

EXISTENCY OF *ALU KATENTONG* ARTS IN PADANG LAWEH

*Fauziah Rahman¹, Syeilendra²

¹Student Master (S2) Social Science, Universitas Negeri Padang

²Departemen of Arts, Drama, Dance, and Music (Sendratasik), Universitas Negeri Padang

*E-mail: fauziahrahman95@gmail.com

Received: 01 Feb. 2021, Revised: 10 Jun. 2021, Accepted: 30 Jun. 2021

ABSTRACT

This study aims to determine the existence of *Alu Katentong* art in the Padang Laweh, Tanah Datar Regency. This type of research is qualitative research to understand the phenomenon holistically. This study also uses a descriptive analysis method which intends to provide the variables under study by the actual situation. The object of this research is *Alu Katentong* art. The information obtained about the object of research is emphasized in the words and pictures which are carried out in stages. The instrument in this study is the researcher herself, equipped with supporting tools to support the completeness of the data obtained in the field. In this study, data collection was carried out through observation, interviews, documentation, and a literature study. The data analysis used is by way of data reduction, data presentation, and concluding. The results showed that the art of *Alu Katentong* still exists today. The art of *Alu Katentong* can be seen in the procession of the wedding ceremony which is held at the residence of the bride. This art has its charm because it is played by women using an Alu as the main instrument. In the *Alu Katentong* art performance, there are elements supporting the presentation, namely: players, instruments, songs, costumes and make-up, time and place of performance, and audiences.

Keywords: Existence, Alu Katentong art, Padang Laweh



This work is licensed under the Creative Commons Attribution-ShareAlike 4.0 International License

INTRODUCTION

Koentjaraningrat (1983) divides culture into seven elements, namely language, knowledge systems, social organization, systems of life tools and technology, systems of livelihoods, religious systems, and arts. One of the seven cultural elements is art. Art is one element of culture that is closely related to people's life. The growth and development of art are certainly influenced by the supporting community. Purwanto (2016) states that art is something that brings joy to the soul, vibrates emotions, and shapes the attitudes and behavior of every soul. Djelantik (1999), art is things that are created and manifested by humans that can give a sense of pleasure and satisfaction with the enjoyment of a beautiful taste.

In Minangkabau, there are a variety of traditional arts, such as *randai*, *silek*, *salawat dulang*, *saluang*, *pasambah* dance, *piring* dance, *rabab*, *tabuik*, and others. Of the many arts found in Minangkabau, one of them is *Alu Katentong* art. *Alu Katentong* is one of the arts originating from Padang Laweh, Sungai Tarab, Tanah Datar Regency, which has existed since ancient times until now.

The existence of *Alu Katentong* art does not escape from the involvement of the community in supporting efforts to preserve the art. The art of *Alu Katentong* has been passed down from generation to generation by the people of Padang Laweh. *Alu Katentong* was originally used to pound the crops of the Padang Laweh community, but over time this art was presented in a wedding ceremony in Padang Laweh. For the people of Padang

Laweh, a wedding ceremony is incomplete if the art of *Alu Katentong* is not performed. In the life of the Padang Laweh people, *Alu Katentong* is closely related to the customs adhered to by the local community. According to Daryusti (2011) there are four levels of custom which are grouped in Minangkabau, namely: *adat nan sabana adat*, *adat nan diadatkan*, *adat nan teradat*, and *adat istiadat*. Of the four levels of customs associated with the presentation of *Alu Katentong*, namely customs. *Adat istiadat* is a custom or tradition that applies in the local community, such as serving a *katentong Alu* at a wedding ceremony in the village of Padang Laweh.

Bahar (2016), a wedding ceremony is an activity that is an implementation of Islamic teachings that allow two people of different types to continue their descent. In connection with Bahar's (2016) opinion, that playing a *Alu Katentong* at a wedding ceremony has a certain meaning for the Padang Laweh people, such as the meaning of rice in the *lasuang* which is interpreted as a symbol that the bride and groom are expected to get offspring soon. In the wedding ceremony, the *Alu Katentong* art performance is performed after the marriage ceremony which aims to inform the Sub-district community that a wedding party will be held the next day. In addition, the art of *Alu Katentong* is only played in the yard of the bride's house. For the people of Padang Laweh, the art of *Alu Katentong* also reflects daily activities such as traditionally pounding rice. Based on an interview with Ms. Rosmanidar, as the head of the *Alu Katentong* art, she explained that if the art of *Alu Katentong* is not played at the wedding ceremony, it is considered to have no customs because the art of *Alu Katentong* is included in the customs that apply in Padang Laweh. Even the art of *Alu Katentong* is also used as an icon of Padang Laweh.

