enjoy the show more. The next one that made the accompaniment music of the *galombang* dance made by the *lindang urek* art studio was different from the other studios in terms of the instruments used. In the accompaniment music, the *lindang urek* art studio, using accordion musical instruments, is not a traditional Minangkabau musical instrument. According to musicians it is a manifestation of the creativity of the *lindang urek* art studio musicians, musicians want a unique form of music from the *galombang lindang urek* dance music. With the addition of the accordion instrument, it adds harmonization to the dance accompaniment. However, the role of the accordion according to musicians is not too vital.

Based on the observations of researchers on September 9, 2018, the presentation of accompaniment music in *galombang* dance is performed by the *lindang urek* art studio, in the form of a mixed musical ensemble, because it consists of several traditional Minangkabau musical instruments, namely *talempong melodi*, *talempong chord*, *gandang tambua*, accordion, *pupuik sarunai* and *bansi*. With the number of musicians as many as 5-6 people, who sometimes play a dual role in playing musical instruments.

The position of the musician is conditioned according to the arena of the show, because *galombang* dance in principle is to welcome incoming guests, often performances are performed outdoors, so that as far as possible the position distance between musicians and dancers is not too far away. So that musicians can see the dancer's movements in accompanying *galombang* dance. On one of the events on September 9, 2018 the position of the musician was placed on the right side of the dancer.



Figure 1. Appearance of Galombang Dance of the Art Studio Lindang Urek at one of the baralek events in Payakumbuh. (Documentation: Ilham Khalid, 9 September 2018)

The musicians dressed in Minangkabau customary attire that varied in each show, but the most frequently used were *taluk balango* clothes. The duration of the presentation of *galombang* dance ranges from 6-7 minutes, the time of the show is adjusted to the time of arrival of the honored guests to the location of the event. The order of presentation of accompaniment music is to follow the path of *galombang* dance because in this case music is only as accompaniment, from dances that have already been formed. The order of music presentation is divided into 6 parts. The order of the presentation of the *galombang* dance accompaniment of the *lindang urek* art studio is as follows:

- The beginning part

In the performance stage of the *galombang* dance performed by the *lindang urek* art studio, the first part was the *silek* movement by male dancers, consisting of 3 dancers. The accompaniment music from the *silek* movement opened with a solo *tasa*.



Figure 2. The solo tasa

Then followed by *Gandang Tambua* blows that mutually shouted with *tasa*. Next, *gandang tambua* as the rhythm carrier will play a constant pattern of punches interspersed with a punch. After that the *talempong melody* will act as a *paningkah* and *talempong chord* as a child in playing the *talempong pacik* pattern, in the presentation the musician only plays the pattern of *talempong pacik* only, the *talempong* is not really held by hand, like the *talempong pacik* game in general, but still at the position of the *talempong*. In the early part of this *pupuk sarunai* is played by one person serves as a carrier of melodies that are developed and played improvised. After the *silek* movement is complete, with 3 various accompaniment music moves ended by the code from the *tasa*.



Figure 3. Gandang Tambua percussion transcription pieces



Figure 4. Transcription pieces of Pupuk Sarunai melody

- The first transition

In the first transition music presentation section, it is a transition from the opening part to part one. The first transition part amounts to 4 x 8 counts in dance. In one transition accompaniment music, which plays only *gandang tambua* solo, without the accompaniment of other musical instruments. Female dancers come forward and male dancers take positions behind female dancers.



Figure 5. Percussion Transcription in Gandang Tambua First transition

- Part one

In part one of the *galombang* dance music, the *lindang urek* art studio, which is the carrier of the core melody, is the *talempong melodi* which is delivered in a rather fast tempo accompanying the dance movements totaling 8 x 8 counts. *Talempong chord* and accordion position, accompanying the chord journey following the melody and filling as an addition to the melody variation with improvisation techniques from musicians. *Gandang tambua* in part one acts as a rhythm accompanist.



Figure 6. Talempong Melodi Transcription Pieces

- Second transition

After a melody with a moderate tempo journey in part one, as a bridge to part 2 of *gandang tambua* back to solo. In the second transition part there is a change in tempo, from the tempo rather quickly becomes fast. According to the interview results of the researcher with music stylist Abdi Syahputra, S.Pd on September 2, 2018, it was intended that the music did not sound monotonous and increase the enthusiasm of the dancers, not infrequently pullers and musicians cheered on this part as if adding to the lively music interrupted by a drum punch pattern. who seemed excited. The movement in the second transition is more vibrant and dynamic, compared to the movement in part one, but this transition is only short, which is only 1x 8 in the dance movement.



Figure 7. Percussion Gandang Tambua Second Transition Section

- The second part

The second part is the peak part of the journey of the melodic music composition of the *galombang* dance accompaniment of the *lindang urek* art studio. After the change in tempo in the second transition section, the *talempong melodi* again acts as a carrier of the main melody. The melody in the second part is more complicated and vibrant than the *talempong melodi* in part one. *Talempong chord* takes the role of escorting the chord progression on the up beat. Accordion and *pupuik sarunai* play a role in playing the main melody in the second part of the phrase. The melody journey in the second part accompanies fast and dynamic tempo dance movements, with a count of 8 x 8 movements in dance.



