




RESEARCH ARTICLE

Section: *Visual & Performing Arts*

Creative Musical Work “Galuik Balam” in the Aesthetic Context of Minangkabau Traditional Music

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This research aimed to develop a model for creating intertextual musical art by combining compositions related to Minangkabau songs Anak Balam and Balam-balam, thereby offering creative alternatives for musical elements in Minangkabau social events. The methodology involves concept development and realization, including exploring the essence of Balam-balam and Anak Balam, creating musical dialogue, selecting appropriate instruments, constructing music based on the mystical atmosphere of Anak Balam, integrating traditional and non-traditional instruments, incorporating dramatic elements, structuring the work into three parts, weaving themes, balancing timbre, and titling each section. The results indicated that the Balam-balam and Anak Balam phenomena form three interrelated parts: Romance, Loyalty, and Sacred, each with subsections. The Romance section has four subsections, while both the Loyalty and Sacred sections have one each. This musical work portrayed harmony and affection using diverse traditional, modern, and non-musical instruments, and alternating vocals. The work Galuik Balam demonstrates that blending traditional Minangkabau musical elements with natural bird sounds and new musical forms enhances the understanding of Minangkabau cultural aesthetics and significantly contributes to the development of traditional musical arts in Indonesia.

KEYWORDS: Intertextual, Minangkabau music, Balam-balam, Cultural aesthetics, Musical creativity

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I. Introduction

Minangkabau society has a deep philosophy, namely *Alam Takambang Jadi Guru*, which means that everything in nature can be used as a guide or lesson (Muhardis, 2023). This philosophy reflects the importance of treating nature well, taking lessons from nature, and understanding the natural behavior of humans, society, animals, and the environment. One interesting phenomenon to be used as a teacher is the love story of two *balam* birds (Tekukur), which often serves as a guide to life for the Minangkabau society (Effendy, 2021). The *balam* bird is known for its playful expression and the beauty of its relationship when a male and female pair meets, showing beautiful harmony and affection.

The *balam* bird has characteristics similar to doves and parrots, with a reddish-brown color, outer tail feathers with thick white edges, and distinctive black and white spots on its neck. This bird lives close to humans, looks for food on the ground, and often perches on the roof of the house while producing soft and melodious sounds. In Minangkabau, the sound of the *balam* bird is the sound of *Tigo Gayo*, which is an important symbol of local culture. The term *Tigo Gayo* is attached to bird lovers and Minangkabau society, describing the distinctive sound of the *Balam* bird that soothes the heart (Bramantyo, 2020).

In the context of Minangkabau culture, there are several traditions related to the *Balam* bird. In *Pesisir Selatan* Regency, there is a healing tradition called *Anak balam*, where poems called *Anak balam* songs are used as part of traditional medicine (Kamal, 2015). In the *Solok Selatan* Regency, there is a traditional romance tradition known as *Balam-balam*, where two young humans express their love through rhymes that are then transformed into long *Saluang* music. This tradition reflects the aesthetics of intimacy, which was initially expressed in the form of rhymes, and then made into the song *Balam-balam* (Ediwar et al., 2018). These natural and cultural phenomena inspired the creation of a work of art entitled the *Galuik balam*. A philosophical reference to this phenomenon is the basis for creating works of art that require deep thought and belief from the creator.

The aim of creating this composition is to 1) Develop a model for creating musical art that is intertextual by combining several texts in the form of a composition that is connected to the song *Anak balam* and the song *Balam-balam* in Minangkabau; 2) Develop creative alternatives in processing musical elements in social events in the Minangkabau society; 3) Building aesthetic awareness that sounds originating from nature and intentional by society can be used as a source for creating music; 4) Creating new musical forms by using sound elements found in the voice of the *balam* bird, the song *Balam-balam*, and the song *Anak balam*; and 5) Processing the sound of the *balam* bird, the song *Balam-balam*, and the *Anak balam* with various sound characters, both from the stomach, throat, and mouth. The novelty of this research lies in an intertextuality approach that combines Minangkabau musical traditions with natural elements of the sound of the *balam* bird, as well as the development of new musical forms rooted in Minangkabau culture and the natural environment. Several musical works have identical characteristics to the musical work *Galuik balam*, meaning that from several aspects, these works need to receive attention. This is necessary because the elaboration of these works can at least emphasize the novelty aspect of the work *Galuik balam*. Several works that have been worked on by previous composers can be used as examples to see the level of novelty of the work *Galuik balam*. The following works are considered identical to this work.

1. The musical composition “Tengah Dua Sisi” (Elizar, 2004), was performed at the Indonesian Institute of the Arts (ISI), Padangpanjang, in a lecturer creativity event. This composition was based on the long *Saluang* tunes developed in Muara Labuh. The musical composition *Tengah Dua Sisi*, by Elizar, was created in a contemporary form with conventional musical instruments, such as electric guitar, bass guitar, computer, gandang, *bansi-alas*, and other wind instruments. The work *Galuik balam* also uses long *Saluang* tunes, but the work *Galuik balam* focuses on processing one of the long *Saluang* songs, namely the song *Balam-balam*. The song *Balam-balam* is sung using several vocal techniques, such as sounds from the stomach and throat. Apart from that, the work *Galuik balam* is combined with the ritual *dendang* of *Anak balam* for the Minangkabau society.
2. The musical composition “Bakisa Dilapiak Nan Salai” (Alfalah, 2012), was performed at ISI Padangpanjang. This work departs from Alfalah (composer) life experience when he lived for 3 (three) years at the foot of Mount *Singgalang*, which is relatively far from urban areas. The phenomenon of society belief in seeing the moon is a tradition that has been passed down from generation to generation and is believed to be true under the religious order *Syekh* to start the tradition of fasting and determine a *Syahwal* for the holiday. Similar to other life phenomena, such as the activity of *Mangilang Tabu*, which is traditionally carried

out using buffalo services, although, from a technological perspective, diesel engines can already be used, society persists in the old way. For Alfalah, the phenomenon of the lives of *Singgalang* society sparked his imagination to be transformed into a work of art titled *Bakisa Dilapiak Nan Salai*. The work *Bakisa Dilapiak Nan Salai* firmly adheres to society's belief in the natural phenomena that occur around Mount *Singgalang* to start the tradition of fasting. In work, *Galuik balam* beliefs of the society of *Pesisir Selatan* Regency regarding traditional treatment for *Anak balam* are still believed today. Work *Bakisa Dilapiak Nan Salai* develops music around Mount *Singgalang* while work *Galuik balam* is directed at cultivating music with Islamic nuances developed in Minangkabau as a reference.

