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The Development of Minang Pop Music From the Chain to the Home Village

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Abstract: *The development of Pop Minang music started in overseas areas and then developed into the area of origin. The development of the art of music in Minangkabau, in line with industrial and media developments, has led to the emergence of a new era in Minangkabau music called Modern Minang music. The emergence of Pop Minang music did not start in West Sumatra, but in Jakarta in the 1950s with the presence of the Gumarang Orchestra under the leadership of Asbon Masjid. The Gumarang Orchestra was founded in 1953 by a group of Minang immigrants in Jakarta who incidentally were musicians. The Gumarang Orchestra became famous after the record album Ayam Den Lapeh, sung by Nurseha, hit the market in 1957. In the mid-1970s, the recording business shifted from Jakarta to West Sumatra. In line with this, Minang POP songs began to develop in West Sumatra. This development greatly influenced Minangkabau traditional music universally.*

Keywords: *Music, Pop, Media Industry, Changes in Music Culture.*

INTRODUCTION

Minangkabau is the only tribe in Central Sumatra that has a unique culture compared to tribes in Indonesia because the Minangkabau tribe adheres to a matrilineal system, namely the female (mother) lineage. Annisa & Pratama (2022) explained that the life of the Minangkabau tribe is governed by customary rules, starting from culture, procedures for religious life, and the arts they have. In addition, Primadesi (2013) explains that Minangkabau culture, especially oral culture, which is strong in the Minangkabau people, began to turn towards writing when they knew the Malay Arabic (AD) script in the 19th century AD. This writing was also encouraged at the request of the Dutch. According to Suryani et al (2019), all oral cultural knowledge is written in Arabic script, and some are written in Latin script, such as the Minangkabautambo book, which contains the petitih proverb as a hereditary heritage. The oral culture of the Minangkabau people later developed again into the form of music after the inclusion of western cultural values and acculturation with other regional cultures during the reign of the Dutch East Indies in Minangkabau lands.

For the Minangkabau people, art is included in the classification of customs in the habits that exist in society. According to Primadesi (2013) one of the habits of the Minangkabau people is listed in the requirements relating to community arts and culture, namely the arrangement of neighborhood

associations, crowd parties, and games. The games in Minangkabau are known as *Nagari* children's games which consist of various kinds such as music, singing, dance, *pencak silat*, *randai*, *aguang*, and *talempong*. This is related to the concept of "*Adat Salingka Nagari*", where the specificity and dominance of a *Nagari* in the socio-cultural context of Minangkabau society also has an impact on the diversity of existing traditional arts.

The socio-cultural differences and specificities of the *Nagari* community will foster different and varied arts, this is the cultural wealth of the Minangkabau people. In addition, Minangkabau society is a society that is open to developments and easy to adapt and adjust to existing developments. This is stated in the adat mamang which reads "*sakali aia gadang sakali tapian barubah*". This concept is a clear picture of the Minangkabau community's openness in accepting and understanding a change in society. However, of course, this openness is selective with certain limits, this is also stated in the adat mamang which reads "*baಿಂದang batampi bareh, dipiliah atah ciek-ciek*" which means to state that in accepting a change, the Minangkabau people must be selective in selecting according with its customary teachings which state "*adat basandi syarak, syarak basandi Kitabullah*".

Entering the era of technological development, Minangkabau traditional arts began to plunder modern tools to develop regional arts, one of which was the birth of Minangkabau Pop Music. According to Ruhimat (2013), the recording industry in Indonesia is directly related to the recording industry which started with two recording studios, namely: *Lokananta* in Surakarta and *Iramasma* in Menteng in the 1960^s to 1970^s. Mulyadi (2009) explains that the growth and development of Minangkabau Pop music itself began during the New order era, this was due to the widespread tuning and listening of pop songs that were banned during the old order period because President Soekarno anticipated elements of spreading the Western ideology through their Pop music genre.