Figure 8. Talempong Melodi Transcription Piece second part

- The final part

The final part of the presentation of *galombang* dance music is an instrumental solo of *Bansi* musical instruments. In this case as a backsound from the delivery of *carano* by dancers who served as the *siriah jo carano* carrier to be delivered to guests. According to custom, after the *Galombang* dance and the music stopped, followed by the reading of the *petatah petitih* in the form of *pantun* accompanied by the blast of *bansi*. According to Mr. Hendrizal as one of the informants and also a musician, the recitation of *petatah petitih* has a meaning that welcomes the bride and invites the bride and the entourage to enter. In this section another musical instrument is not played, only one musician plays *bansi*, which is played in a free meter or not tied to the bar, and the tone produced by this instrument is very distinctive and thick for the characteristics of the palm so that the melody of *bansi* cannot be transcribed into beam notation. This *bansi* musical instrument is quite difficult to be played by other musicians. This is due to the complicated game technique, namely circular breathing, where the continuous circulation of breathing without stopping. So it requires a long and tiring exercise. Once the *carano* delivery was complete, the same *talempong pacik* pattern with the beginning part was played again, and the welcome guests walked into the location of the event and then accompanied by dancers from behind.

The Role of Music of the *Galombang* Dance Guards The Work of the *Lindang Urek* Art Studio Payakumbuh.

- The Role of Companion Music to Dance

From the observations of researchers on music accompaniment dance *galombang lindang urek* art studio, researchers see the role of music in dance is very important because both are a complete arrangement. A dance without being accompanied by music will feel empty and less attractive. So music in the performance of *galombang* dance plays a major role in supporting the ongoing dance. This was acknowledged by the dancer of the *lindang urek* art studio, Ziko Putra Awet, S.Sn if the musicians were enthusiastic in accompanying the dance, it would automatically be very supportive, in the enthusiasm of the dancers' spirit and strength in dancing *galombang* dance and broadly according to Ziko Putra Awet, S.Sn the role of music towards *galombang* dance is as accompaniment to motion, motion and illustration. In the opinion of Soedarsono (1977: 17). Dance is an expression of the human soul expressed through movements - rhythmic and beautiful movements, So in dance there are elements - elements of beauty achieved.

Music as accompaniment to motion in *galombang* dance serves to provide a rhythmic basis for motion, like music as a rail for the place where a series of movements rest. The presence of music is only important to provide the rhythm of music to the rhythm of motion. The presence of music is very important in supporting a dance presentation. Music or accompaniment in dance is not just a accompaniment, but also as a very related complementary dance, which can provide the desired atmosphere and support the storyline (Soedarsono 1977: 46).

Music as a motion enhancer in *galombang* dance is made by the *lindang urek* art studio, which has characteristics similar to music as accompaniment but more technical to movement, meaning that in certain parts of the music it functions as a support for motion and other music puts pressure on the movement so that the hand movements, the legs or other parts have a strong musical sense. Music as a sign of motion is very important in *galombang* dance because the movement that is commonly used for *galombang* dance has a rhythmic sense that is prominent because it was developed from the *pencak silat* movement.

The essence of *talempong* instruments in *galombang* dance, has an important role as a carrier of the sense of musical art when used as a dance partner. In practice, accompanied by *gandang tambua*, as a rhythmic accompanist. The melody of *talempong* cannot be used optimally without the presence of *gandang tambua*, especially for movements that require pressure. *Gandang tambua* as a rhythmic bearer or leader of the rhythm in the work of *galombang* dance accompaniment can be a mediator of the balance between dance and accompanying music.

Music functioned to provide a choreographic atmosphere so that the events described were able to awaken in the audience's perception. Music as an illustration of *galombang* dance is very necessary to build the atmosphere. Especially when the dancer presents *carano siriah* to guests, who need support for sponsorship. The illustrative depiction is from the blowing of a *bansi* musical instrument. The atmosphere of the event felt solemn, and joyful when the blast of *bansi* musical instruments on *galombang* dance sounded accompanied by every step of the dancer who carried the *carano* gracefully.

- The Role of Music for the Community

In the activities of *Galombang* dance, this dance clearly has a role as a means of ritual, which is an important part and prioritized in each of the enlivening ceremonies in the Minangkabau culture. This dance is an integral part of a series of Minangkabau traditional ceremonies. In addition, in making music, every studio in West Sumatra is allowed to make accompaniment music which is personal creativity as well as expressing itself in art. So that the creativity of talented people in the art field becomes channeled.

Besides that, in the accompanying music of *Galombang* dance, after the researcher observed, it also contained aesthetic presentation function, meaning that through accompaniment music, every musician expressed the beauty of music that was seen as aesthetically by the people who watched it. However, the music that is worked on has a secondary role, namely as an economic means or a livelihood.

Conclusions

The *lindang urek* art studio is one of the studios in the city of Payakumbuh. This studio is one of the studios that focuses on traditional dance training and is still often called upon to hold shows, one of the dances that is most often shown is *galombang* dance. The performance of *galombang* dance that was done by the *lindang urek* art studio has a difference, from the studios in West Sumatra in terms of accompanying music. Accompanying dance music *galombang lindang urek* art studio is formed in a complete melody composition, which is presented in the form of mixed ensembles consisting of several combinations of traditional Minangkabau musical instruments, namely: *Talempong Melodi*, *talempong chord*, *gandang tambua*, *pupuik sarunai*, *bansi* and accordion.

The order of the accompaniment of the accompaniment of *galombang* dance music from the *lindang urek* art studio is divided into 6 parts: the beginning, the first transition, the first part, the second transition, the second part, and the final part. The role of accompaniment of *galombang* dance music from the *lindang urek* art studio Payakumbuh is divided into two, namely the role of music in the role of music to society.

The role of music towards dance is music as accompaniment to motion, music as a movement enhancer and music as an illustration. The role of music towards society is as an aesthetic presentation, a place to develop creativity, the role of the economy, social culture, customs and religion.

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