3. The musical composition of *Anak balam* (Wati, 2008), was performed at ISI Padangpanjang. This work originates from the song *Anak balam* which was developed in *Pesisir Selatan* Regency. The composition of *Anak balam* was arranged with Western musical instruments such as violin, *Sarunai*, trumpet, gandang, guitar, and others. Meanwhile, the work *Galuik balam* processes the songs of *Balam-balam*, *Anak balam*, and songs with Islamic nuances that developed in Minangkabau. These songs are basic materials used to create contemporary musical works. The work *Galuik balam* uses traditional Minangkabau musical instruments such as *saluang darek*, *saluang panjang*, *gandang tambua*, *kacopi payakumbuh*, rabab, and musical instruments of his own design. Apart from that, they also use musical instruments that developed outside Minangkabau such as violin, accordion, mandolin, and *kacopi payakumbuh*.

II. Method

Methods for creating art include concept development methods and concept realization methods (Taylor & Ladkin, 2009; Batubara and Maniam, 2019; Batubara, 2021; Oksanen et al., 2023). In creating the work *Galuik balam* several methods were used to develop the concept and realize the concept, namely; 1) Exploring the essence of *Balam-balam* and *Anak balam*; 2) Creating a musical dialogue based on the *Balam-balam* rhyme; 3) Choosing the right instrument; 4) Building a musical based on the magical atmosphere of *Anak balam*; 5) Combining traditional and non-traditional instruments; 6) Creating dramatic elements; 7) Building three parts of the work; 8) Arranging the theme of each part; 9) Balancing the color of the sound; 10) Determining the title of each part of the work. This method does not show a rigid work sequence; but rather steps are taken based on needs when the creation is carried out. In essence, the creation of this piece of music aims to produce a piece of music that is neat and monumental, and is novel as a result of its creation (Kivy, 1993; Galingging et al., 2023; Panggabean et al., 2023; Hawkins, 2024). Thus, the sequence of methods is not orderly, but you have to go through these steps.

1. Exploring the Essence

Exploring the essence of *Balam-balam* and *Anak balam* as a source for the creation of the work *Galuik balam* must be done to obtain values that can truly be explored into works of art. The essence of *Balam-balam* is a song taken from a rhyme in which males and females answer each other. which leads to a love relationship or a place to find a soul mate. The process of finding a soulmate in Islam is filled with noble procedures or manners. Noble manners, good processes, and blessings in finding a soul mate in Islam are strictly prohibited if dating is done (Quasem, 2023). Looking for a soul mate by dating is an act that approaches disobedience to Allah SWT (Asmara & Sahara, 2022). Immorality can be many and varied, starting with holding hands, immorality of the mind, immorality in being together with someone who is not a mahram, and so on. The essence of *Anak balam* is a traditional healing event that aims to maximize magical powers as a vehicle for treatment. The value that will be taken up is how to build a magical and religious musical atmosphere.

Technology may develop rapidly, and globalization may penetrate anything in this world, however, religious issues are discourses that can adapt to these changes (Mandaville, 2007). To this day, art for religion continues without losing meaning. Artists who have individually reached high levels in social, economic, and other fields, but on occasion, they still paint for worship, for inner pleasure, and for their devotion as humans who are bound to the universe. In the art movement in general, artists and cultural figures, art practitioners and workers, as well as observers and critics, are at the forefront of creating and discovering contemporary aesthetic discourses that suit the creative needs of general society. This path does not close the door to the reality of religion but strengthens the existence of religion as something that continues to be maintained. The *Anak balam* will always have abstract values based on the emphasis of its philosophy of achievement on moral and spiritual considerations. The main goal of this study was to provide treatment. Healers/shamans adopt this kind

of meaning, so this method of treatment remains in a high position and ritual achievement.

2. Creating Musical Dialogue

The *Balam-balam* tradition expresses words in the form of rhymes. A rhyme is a poetic dialogue between two humans who chant. Therefore, the most important thing in rhyme is the use of words that are appropriate and harmonious (in their use) to express ideas so that a certain effect is obtained (as expected) so that the audience can grasp the content conveyed by the rhyme (Nur et al., 2024). The diction in the *Balam-balam* rhyme has a wide area because it is related to issues of language style. Language has many meanings that can mean denotation and connotation. The diction in the *Balam-balam* rhyme also considers paraphrasing. Paraphrasing is performed by translating it into one's language word by word, sentence by sentence as if the words given by the person performing the rhyme were a foreign language. Rhyme musicians must be able to give meaning to the word stress that they use when *dendang* rhymes. This rhyme dialogue style is transferred to musical instruments so that *Galuik balam* gives the impression of having a dialogue like the *Balam-balam* rhyme. This musical dialogue appears in different colours, so it seems to be contemporary.

3. Selecting an Instrument

Choosing the right instrument is crucial for creating music that feels like dialogue. Traditional music such as *saluang*, *serunai*, *rabab*, and *gandang* are combined with other instruments such as violin and *kacopi payakumbuh* to produce varied sounds. *Saluang* is a traditional Minangkabau musical instrument made from bamboo that is played using a special breathing technique. *Serunai* is a wind instrument with a mouthpiece that increases the volume of sound, usually played in traditional events and *pencak silat* performances. Minangkabau Rabab has four types: *rabab darek*, *rabab piaman*, *rabab pesisie*, and *rabab badoi*, and plays a traditional story called *kaba*.

4. Building a Musical Based on the Atmosphere

Anak balam music creates a magical atmosphere that is related to social life, similar to human medicine, showing that music is inseparable from life.