In the past, the Minangkabau people used to say a lot and recite poetry in their daily lives, then their mindset began to open up to musical patterns influenced by Western music, which was later modified into pop music in the Minangkabau language. At the beginning of its birth, Minangkabau Pop music had a lyrical style that contained figures of speech with a focus on animals and flowers, as in the lyrics "*Sikua Capang Sikua Capeh*" in popular songs such as "*Ayam Den Lapeh*". Later developments, the lyrics of the Pop Minangkabau song were sung according to the mood and environment of the composer of the song. Taher (2018) emphasizes that this change is in line with the development of rhythm along with the evolution of the musical elements themselves. The uniqueness of Pop Minangkabau music can be seen in the rhythm, language, lyrics, accompanying musical instruments, and performance of the song.

The development of Minangkabau pop music cannot be separated from the services of song composers and singers. Meigalia (2018) explains the development of the Minangkabau Pop music industry occurred in the 1970^s and 1980^s which were considered its golden era. The Padang City began to develop the Minangkabau Pop music recording industry business. It was recorded that in the 1970^s there were already three record companies such as *Edo Record*, *Ganto Minang*, and *Tanama Record*. The development of Minangkabau Pop music continues to mushroom with the birth of pop Minang music singers and composers, such as Zalmon with his song "*Kasiak 7 Muaro*" created by Agus Taher, then singer Melati with her song "*Bugih Lamo*" created by Syahrul Tarun Yusuf

This problem, music can also be considered as an integrative factor for certain social groups. As an integrative factor, music is an identity feature for social groups. The openness of society and music industry players to new values and culture paved the way for the evolution of Minangkabau pop music. This has resulted in strong Minang thoughts, blending with Western culture and becoming a new culture, which does not leave elements of the typical Minangkabau figurative language in its oral cultural arts.

Through this journal article, it is interesting to discuss the development of Minang pop music; from the region to the hometown.

METHODS

This type of research is qualitative research with a historical research approach, with the following stages 1) The heuristic stage, which is an effort to collect research data sources; 2) The source criticism stage where internal criticism is carried out to assess the accuracy and consistency of the sources in providing answers; 3) Analysis of research findings stage. One of the analyzes used is the technique of interpreting historical facts, and connecting them with other historical facts, to create a unified whole; and 4) historiography/writing historical research reports. Historiography is the final step of a whole series of historical research.

DISCLAIMER

The development of Minang Pop Music

The presence of musical arts in Minangkabau cannot be separated from environmental, geographical, socio-cultural, and historical factors. In line with differences in socio-cultural, geographical, and historical backgrounds, traditionally in Minangkabau, there are several types of musical arts, namely, "*Saluang Dendang*" music in "*Luhak Nan Tuo*" (Tanah Datar), *rabab* with *bakaba* in the coastal and Pariaman areas by presenting stories in the form of music vocals accompanied by *rabab* musical instruments, *gamad* is a Minangkabau musical art that is influenced by modern music, *indang* is vocal music in Pariaman. Warhat & Herdianto (2022) explained that the emergence of the characteristics of this music is of course motivated by the scope of the community or the social types of the supporting community. The scope that gives the characteristics or specificity of Minangkabau music is customs norms, Islamic religious norms, norms or attitudes of city life. According to Taher (2018), customary norms influence more musical styles in *darek* (mainland), religious norms influence more musical styles on the Pariaman coast, and urban/urban community norms influence musical styles on the coast and Minangkabau harbor.

Furthermore, Taher (2018) explains that the journey of Minangkabau music tends to follow the development of its society. According to Sari (2019) in line with industrial and media developments that are taking place, this has led to the emergence of a new era in Minangkabau music called Modern Minang music. In this development, a new form of Minangkabau music emerged which could have been developed from traditional songs or from new creations that still retained their Minangkabau characteristics with Minangkabau language texts and text forms that adopted Minangkabau literature. The development of Minang Modern music is focused on entertainment and economic interests.

The above phenomenon shows that in the development of Minangkabau musical cultural life, modern music emerged as a form of Minang Music as Modern Minang music (Minang pop) in meeting industry and market demands.