The existence of *Alu Katentong* art is also supported by the Padang Laweh government in promoting the art of *Alu Katentong* through social media. In addition, the Sub-district government and the Padang Laweh community also participated in a cultural festival held at Istano Basa Pagaruyung in 2007 which aimed to introduce the art of *Alu Katentong* to the wider community. Based on the description above, the discussion in this article is focused on the existence of the art of *Alu Katentong* in Padang Laweh, Tanah Datar Regency.

METHODS

This type of research is qualitative research to understand the phenomenon as a whole. Qualitative research is research that intends to understand phenomena about perception, motivation, action, etc. holistically and using descriptions in the form of words and language, in a special natural context and by utilizing natural methods (Moleong, 2011). This study also uses a descriptive analysis method. The descriptive analysis method is a method that provides a predicate to the variables studied by the actual conditions (Hikmawati, 2017). The object of this research is *Alu Katentong* art. The information obtained about the object of research is emphasized in the words and pictures which are carried out in stages. The instrument in this study is the researcher herself, equipped with supporting tools to support the completeness of the data obtained in the field. In this study, data collection was carried out through observation, interviews, documentation, and a literature study. The data analysis used was qualitative data analysis by Miles and Huberman (Rohidi, 1992) by reducing data, presenting data, and drawing conclusions.

RESULTS

A Brief History of *Alu Katentong* Arts

Alu Katentong art is one of the traditional Minangkabau arts that has survived in the current era of globalization. The existence of this art has existed since ancient times which is passed down from generation to generation so that it can still be enjoyed by the current generation.

At first, before *Alu Katentong* was used as a local art, it was used as a means of pounding the community's rice harvest. *Alu Katentong* comes from the word *Alu* which means a wooden pounding tool and the word *Katentong* which means the sound of a *tang ting tong*. So *Alu Katentong* can be interpreted as traditional art by using simple tools so as to produce sounds with a certain rhythm pattern.

The existence of *Alu Katentong* art is of course inseparable from the life of the people of Padang Laweh. This art is formed from the results of daily activities carried out by the community. Based on information obtained from one of the archives of the Padang Laweh office, it was explained that the history of *Alu Katentong* art originated from the results of deliberation and consensus carried out by *niniak mamak* in ancient times. In addition, based on the results of an interview with Mr. Yulius Meri, he said that in the past, the history of *Alu Katentong* was only discussed in the form of *alek nagari*. Dt. Pangulu Maharajo Khaidir wrote a written historical text of *Alu Katentong* art.

The text of the art history is written using proverbs typical of the Minangkabau region. From these proverbs, it can be seen the origin of *Alu Katentong* art in Padang Laweh. The following are proverbs found in the historical text of *Alu Katentong* art:

*Mako dibaok kato jo baiyo,
Rundiang diambiak jo mufakat,
Bulek lah buliah digolongkan,
Pipieh lah buliah dilayangkan.*

From the above proverb, it can be interpreted that *niniak mamak* agreed to make *Alu Katentong* a local art. Before the *niniak mamak* held deliberations, of course this started with activities *bundo kanduang* when pounding the crops in the yard of the Minangkabau traditional house using a *alu* and *lasuang*. This activity produces sounds that complement each other. Hearing these sounds, the *niniak mamak* who are above the Minangkabau traditional house wish to make *Alu Katentong* an art as well as entertainment for the community.

In addition to entertainment, *niniak mamak* also make the art of *Alu Katentong* as a medium of information and communication at the wedding ceremony in Padang Laweh. For the community, the sound produced by *Alu Katentong* has certain signals that are only understood by the local community, for example *Alu Katentong* is played on Friday, so the community already knows that the next day a wedding ceremony will be held at the bride's house. In addition, there are also sayings that explain the inheritance history of *Alu Katentong*.

*Biriek-biriek tabang kasamak
Tibo di samak makan padi
Dari niniak turun ka mamak
Baitu juo sampai kini*

From the adage above it can be interpreted that art *Alu katentong* It is passed down from generation to generation from *niniak* to *mamak*, from *mamak* to *kamanakan* so that the inheritance process has made the art of *Alu Katentong* still a cultural asset of Padang Laweh to this day.

Existence *Alu Katentong* Art in Padang Laweh, Tanah Datar Regency

Katsoff (2004) explains that existence is a certain condition that is more special than something, which means the existence of something that exceeds the existence of other things. The existence of *Alu Katentong* art in Padang Laweh is closely related to a series of wedding ceremonies. The Regional Cultural Research and Recording Team of West Sumatra Province (1977) explained that the process of carrying out the wedding ceremony in Minangkabau includes *maresek*, *maminang*, *batuka tando*, *manyiriah*, *babako*, *malam bainai*, *manjapuik marapulai*, marriage contract, and wedding party. Based on the results of research in the field, it was found that there were four series of processions at the wedding ceremony related to the *Alu Katentong* art, namely the marriage contract, *manumbuak*, *manjapuik maanta marapulai*, and wedding party.