5. Combining Traditional and Non-Traditional Instruments

Combining traditional and non-traditional instruments is an attempt to create new music in Indonesia, as in the work *Galuik balam* which embodies various musical genres.

6. Creating Dramatic Elements

This work combines dramatic elements from *randai* and Minangkabau folk theater, which combine stories, music, dance, and *silat* to create an interesting spectacle.

7. Building Three Parts

Music is divided into three interrelated parts based on the themes of Romance, Loyalty, and Sacred. The first part involves movements and percussion sounds, the second part is dominated by wind instruments and vocals, and the third part creates a sacred atmosphere through vocal remembrance.

8. Arranging the Theme of Each Part

The theme of the work *Galuik balam* includes the journey of human life in Romance, Loyalty, and Sacred. Romance describes a relationship of affection; loyalty describes a test in a relationship, and sacred describes treatment through religious means.

9. Balancing Sound Colour

Sound balance is achieved by harmonizing the volumes of different instruments to create harmony. The rhythm and melody combine to produce a new musical feeling.

10. Determining the Title of Each Section

The overall title of the work is *Galuik balam*, which is divided into three parts: Romance, Loyalty, and Sacred, describing the beauty of sounds, such as the voice of the *balam* bird. The *Galuik balam* performance goes through several stages such as selecting musicians and singers, determining the number of musicians, forming a

formation, designing the stage, and forming a production team. Musicians are selected based on their ability and experience, with drummers able to play more than one instrument to facilitate switching arrangements. Stage formations vary between body movements and fixed positions to display aesthetic movements and harmonious music.

III. Results

Music Work Description

The events of *Balam-balam* and *Anak balam* created three forms of interrelated parts. From three parts, namely Romance, Loyalty, and Sacred. From each of these titles, there are several sub-sections. The section of the work “Romance” consists of four sub-sections. The “Loyalty” work consists of one part and the “Sacred” work part consists of one.

Part I Romance

Sub Part One: This romance piece begins with two female musicians in the audience; one musician plays a *giriang-giriang* attached to both legs, while both hands hold a small can containing pebbles. The other players as singers. This musician explores canned *giriang*. *Giriang-giriang* with cans was done with movement (dance). Two female musicians moved from the auditorium to this stage. Musicians playing *Giriang-giriang* headed to the stage while the singer moved to the back of the stage. The two musicians braided of *giriang-giriang* sounds and applause, clapping thighs, at this time, they entered the female musicians from two sides of the stage, namely, four humans from the right and three humans from the left. Both sides have the same notation. As for the motive (Fig 1) as follows.



Figure 1. The notations *giriang-giriang* (The fig writing in Indonesian)

The notations like this are commonly done in the *randai* game in Minangkabau [*cakcak tum cak cak*] This vocal is equivalent to the rhythm of feet and hands. This notation was repeated four times. Before the female musicians arrived offstage, male musicians entered the plates. The musician entered from the left of the stage, and as many as six humans in a row entered the stage. The plate was struck with a ring (which is attached to one of the right or left fingertips).

After reaching the music where each musician sat, the musicians entered eight female musicians (four from the right edge and four from the left edge) who served plates like male musicians. This plate serves from the edge of the stage to the center of the stage. After reaching their respective positions, female musicians sat in front of male musicians. Female musicians sit directly present vocals between female musicians on the right and left with the notations (vocals) [*hep ta hep tihep ta hep tihep ta hep ti hep ta hep ti hep ta hep ti hep ta hep ti*]. These vocals became progressively harder with progressively slower *tempos*. Male musicians create braids with cymbals and vocals in the text [*ta ti yo hei*].

Sub Part Two: After the female musicians arrive off stage, then enter again with the game of sound *rampak* from each *giriang-giriang* foot and clap their hands with the following notations.



Then enter the game of *rampak giriang-giriang* feet and clap with *goreh* with the following notations.



After playing *rampak giriang-giriang* male and applause from all the female musicians, continued with a percussion game from six pieces of *Gendang tambua dua buah dulang*. Rhythmic games of *gendang tambua* and *dulang* are presented by female. The rhythm of this game is random (Fig 2). as follows.



Figure 2. The notations and rhythm game of *Gendang tambua* and *dulang* presented by female

The end of the rhythm game *rampak gendang tambua* and *dulang*, greeted with a vocal game and rhythm that the *tempo* is a little bit slow. The end of the presentation of the *gendang tambua* enters the vocal accompaniment of *Balam-balam* as follows.

1. 1 | 2 2 1. 5 7 7 5 | 7 7 5 5 7 7 | 5 5 5 7 7 |

Dipatiak saluang Balam-balam duah dik ei lalobak lam bau sayang sa

7 5 7 7 5 7 | 5 5 . |

Yang duah diak ei lasamo saluang

The end of the short *rampak* game, is greeted by a vocal play that follows each other following each other with the same text and the vocal song. As for the poem *Balam-balam* is.

1. 1 | 2 2 1. 5 7 7 5 | 7 7 5 5 7 7 | 5 5 5 7 7 |

Dipatiak saluang Balam-balam duah dik ei lalobak lambau sayang sa

7 5 7 7 5 7 | 5 5 . . 5 5 7 7 | 5 7 7 5

yang duah diak ei la samo saluang di patiak jari balam balam

7 7 | 5 5 7 7 5 | 5 7 7 7 5 7 7 | 5 7 7 5 5 |.

duah dikei laikali manyo sayang sayang duah diak ei lalobak lambau

1. 1 | 2 2 1. 5 7 7 5 | 7 7 5 5 7 7 | 5 5 5 7 7 | Ba la ia ajuang balam balam duah dik ei lalobak lam bau sayang sa

7 5 7 7 5 7 | 5 5 . . 5 5 7 7 | 5 7 7 5 yang duah diak ei laka li mo nyo sa moma nompang ba lambalam 7 7 | 5 5 7 7 5 | 5 5 7 7 7 5 7 7 | 5 7 7 5 5 |.

duah dikei lakapa ran tahu sayang sayang duah dikei lalobak lambau

Continued with the rhythm game of *gendang tambua* which starts from soft to hard rhythm intermittently by each player and uses different facial expressions. The rhythm played is the previous random rhythm, which is randomly broken up. The end of the game is the chaotic sound of the players, along with the noisy rhythm of the sounds of *gendang tambua* and *dulang*. The *Dulang* game and the game *rampak pendek* from the rhythm of the *gendang tambua* use a slightly faster *tempo* than before. After the game *rampak pendek*, followed by the

rhythm game *batingkah rafa'i* with a slow *tempo* to a very fast *tempo*.