Minang Pop Music and its development

Music art life in Minangkabau is in line with industrial and media developments which have developed and led to the emergence of a new era in Minangkabau music called Modern Minang music. Sari (2019) further explained that the development of Pop Minang music became more intense when the *Gumarang* Orchestra emerged which recorded many Pop Minang songs which were very popular in Indonesia and are well known to date, including the songs "*Ayam Den Lapeh*", "*Laruik Sanjo*", and "*Usah Diratok'i*". These songs began to be recorded in 1956 in the form of LPS at the studios *Lokananta*, *Remaco*, *Mesra*, *Suara Mas*, *Demta*, and *Irama*. The recording was circulated throughout Indonesia and even to Malaysia. The glory of the *Gumarang* Orchestra reached the era of the 70^s (*Gumarang* Orchestra, tt, XVIII-XIX). Furthermore, the development of Pop Minang songs in the 70^s to early 90^s with singers Eli Kasim, Lili

Syarif, and Tiar Ramon, with composers Masrul Mamuja, Nuskan Syarif, Syahrul Tarun, Tiar Ramon, Syofyan Juned, Syamsi Hasan with groups that began to develop such as Lemersi in Jakarta, in West Sumatra (Minangkabau) *Ganto Minang*, *Lime Stone*, and others. In the development of the era of the 70s to 90s, the cultivation of song material and poetry for Minang Pop Music began to develop quite rapidly. Where in the development of these Pop Minang songs there are melodies with the nuances of Latin songs by the *Ganto Minang Group* with the funny singer Syamsi Hasan, and some are still holding on to existing Pop Minang music patterns such as *gamad* from *Lime Stone*, and Pop Minang songs that continue the pattern of development of the *Gumarang Orchestra*.

In the mid-90s there was a very broad development of Pop Minang music. This is supported by the increasing development of music media facilities with the emergence of the use of multi-track recording equipment and music-making tools that are very practical with the progress of multi-track synthesizers which have led to the emergence of recording studios in West Sumatra such as the cities of Padang, Bukittinggi and Padang Panjang. With the emergence of these music studios, of course, there are more opportunities for activities in the field of recorded music. This has led to the emergence of new Pop Minang music producers and of course, each producer will try to find and dominate the music market with its singers and musical patterns that they develop according to their inspiration to existing market tastes.

Today, composers and producers of creative Minangkabau Pop music carry out various innovations in the development of their musical works. The innovations they do are to their appreciation of Minangkabau music and the development of the world of performing arts today. It seems that the influence of globalization has also penetrated the works of Minangkabau Pop music composers. This can be seen in the emergence of Pop Minang music with nuances of *dangdut*, reggae, rock, rap, and others.

Periodization of the development of Minang Pop Music

The period from 1950 to 1960

The development of Pop Minang songs began to occur in 1950 with the emergence of the *Gumarang Orchestra* music group which was very well known in Indonesia to this day with its Latin musical color (Cha Cha, Bosanova, begin, etc). The *Gumarang Orchestra* recorded many Pop Minang songs which were very popular in Indonesia and are still well-known today, including the 1957 song "*Ayam Den Lapeh*" song by *Nurseha*, *Laruik Sanjo*, and *Usah Diratoki*. The recordings were circulated throughout Indonesia and even to Malaysia. The glory of the *Gumarang Orchestra* reached the era of the 70s (*Gumarang Orchestra*, tt, XVIII-XIX). From the development of Pop Minang songs in the 50s era, it can be seen that the beginning of the development of modern Minang pop songs did not start in West Sumatra, but in Jakarta in the 1950^s in line with the presence of the *Gumarang Orchestra* under the leadership of Asbon Masjid. The era of the 1950s can be said to be the beginning of the first revival of Minang popular music which was born in the capital city of Indonesia, Jakarta. This was because during this era, areas that had supporting facilities and facilities for the development of music groups that were quite good and complete at that time, of course, were only around Jakarta.