- 1. Marriage contract:** The marriage contract at the wedding ceremony in Padang Laweh applies Islamic religious rules. The main key in the procession of the marriage contract lies in saying the *ijab* and *qabul*. With the *ijab* and *qabul*, there has been an agreement in a marriage bond made by the guardian of the woman with the groom. The marriage contract in this study was carried out on Sunday, August 9, 2020 at the Akbar Padang Laweh mosque.
- 2. *Manumbuak (Alu Katentong)*:** At the wedding ceremony *Alu Katentong* art is also called the term *manumbuak* which means pounding. *Manumbuak* is usually done on Friday after the completion of the marriage contract, because the marriage contract in this study was carried out on Sunday, August 9, 2020, so *Alu Katentong* is played five days after the contract, precisely on Friday, August 14, 2020. *Manumbuak* done to inform the Sub-district community that the following day a wedding party will be held at the bride's house.
- 3. *Manjapuik Maanta Marapulai*:** In a marriage in Minangkabau, the process of *manjapuik maanta marapulai* is one of a series of wedding events that must be carried out. Based on the results of research in the field, *Manjapuik Maanta Marapulai* was carried out at night precisely on August 15, 2020.
- 4. *Wedding Party*:** The wedding party is the culmination of a series of events in the wedding ceremony in Minangkabau. *Marapulai* was brought to *Anak Daro's* house to be matched in the aisle. This wedding party aims to introduce the bride and groom to the community that they have officially become husband and wife. In this study the wedding party was held on August 16, 2020.

Based on the description above, it can be concluded that the existence of *Alu Katentong* art can be seen in a series of wedding ceremonies in Padang Laweh. The people of Padang Laweh still maintain the existence of *Alu Katentong* art so that the existence of this art can be enjoyed by the next generation.

Elements of *Alu Katentong* Art Presentation in Padang Laweh, Tanah Datar Regency

According to Djelantik (1999), presentation is how art is presented to the viewer, audience, observers, readers, listeners, the general public. According to Murgiyanto (in Kristanto, 2013), aspects related to a presentation of art in terms of musical performances include: music or songs, instruments (musical instruments), players, staging equipment, staging time and place, audience presentation order.

- 1. Player:** Players in the art of *Alu Katentong* consist of 7 people, namely 2 *tumbuak lalu satu* while *tumbuak lalu duo*, *manggayo*, *mongek*, *manggareta* dan *paningka* each played by 1 person. *Alu Katentong* players have an average age of 40 - 60 years. In the *Alu Katentong* show, each player brings a *alu* from their respective homes to the venue.



Fig 1. Artists *Alu Katentong* (Source: Fauziah Rahman, 2020)

- 2. Instrument:** Instrument is a tool that was created to produce sound. Types of tools in the art of *Alu Katentong* include musical instruments that are not pitched. The tools used came from *Alu*, *lasuang*, and flat stones. The *alu* is pounded on a flat stone arranged around the *lasuang* to produce a loud enough sound. *Alu* used comes from the surian tree with a diameter of 10 cm with a length of 3.75 meters. The surian tree that is chosen to be used as a *alu* must go through a drying process. Drying is done by placing the wood on top of the *selayan* or *pagopian* of a burning stove. The surian wood is left in the pan for several days until the water fibers contained in the wood are completely dry. The drier the *alu* is used, the clearer the sound will be. Apart from *alu*, *lasuang* is also used as an instrument in the art of *Alu Katentong*. *Lasuang* is a stone that is used as a container for laying rice. *Lasuang* is obtained from a tributary located not far from the settlement of the Padang Laweh community. *Lasuang* can be found on every yard of the Minangkabau traditional house in Padang Laweh. The next instrument is a flat stone. Flat stones are arranged around the *lasuang* that have been implanted in the yard of the Minangkabau traditional house. This stone becomes a medium for pounding for the *Alu Katentong* players so that it produces a loud sound.



Fig 2. *Alu*, *lasuang*, and flat stones (Source: Fauziah Rahman, 2020)

- 3. Songs:** The song played at the *Alu Katentong* show is *Bingkaruang Mudiak Banda* which means lizard in the upper reaches of the river. This song consists of several different rhythm patterns such as *tumbuak lalu satu*, *tumbuak lalu duo mongek*, *manggareta*, *manggayo* and *paningka* which are played simultaneously so as to produce sounds that are interconnected between one rhythm pattern and another.

The image shows a musical score for a rhythmic pattern. It consists of six staves, each representing a different instrument or part of the ensemble. The time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, indicating the rhythmic structure of the piece. The staves are labeled as follows: Tumbuak Lalu 1, Tumbuak Lalu 2, Manggayo, Mongek, Manggareta, and Paningkah.