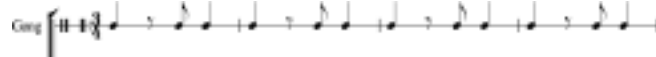
Sub Part Three: Part three focuses on the work of the *gandang buluah*. The *gandang buluah* players consist of two groups; a group of female players and a group of male players. In the third part of the piece, Romance begins with male performers carrying *gandang buluah* from the sidelines into the stage while beating bamboo, talking, chattering, and shouting as if calling someone. After arriving at the *gandang buluah* in the middle, there are four female players from the right edge of the stage. After the musicians reached the middle of the stage each group (male and female) sang the songs in turn. Male [*Heiiii yah eiiii yah eiiii yah eiiii yaheiiiiya*]; Female [*Ser ser ser ser ser ser ser ser*]. After finishing *dendang* the song in turn then the male and female simultaneously sing their respective texts. After finishing *dendang* the song, the female musicians beat the *gandang buluah*.

After the game, the *gandang buluah* continued with the vocal games. The vocals presented were question and answer vocals between male and female groups. The vocal form of the question and answer is as follows: Female [*Oe uda*]; Male [*Apo*]; Female [*Sangaik kareh*]; Male [*Nan indak*]; Female [*iyo*]; Male [*Tu baaaa*]. After the question and answer game, the female and male vocals were greeted by the playing of *kacopi payakumbuh* and violin, and female and male *gandang buluah* players to the stage. The notations of the *gandang buluah* can be seen in Fig 3 below.



Figure 3. The notations and musicians beat the *gandang buluah*

Sub Part Four: The fourth part begins with the sound of *canang* (small gong) to accompany the musician *gandang buluah*. With the following motives.



After a while, the *gandang buluah* player went off stage. The music continues with melody, *kacopi payakumbuh*, accordion, violin, and *mandolin*. With the notations that can be seen in Fig 4 below.



Figure 4. The notations and music with melody, *kacopi payakumbuh*, accordion, violin, and *mandolin* (The fig writing in Indonesian)

At the moment, the melody walks in the female performer sitting on the snare and is pushed by the male musician from the left edge of the stage to the center of the stage. Female musicians are pushed while *dendang* with the text [*Dadorong-dorong la da dorong-dorong*]. The notations are shown in Fig 5 below.

The figure shows a musical score for a piece titled 'Dendorong-dorong'. The score includes staves for Gong, Suling, Mandolin, Kecap, Viola, Bass, and two vocal parts: 'Vokal Perempuan' (Female Vocal) and 'Vokal Laki-laki' (Male Vocal). The lyrics for the female vocal part are 'jangan sama aja tuh dind'. To the right of the notation is a photograph of two performers on stage. One performer is wearing a red costume with gold accents and a gold headdress, while the other is in a green costume with a gold headdress. They appear to be in a dynamic pose, possibly representing the 'pushing' mentioned in the text.

Figure 5. The notations and female musicians are pushed while *dendang* (The fig writing in Indonesian)

This operation is repeated several times starting from the previous notation. Furthermore, all instruments accompany the vocals together where the melody is the same as the vocals as above, only already using the verse: Female [*Takana kana lai oi uda*]; Male [*Yooo diak sayang*]. This transition can be seen as the notation in Fig 5 below.

The figure displays a musical score for the piece 'Takana kana lai oi uda'. The score features staves for Gong, Suling, Mandolin, Kecap, Viola, and Bass. The notation shows a complex arrangement of instruments and vocals. Below the notation is a photograph of a full band performing on stage. The band members are dressed in colorful, traditional-style costumes. The stage is lit with blue and purple lights, creating a vibrant atmosphere.

Figure 5. The notations and instruments accompany the vocals (The fig writing in Indonesian)

After the vocals were finished, all the music stopped and entered the single vocals with the song *Talangkin* with the text [*Rancak tampaknyo tanjuang alai tampak nandari pandakian*]; [*Dimalah hati mangko sanang kanduang ngai*]; [*Co iko bana pancarian*]. After finishing the song *Talangkin*, then enter again with aia bangih only one line to deliver to the next song accompanied by the text [*O badabuah ombak ditapia pantai lalaih dima dimanyo*]; [*O dihampeh ombak di tapia pantai di mana dimananyo*]; [*Olalaho ayoyoi ho olalaho ayoyoi mam mam mam mam ma*]. After the vocal above then enter again the melody *kacopi payakumbuh*, the *mandolin* violin with notation can be seen in Fig 6 below.



Figure 6. The song *Talangkin* and violin with notations (The fig writing in Indonesian)

As for the vocal text as follows [*Sitawa lah di tapi aia mak; Nan banto tumbuh di laman; Nan kok uda pai balai mak; Nan kok denai pai bajalan*]. The end of this vocal enters a solo song performed by a male singer in response to female vocals [*Kaik bakain rotan sago*]; [*Nan takaik di aka baha*]; [*Tibo di langik tabarito*]; [*Tibo di humi iadi kabal*]. The shape of the whole can be seen from the following Fig 7 notation below.



Figure 7. The notations and solo songs performed by a male singer in response to female vocals (The fig writing in Indonesian)

Part II Loyalty

The second part of this work is entitled “Loyalty”. There are two places for musicians in this second work: one in the middle of the stage arena and the other in the middle of the audience. This section begins with a musician in the middle of the audience a *saluang* musician while the other players are singers. These four musicians played while walking from the center of the audience towards the show stage.