The period from 1960 to the end of 1970

Furthermore, the development of this Minang POP song continued in the 1961 era with the emergence of the *Tjari Beetle* music group, led by Nuskan Sjarif who was also a member of the *Gumarang Orchestra*. The *Tjari Beetle* emerged with the presence of singers Elly Kasim and Lili Syarif with their distinctive voices. *Tjari Beetle* was founded by Nuskan Sjarif with the arrangement of the song with a melody that is characteristic of imitating the sound of *saluang*, in turn, it succeeded in raising the prestige of Minang singers such as Elly Kasim, Lili Syarif, and others. The musical style patterns that are developing at this time are more influenced by Slow Beat patterns with 8 beats or 16 beats. Nuskan Sjarif success in

arranging songs lies in his skill in adapting elements of local Minang music to guitar instruments. The songs *Langkisau*, *Bareh Solok*, and *Dayung Pagargam* are among Nuskan Sjarif's most inspiring works and are rich with various exploration possibilities which is an achievement that has not been matched until now. On the one hand, he explores *saluang*, *rabab*, and *dendang* music in western musical instruments, especially on the guitar with a thriller melody. On the other hand, he also maintains the traditional elements of the song without neglecting the aspect of his openness to other music. Nuskan Sjarif is indeed phenomenal, his genius to create musical compositions that have character, but are easily digested by the general public, is supported also by his ability to convey the treasures of Minangkabau lyrics in his songs.

This development has accelerated with new technological discoveries in increasingly practical music media as explained by Harjana (2003) in 1970 music recordings had been made with a mini cassette tape system with a player called a Tape Recorder at a lower price affordable and easy to get. Furthermore, in the 1970^s, the recording business shifted from Jakarta to West Sumatra. In line with this, Minang POP songs began to develop in West Sumatra. During the development of the 70s, singers such as; Tiar Ramon, Syofyan Juned with the *Lime Stone Band*, Syamsi Hasan with the *Ganto Minang Band*, and groups that are starting to develop like Lemersi in Jakarta. Apart from that, the development of the Pop Minang song mentioned above became more intense in 1976 with the emergence of TVRI which began to develop its broadcasts nationally in West Sumatra so that TVRI broadcasts could be received in all regions.

The period from 1980 to 1990. In the 1980s, the development of Minang POP songs in West Sumatra began to weaken again. This may have been due to the influence of the development of Indonesian POP songs, which at that time were dominated by seductive pop songs with the theme of a broken heart, and a slow tempo, and tended to sound like a crybaby. The songwriters who were quite hit at that time included; Rinto Harahap, Pance pondaaq, A Riyanto, and Obbie Mesakh, with singers such as; Nia Daniaty, Betharia Sonata, Ratih Purwasih, and Iis Sugianto. At that time, their songs were so attached to the hearts of listeners and several songs had become phenomenal. The phenomenal songs include; Betharia Sonata's songs of glass cups and a broken heart, and I'm still the same as before, sung by Dian Piesesha. The triumph of Indonesian POP music in the 1980^s to early 1990^s experienced its heyday because it was supported by TVRI. TVRI in supporting the development of Indonesian POP songs is the *Aneka Ria Safari* program and the *Rianya Camera* which are also promotional tools for new song albums and new singers that can influence their viewers. This fact also had an impact on the development of Minang POP songs in West Sumatra where in the 1980^s the development of Minang POP songs and the Minang pop song recording industry in West Sumatra had weakened. However, in Jakarta, Minang POP songs have reappeared with solo recordings and the singers are Indonesian POP singers such as Hetty Koes Endang with songs created by Nusykan Syarif and Charles Hutagalung (singer of The Mercys) who made Minang solo albums. Their album appears with a new face that is influenced by the pattern of development of Indonesian POP songs in the 80^s with the pattern of music in the form of Contra Beat with a combination of Hustle and lyrics that tend to have the theme of a broken heart. Their album was top for a while.

The development of Minang POP songs in West Sumatra has become more intense with the emergence of three Minang POP song record producers in the city of Padang, namely *Edo Record*, *Ganto Minang*, and *Tanama Record* with the development of increasingly high-level music media facilities with the advent of the use of multi-track recording equipment and music-making tools that very practical with progress Multitrack Synthesizer. This in its development is supported by the emergence of new Pop Minang song producers and of course, each producer will try to find and dominate the music market with its own singers and musical patterns that they develop according to their inspiration to existing market tastes.