The second part of the music begins with a *Saluang* player and vocal player in the middle of the audience room, with the vocal text as follows [*Apuang apuang sitinjau apuang apuang sitinjau lauik*]; [*Tampak nan dari gudang garam; Oi nan tarapuang bak limau anyuik*]; [*Alun lah tantu diak ei tampek diam*]; [*Diak ei*]. This vocal is a development of the song *banda sapuluah*. The end of the vocals was greeted by a female musician with vocal improvisation using the *garinyiak* technique found in Minangkabau songs, and then the vocals of two male musicians with different vocal verses were re-entered, with the following text [*Pado mananam lobak lambau*]; [*Elok si sawi to tugakan*]; [*Pado manahan hati risau*]; [*Elok nagari diak ei oto tinggakan diak ei*].

After the arrival of all musicians in the middle of the stage, they were greeted by the solo playing of *rabab* followed by the solo playing of violin and *saluang*. The *rabab* player’s solo song enters the flat beat of the *saluang* melody with the vocal text [*Anak lah urang diak ei*]; [*Dari pariaman diak ei*]; [*Handak pai ka lubuak aluang*]; [*Bajalan kaki ka sicincin*]; [*Tatumbuak jalan simpang tigo*]; [*Dari dulu lah den katokan*]; [*Baraso niaik indak ka sampai*]; [*Tagak dek mandeh kareh juo*].

At the end of the *rabab* song, the vocals were entered with male musicians. Male vocals were low, with a very slow three-quarter *tempo*. The vocal text of the male voice can be seen as follows [*Buruang balam di nagari kito ko adolah buruang kasayangan*]; [*Banyak nan sayang kapadonyo, banyak pulo nan mamaliharonyo*]; [*Buruang balam taluanyo ado duo, anaknyopun ado duo pulo*].

The strength of the vocal level began to rise to loudness at a *tempo* and meter that remained the same. [*Sikua jantan sikua batino, nan jantan perkasa nan batino rancak pulo*]; [*Jikok bunyi tigo gayo, sanang talingo*].

mandanganyo]; [*Rancak pulo dipandang mato*].

After this three-quarter work ended, it was followed by vocal playing on a four-quarter meter scale, with the vocal text remaining the same as above. When the male vocal part of the text reaches the text [*banyak pulo nan mamaliharonyo*], greeted directly by the female vocal with the following text [*Tuan nai juo jan nyo denai*]; [*Layang-layang batali ampek*]; [*Dibari bata ali limo Kambang bungo dilaman surau*]; [*Pamenan kumbang tiok hari*].

The end of female vocals is also the end of male vocals, immediately followed by male vocals divided into two types of voices, namely male low voices and voices similar to female voices. The vocal play then alternates between a high voice (like a female voice by a male player) and a low voice that seems very low by another male player. The vocal text is read alternately based on one tone for one form of high voice vocal and one tone for the low voice that seems heavy, the text is as follows [*Buruang balam di Nagari kito ko adolah buruang kasayangan*]; [*Banyak nan sayang kapadonyo, banyak pulo nan mamaliharonyo*]; [*Buruang balam taluanyo ado duo, anaknyo pun ado duo pulo*]; [*Sikua jantan sikua batino, nan jantan perkasa nan batino rancak pulo*]; [*Jikok bunyi tigo gayo, sanang talingo mandanganyo*]; [*Rancak pulo dipandang mato; Buruang balam buruang balam buruang balam*].

From this, vocal play is extended to be very fast, boisterous, irregular, and finally silent. Next comes the game *cimpronok* (*saluang plastik*), which is blown strongly, where a thin place of plastic is attached to the end of the *gandang buluah* to produce a distinctive sound color. The end of the *cimpronok* game is a rhythm game that responds to each other between small and large *cimpronok*.

Six pieces of *sarunai* were used, each with a different tone, *saluang* blowing, and several long *saluang* blowing instruments that have been modified in terms of shape. *Saluang*, *sarunai* and long *saluang* games. Between these inflatable games, enter the female vocal with the following text [*na na naaaaa na nanaanaa*]. This vocal is repeated as many times as two repetitions, where the pause between the first and second vocals is punctuated by the playing of wind instruments *saluang* and *sarunai*.

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Figure 8. The notations and *cimpronok* game (The fig writing in Indonesian)

After finishing the above material, immediately greeted with female vocals with vocal text as follows [*Bukiktinggi koto rang agam*]; [*Mandaki janjang ampek puluah*]; [*Basimpang jalan ka malalak*]; [*Sakik sagadang bijo bayam*]; [*Tapi bak raso kamambunuah*]; [*Diubek indak namuah cegak*]. Answered by a male vocal with a short text form [*Ahiiiiiy*] as the initial form enters the form of a female vocal. The text that answers from the male vocal is the last word of the female vocal. The text of the female vocal is still the previous vocal form that is repeated alternately between females and males as follows Female [*Bukiktinggi koto rang agam*]; Male [*Gam gam..Gam-gam*]; Female [*Mandaki janjang ampek puluah*]; Male [*Luah luah*]; Female [*Basimpang jalan ka malalak*]; Male [*Lak lak*]; Female [*Sakik sagadang bijo bayam*]; Male [*Yam yam*]; Female [*Tapi bak raso kamambunuah*]; Male [*Nuah nua.*]; Female [*Diubek indak namuah cegak*]; Male [*Mbuh-mbuh*]. Then, the wind instruments, *saluang* and *sarunai*, were played Among inflatable games, male and female players perform a vocal game of questions and answers, with the text read is [*Ti ta hey yo .. arrabaaah.. indak do*]. Continued by the *kacopi payakumbuh* and female vocals still in the previous text [*Janiah lah janiah aianyo*]; [*Yo lah sungai tanang*]; [*Minuman urang-minuman urang yo lah Bukiktinggi*]; [*Tuan lah kanduang-tuan lah kanduang tadanga sanang*]; [*Baoklah tompang-baoklah tompang yo lah badan kami*].