The period from 1990 to 2000

In the development of era of the mid-90s, it was the beginning of the revival of the very broad development of this Minang Pop song which began with Zalmon meteoric rise with the song "*Kasiak Tujuah Muaro*" and the song "*Nan Tido Manahan Hati*" which received the HDX award in Jakarta in 1995 beating Nia's Sundanese album. Daniati. In the 1990s, the pattern of music returned to Slow Rock, with Slow Beats with 8 Beats, or 16 Beats. From the 1990s to the early 2000s, the Minang POP music scene in West Sumatra, which was more prominent, was Zalmon with its songwriter Agus Taher. Then came the composers of the Minang POP songs whose patterns tended to be towards Agus Taher's style including Zul Azham, Nedi Gampo with his "*Kuniang Payuang*" and others. In technological developments, at the end of 1990, accelerated with the discovery of CD, VCD, and DVD digital recording systems, and the emergence of private TV broadcasts. The form of recording music album is not only in the form of audio recordings but also displays the visuals. This fact of course will have an impact on the wider development of the music business to dominate the market with market politics by forming tastes.

The period from 2000 to 2012

In the early 2000^s, then in the 2000^s, a new era of Minang POP songs emerged with the emergence of Disco and House Music song styles which eventually gave rise to remixes and rap song styles. This pattern of song styles has also spread in line with the pattern of youth nightlife in the Minang realm with the emergence of discotheques in the cities of Padang and Bukittinggi. Simultaneously with the outbreak of the remix style in the West Sumatran pop song recording industry since the 2000s, tripping has also become a trend among young people in the Minang realm. This can be seen in every appearance of a single organ on the stages of wedding events held by the community, tripping has become a kind of climax that people have been waiting for. The songs played were not new creations, but Minang pop songs that were popular before. Apart from that, a humorous song style (comedy) also appeared which was sung by *Buset, Mak Itam, Mak Lepoh*, and other like-minded artists. This fact is a continuation of the embryo of buffoonery songs from previous senior composers whose songs have elements of humor; such as the song "*Ginyang Mak Taci*" or "*Garondoh-pondoh*" by Nuskan Syarif, the song *Saleha, Tasarah* or *Boco Aluih* performed by Syamsi Hasan.

The period from 2012 to 2022

During this year's period, the Pop Minang song scene began to look for a direction to return to the past, although some of the musical arrangements were still influenced by Disco music or House Music. This can be seen by the emergence of solo albums from singers such as Ratu Sikumbang, Ririn and Ria, Ria Amelia, Vanny, and Decky, etc. who returned to re-sing old songs composed by Nuskan Syarif, Nurseha, and Syahrul Tarun Yusuf. In addition, there are producers who try to bring back traditional songs into modern music.

CONCLUSION

It can be concluded that in the development of Minangkabau's Popular music, development initially did not occur in Minangkabau but from overseas areas. This is because Ming pop music was developed by Minangkabau children who migrated to Jakarta. The beginning of emergence of Minang pop music can be said to have started with the appearance of Ores *Gumarang*. Furthermore, Minang (Modern Minang) pop music began to develop into Minangkabau blood, which was developed by Minangkabau children. The development of Minang pop music, occurred over several periods, including; 1) The first period of the 1950s which began in Jakarta with the appearance of the *Gumarang* orchestra; the second period continued in the 60^s-70^s with the emergence of the *Tjari Beetle* music group under the leadership of Naskan Syarif, followed by the emergence of Minang pop music groups in Minangkabau such as *Ganto*

Minang, *Lime Stone*, etc; 2) then in the period of the 80^s-90^s the development of Minang pop music in Minangkabau began to weaken and it reappeared in Jakarta with capital cities pop singers such as Heti Kus Hendang, Charles Hutagalung, and others; the period from the 90^s to the 2000^s can be considered the second revival period of Minang pop music in Minangkabau, this period was marked by the meteoric rise of singer Zalmon and songwriter Agus Taher. In this period Zalmon's influence was very strong in the development of Minang pop music in Minangkabau so that at this time singers were born who made their songs imitating Zalmon's style, giving rise to Zalmonism in their works; 3) then in the 2000^s-2012^s period, the development of host pop music emerged with the genre of disco music, remixes, and house music; and 4) finally came the period of development in the 2012^s-2018^s with patterns of musical styles adopting traditional songs packaged in modern musical forms using modern musical instruments.

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