Free melodic vocals are presented by *badandang* without words, and the text is read-only in the form of [*Ndeyoe. ndeee*], the pitch base used is changed to approach the base of the minor interval (Fraser, 2015; Ferdian et al., 2023). The end of this female solo vocal, greeted together by the male vocal, while the form of the

female vocal above is still running, while the text of the male song is as follows [*Buruang balam di Nagari kito ko adolah buruang kasayangan*]; [*Banyak nan sayang kapadonyo, banyak pulo nan mamaliharonyo*]; [*Buruang balam taluanyo ado duo, anaknyo pun ado duo pulo*]; [*Sikua jantan sikua batino, nan jantan perkasa nan batino rancak pulo*]; [*Jikok bunyi tigo gayo, sanang talingo mandanganyo*]; [*Rancak pulo dipandang mato*].

In the second repetition of the male vocal, immediately greeted by the female vocal with the form of text [*Hei alah hei hei alah hei hei alah hei hei yolah*]; [*Den patuik nan den pandang nan taraso ba'a kolah*]; [*Hati luluah raso bimbang nan den pandang barubah*]; [*Dulu cameh indak kabuliah lah dapek mangko manyasa*]. The female vocals were repeated three times and ended simultaneously with the vocal texts from the males. Further greeted by the game of blowing *saluang* and *dendang* that brings one of the songs *saluang ratok lawang* and *Balam-balam* songs. Between the *saluang ratok lawang* is answered by irregular noise from male and female vocals. The end of the *ratok lawang* song is celebrated by both male and female vocals. The nature of the vocal is *badendang* without words, the text is read in the form of [*Haaaa haaa haaa haaa*] repeated twice at the end of the vocal together. Next enter the vocals with male and female with the text [*Eeeeeei Kabau gadang kabau bantaian*]; [*Tunjang sia kamambali*]; [*Adiak den harok ka pakaian*]; [*Ilang kama ka den cari*]; [*Adiak den harok ka pakaian*]; [*Ilang kama ka den cari*]. The vocal is repeated until the volume is soft, then the male vocal suddenly high voice with the text Male [*Nan sitawa*]; Female [*ditapi aia*]; Male [*Nan Cikarau*]; Female [*tumbuhan di laman*]; Male [*nan dek urang*]; Female [*Kapa nan balaia*]; Male [*Nan dek awak*]; Male [*pulau nan bajalan*].

In the presentation of the vocals above, the male and female vocals are like a question and answer, where the end of the word of the male vocal text is continued by the female. Then it continues with male vocals with a voice that seems a little low with a slow *tempo*, with the text [*Malu dapek badan takuruang*]; [*Kama lai batenggang lai*]; [*Dulu dapek kini lah tabang*]; [*Nan dek ulah kandak hati*]. This vocal is greeted by a female vocalist softly. When this vocal occurs, the male musician sounds the bird's voice by whistling. When the female vocal runs, it is followed by the male vocal still with the same text and the same vocal rhythm without any gaps with the text Male [*Balam balam aduah diak ei lah lobak lambau Sayang-sayang*]; Female [*Dulu cameh ndak kabuliah lah dapek juo nyo mangko Binguang*]. In the second repetition of the female vocal, the male vocal enters four repetitions together with the female vocal, the form of the male vocal is as follows [*Balam-balam aduah diak ei lah lobak lambau*]; [*Sayang-sayang aduah diak ei lah lobak lambau*]. The end of the vocals is the end of the work "Loyalty".

Part III Sacred

The third part of the work is entitled "Sacred". Changes or transitions from the second work to the third work are carried out without pause, meaning that from work two to work three all the music is still presented. The musician moves along with the vocals, immediately greeted by a melody played freely by one of the violinists. The other musicians are getting ready to take their positions for the third piece. After arriving at their respective positions. This music is continued with accord playing by *kacopi payakumbuh*, *gambus*, *mandolin*, accordion, and bass with the notation in Fig 9 below.



Figure 9. Accord playing by *kacopi payakumbuh*, *gambus*, *mandolin*, accordion, and bass with the notations (The fig writing in Indonesian)

The above pattern is accompanied by free male vocals and accompanied by *rabano* and *gandang lasi* notations. In the middle of playing the melody above, the violinist again plays freely with an Islamic musical melody. The violin played freely and ended with accentuation playing by all the *rabano* and *rapa'i* players. After that, vocals with Islamic nuances were performed by one of the male players. The end of the vocal melody continues with a pattern played by the *rabano* player, then the vocal melody is again performed by the female. This vocal ends with an accentuation game played by *rabano* and *rapa'i*. After that, everyone was greeted with vocals in a deep and loud voice in the middle of the vocal text by all the players. The form of the vocal text is as follows [Karano kami ka dipanggia]; [Mintak ampun kami nan dahulu]; [Karano kami ka dipanggia dek sudaro]; [Diujamkan lutuik nan duo]; [Disusun jari nan sapuluah]; [Ditakuakan kapalo nan satu]; [Mintak ampun kami kasadonyo]; [Ampun baribu kali ampun]; [Ampun dibawah tapak kaki]; [Diateh selo kabasaran]; [Kato riang kato talompek]; [Kato takuik kato tak sampai]; [Nan bana kato ka disabuik; Kami salampu Anak balam]; [Antah talajang beko di ka naiak]; [Antah talendo di ka turun]; [Mintak ampun koma banyak banyak sudaro ei].

In the middle of this vocal text, there are accentuations from all the piano, *rabano*, and *rapa'i* players, then continued with melody playing from the *kacopi payakumbuh* players, accordion, *gambus*, *mandolin*, and bass. Next are the vocals from all the female players. The vocals played here are a form of development of the *Anak balam* vocal tradition. The text form of *Anak balam* vocals is as follows [Iyo... Iyo iyo koma ila.... lai ko ila ila koma yo bundo oi]; [Karano kami kama manggia la ma manggia la bundo ka turun]; [La ampun di mintak banyak-banyak ko ma ila la ei]; [Biduak japun la pandayuang japun]; [Dibaok anak ujuang aie]; [Ampun baribu kali ampun koma yo bundoi]; [Anta sala kami kama manggia koma ila lai]. With the notation that can be seen in Fig 10 below.



Figure 10. The notation and vocals from all the female players (The Fig writing in Indonesian)

At the beginning of the vocals, this was accompanied by applause from all the musicians, which was repeated 2 times. The second repetition is accompanied by accentuation from piano, *rabano* and *rapa'i*. All the melodic instruments accompany the vocal melody exactly. Next, it continues with the *kacopi payakumbuh*, *gambus*, *mandolin*, accordion, and bass melodies, as shown in Fig 11 below.



Figure 11. The notations and melodic instruments accompany the vocal melody (The fig writing in Indonesian)

Then the piano, *rabano*, and *rapa'i* musical instruments strengthen the accentuation of the melody. After playing the melody and accentuation above, it continues with the vocals together by all the players. The vocal text together is as follows [*salampu kami Anak balam*]; [*Antah talajang beko lai di kanaiak*]; [*Antah talendo oi di nan ka turun*]; [*Mamintak ampun koma banyak-banyak; Anak balam he ha nak balam hee*]. These vocals are presented alternately between male and female. The notation can be seen in Fig 12 below.



Figure 12. The notations and vocals alternate male and female (The fig writing in Indonesian)

This vocal is repeated 2 times, and in the second repetition, there are other vocals from several players. The vowel content is as follows [*Mi..lampu..mi..nak lam..*]; [*Talajang ko kanai..*]; [*Talendo ka turun..*]; [*Mamin..pun..mi..nyak nyak..*]; [*Nak lam he..nak lam he..nak lam hee..*]. Vocal texts are presented alternating between male and female with the notation in Fig 13 below.



Figure 13. The notations and vocals is repeated 2 times between male and female (The fig writing in Indonesian)

After this vocal was finished, it was immediately greeted by other vocal performances from all the musicians. This vocal text is as follows [*Kami salampu kami Anak balam*]; [*Antah talajang beko di kanaiak*]; [*Antah talendo di ka turun*]; [*Mamintak ampun kami banyak-banyak*]; [*Hee.. Anak balam hee..*]. Then it is greeted directly by other players with different vocal texts and melodies. The vocal text is as follows [*Mamintak ampun kami ka sudaro*]; [*Ampun baribu kali ampun*]; [*Ampun di bawah tapak kaki*]; [*Di ateh selo kabasaran; Kato riang kato talompek*]; [*Kato takuik kato tak sampai*]; [*Nan bana kato ka di sabuik*].

After the vocal performance ends, it is immediately welcomed by all the melodic instruments by providing chords for the vocals performed by a player. Next, enter male vocals in a soft voice with the following text [*Nan kuriak iyolah kundi*]; [*Nan merah iyolah sago*]; [*Nan baiak iyolah budi*]; [*Nan indah iyolah baso*]. Then it was welcomed by the female vocal group with the following vocal text [*Kok nan tuo dihormati*]; [*Nan ketek disayangi*]; [*Samo gadang baok bakawan*]; [*Ibu jo bapak di utamakan*]. At the end of the vocals above, the atmosphere begins to change from joy to a religious atmosphere, this can be seen from the inclusion of Islamic nuances in the vocals. This atmosphere is depicted through the song *Ya Maulai*. The *dendang* of *Ya Maulai* started accompanied by all the percussion instruments. The text of the song *Ya Maulai* is as follows Male [*Maulaya sholli wasalim da iman abada*]; Female [*Amin tadzakku rijiranin bidzissalami*]; Male [*Mazaj tadam anjara minmuqталim bidami*].

Together with male and female [*Ayah sabushabu annalhum bamun katimu*]. Followed by playing the violin, *Kacopi payakumbuh*, *mandolin*, and bass guitar. Then continue with vocals together (musical instruments and vocals) [*Maulai ya salim wasalim da iman abada*]; [*Amin tadzakku rijiranin bidzissalami*]; [*Mazaj tadam anjara minmuqталim bidami*]; [*Ayah sabushabu annalhum bamun katimu*].

At the end of this vocal, the playing of the percussion musical instrument *rabano, rafa'i*, is presented. This material is repeated twice, from the *dendang* of *Ya Maulai* to playing percussion instruments. Then it was greeted with *Ratik* vocals, which is a form of praise to Allah SWT accompanied by all the percussion instruments. Vocal text as follows [*Allah khalik, Allah khalik, ya Muhammad*]; [*Allah khalik, Allah Khalik, ya Muhammad*]; [*Allah khalik, Allah majid, Allah bashir, Ya Muhammad*].

The ending of the work *Galuik balam* is a presentation of vocals and other percussion instruments, the *tempo* getting longer and higher, finally stopping suddenly on the fourth repetition, then all the musicians *badandang* in low voices, at this point, the composer *badandang* thanks giving, walks forward, then the work *Galuik balam* ended.

IV. Results

1. Work of Art, Personal

The creative process of creating *Galuik balam* work gives rise to personal impacts, understanding or creating impressions. Dillon (2007); Indrayuda (2016) explain that this understanding relates to values and philosophical perspectives. This is possible because through this intensive creation process, it is possible to explore intensely and simultaneously the cultural values of the *Balam-balam* and *Anak balam*, phenomena contained in the idea of the content of this work. The more intensely the work process is carried out, the deeper the knowledge and awareness gained through these values.

In *Galuik balam* work, the values contained are about Romance, Loyalty, and Sacred. These three values are interconnected. The values of Romance, Loyalty, and Sacred are the essence of everything that exists in this world. Romance, Loyalty, and Sacred with their universal nature have made us aware that their essence can be channeled or combined with various other values. This distribution and connection generate a sense of enthusiasm and sincerity. The unification of the values of Romance, Loyalty, and Sacred has made us aware that all activities in all dimensions of life must be accompanied by feelings of Romance, Loyalty, and Sacred. Romance in this sense is a fundamental equality in humans, which cannot be separated and is essential. In many cases, romance appears to control desires in a more positive direction. This can happen if humans love to use their love as a means to achieve good and noble results to achieve a life like the lives of chosen and holy humans and those who are devout and always do good (Franklin, 2010).

Loyalty can be interpreted as a trust, it can also be interpreted as unlimited strength. Loyalty in a relationship not only means being faithful to marriage, but it also means being loyal to friends and family. Loyalty in relationships is defined as our willingness to support them and trust them to pay attention to humans as humans always pay attention to them (Connor, 2007).

Sacred is related to religion, which in turn is related to human relationships with God. The relationship between Allah SWT and humans has been recognized by most humans for a long time. They have placed Allah SWT as *Rabbi* (creator of the universe) but they are still prevented, either by ignorance or arrogance, from placing Allah SWT as *Al-ilah*. Such a human being has not yet perfected his life because he has denied something that is right and has acted wrongfully, by placing something. An activity with various dimensions that is not

accompanied by feelings of Romance, Loyalty, and Sacred will end in a dead end resulting in boredom, feelings of despair, and giving up (Pargament, 2011).

The real-life experience of being directly involved with the tradition of *Balam-balam* and *Anak balam* since childhood becomes the entry point that leads to an understanding of the development of the values of *Balam-balam* and *Anak balam*. The development of values leads to the creation of music that is not only traditional but also modern and contemporary.

2. Works of Art, Artistically, and Culturally

The musical work *Galuik balam* is artistically and culturally related to the concept of the value of the art itself. The concepts of value and cultural system are words that are mutually continuous. Looking at it from a linguistic perspective and referring to the word, it has the same meaning and significance.

The system of ideas or idea systems of *Balam-balam* and *anak-balam* belong to one society that is used as a reference for the concept of work in creating musical compositions. *Balam-balam* and *Anak balam* are abstract forms of culture, while art creation according to Garber (1998) is the result of works that are “cultural symptoms”.

The value of the work *Galuik balam* is related to the cultural values of a society and includes knowledge, religious, social, artistic, and economic values. The social value category includes several values, such as, the value of order, loyalty to friends, self-respect, mutual help, harmony, competitiveness, discipline, and so on (Risi et al., 2023). The value of discipline is also an element of religious value, besides piety and faith, which is an element of artistic value in addition to beauty, melancholy, smoothness, joy, dynamics, creativity, etc. In other words, one or more values are spread as elements in the categories of values, knowledge, religion, society, arts, and economics. All of these values are related to one another and thus constitute one cultural value system. Since the beginning of the creation of *Galuik balam*, it has had its true character as a solution to fulfill human needs. It expresses the greatness of God’s gift to those who are gifted with talent and an interest in the field of art. An ability that must not be grateful to all humans have the ability, talent, and interest in art. Only those who are chosen and directed to creatively create works of art are expected to share the presence of the form and value of the beauty of their works of art with others. Regardless of the motivation or purpose of its creation, the presence of art works has been considered to contribute to the formation of a cultured human character because of its nature and uniqueness.

The work *Galuik balam* offers itself as a medium to achieve various needs and goals in human life. The complexity of the presence of various disciplines has enriched the life experiences, both physically and mentally, of every human being in their personal and social lives. It is impossible to imagine what life would be like without the presence of various works of art that offer nuances and a sense of beauty whether in the form of visual, audio-visual, or performing art.

3. Works of Art to the Audience, and Appreciation

For art lovers (viewers), works of art are a dream of being enjoyed to fulfill their desires and longing to be able to perceive and appreciate the unique beauty and diversity of their presence. It turns out that because of the quality of its form and the value of its presence, a work of art has different standard strata between one work of art and another. This is what can ultimately determine the position of a work of art that is followed by certain connoisseurs who have different tastes and aesthetic tastes. For a critic or curator, a particular work of art can be the main subject of critical review of an art review that can enlighten and enrich the audience’s insight because of the results of the art criticism written.

The purpose and function of the presence of the work *Galuik balam* is of course in the creative process stage of the work, it becomes the main focus that provides the target direction for where a work of art will go. Supported by intention (feeling and intention), the purpose and function of the work *Galuik balam* is to guard the creative process of creating a work of art until it is finished and functions optimally by the main purpose of its creation.

4. Works of Art, Socio-Cultural

The impact of the work *Galuik balam* can generally be seen in the context of the sociology of art. Below is an

explanation of Hauser views in his book *The Sociology of Art* (1974) (Zhang, 2023). It can be realized that when Hauser wrote, around the 70s, this was when post-modernism began to emerge which eliminated the universal values of art. After this period in reality, art in a broader sense developed more in both Europe and America and got a new basis for new artistic ideas that were applied for other purposes, for example, to support the post-industrial era. According to Fouad et al. (2024), physical works of art can act as part of the whole (totality) in human life, for example, the environment that can be perceived such as objects, sounds, and tastes that are formed by humans, that humans cannot be free from the environment of their creation. However, he has choices, which indicate a quality that is considered to increase the level or dignity of his life.

V. Conclusion

Based on the creative process of creating the musical work of art *Galuik balam*, it can be concluded that this work reflects artistic creation and creativity which is closely related to the concept of interpretation and the elements that accompany it. 1) *Galuik balam* combines intertextual musical concepts, traditional musicals, modern musicals, non-musical concepts, and collaborative musicals. This shows a deep understanding of the various musical elements that combine harmoniously to create unique and meaningful works; 2) the method of creating music in *Galuik balam* involves exploring the nature of *Balam-balam* and *Anak balam*, as well as creating a musical dialogue based on *Balam-balam* rhymes. This process includes selecting the right instruments, building the magical atmosphere of the *Anak balam*, combining traditional, modern, and non-musical instruments, creating dramatic elements, and building three compositions tied together with a strong theme. Balancing the sound color and drawing a red line between traditional and modern elements are also the main focus of this process. In addition, creating composition notation and determining the title of each composition are important steps in realizing this work; and 3) in creating the *Galuik balam* musical performance, selecting musicians and singers, determining the number of players, forming formations, and designing the stage space or floor plan are things that have received great attention. The formation of the production and creative teams, as well as the lighting design that supports the entire show, shows a high level of professionalism in presenting this work to the audience. Overall, *Galuik balam* is not only a complex work of musical art and rich in traditional values but also serves as a means to strengthen Minangkabau's cultural identity. Through an in-depth creative process and professional performance, *Galuik balam* succeeded in depicting the richness of Minangkabau culture and made a significant contribution to the development of traditional musical arts in Indonesia. Support from various parties, including music groups, universities, and the government, is very necessary to maintain the sustainability and development of this traditional art in the future.

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