Fig 3. *Bingkaruang Mudiak Banda* Rhythmic Pattern Transcript (Source: Fauziah Rahman, 2020)

- 4. Costumes and Makeup:** Costumes are clothes or clothes that are used during art performances. In the context of the marriage ceremony, the players of the *Alu Katentong* art only wear everyday clothes such as household clothes, but during certain traditional ceremonies all the players wear black *bundo kanduang* clothes complete with *tingkuluak* (head cover), *salempang*, *sarung*, and wear make-up simple one.



Fig 4. *Alu Katentong* Costume at Marriage Ceremony (Source: Fauziah Rahman, 2020)

- 5. Time and place of performance:** The *Alu Katentong* art performance at the wedding ceremony is played the day before the wedding party, precisely on Friday after the marriage ceremony procession which is held in the courtyard of the bride's house. The art of *Alu Katentong* is played for a long time to convey information that a party will be held marriage the next day at the residence of the bride. The afternoon the performance of *Alu Katentong* art, the people who come to the performance location will be even more crowded. This is because the majority of the people of Padang Laweh go to work in the fields during the day.
- 6. Audience:** The audience is one of the elements in a show that is very influential on an artistic performance. When the *Alu Katentong* is played it is not limited to the number of spectators. The audience at the *Alu Katentong* art consists of members of the Padang Laweh community and also relatives of the host. The audience who watch the art of *Alu*

Katentong are usually children, adolescents, adults, and the elderly. Basically, audiences who want to enjoy the *Alu Katentong* art show are allowed from various backgrounds and ages.



Fig 6. *Alu Katentong* audience (Source: Fauziah Rahman, 2020)

Presentation Form of *Alu Katentong* Art in Padang Laweh, Tanah Datar Regency

Sumardjo (2000) form as a form of content is a conscious expression of an artist in creating a work of art, each form contains a meaning, message or mandate that the creator believes to be conveyed to others. The thoughts, feelings and moods of the creator are expressed in a form appropriate to the content of the artwork. According to Kartika (2007) form is a totality rather than a work of art. Form is an organization or a single composition of elements that support the work. Based on the above opinion, it can be concluded that the form of presentation is a form of composition of works of art created by artists including the supporting elements of the artwork. *Alu Katentong* is a form of art created by the people of Padang Laweh. The art of *Alu Katentong* is presented in the wedding ceremony at Padang Laweh, precisely the day before the wedding party is held. For the people of Padang Laweh, the art of *Alu Katentong* is also called the local name, namely *manumbuak*.

In the wedding ceremony, the host first invites the *Alu Katentong* player to attend the event. *Alu Katentong* is played on Friday after the marriage contract is carried out. It is intended to inform that the next day there will be a wedding party at the bride's house. The *Alu Katentong* sounds contain information verbally known only to the people of Padang Laweh. The art of *Alu Katentong* is presented in the form of non-pitched sounds using simple tools such as *alu*, *lasuang* and flat stones. These sounds are produced from the *alu* pounding the flat stones that have been arranged around the *lasuang*. Each player hits a *alu* on each flat stone in a circle by adjusting the player's position to face the flat stone. Each *Alu Katentong* player plays part of the rhythm pattern simultaneously so that it produces an interlocking sound. The rhythm pattern consists of *tumbuak lalu satu*, *tumbuak lalu duo*, *mongek*, *manggareta*, *manggayo* and *paningka*. *Tumbuak lalu satu* and *tumbuak lalu duo*, become the basis of the rhythm pattern as well as a game tempo regulator to make it stable. Likewise with the *mongek*, *manggareta*, *manggayo* and *paningka* rhythm patterns, the four patterns complement each other according to the flow of the game so that the sound is more varied. These rhythm patterns are commonly played in the art of *Alu Katentong* in the *bingkaruang mudiak banda* song. The duration of the *Alu Katentong* art performance depends on the cohesiveness and cooperation between the players, the more compact the players play the *Alu Katentong* rhythm patterns, the longer the game duration will be. Vice

versa, if there is one of the players who makes a mistake while pounding the *alu*, the duration of the *Alu Katentong* appearance will end so the players start over from the start of the performance. Based on the description of the *Alu Katentong* performance form above, it can be concluded that the form of presentation of *Alu Katentong* art is included in similar music ensembles by playing 6 different rhythm patterns on the *bingkaruang mudiak banda* song. The art of *Alu Katentong* is presented in the bride's home page with the appearance of forming a circle around the *lasuang* in the yard of the house.

CONCLUSION

Based on the results of the kinship analysis of *Chaetodontidae* reef fish found in the core zone and the limited use zone, it was found that the *Chaetodontidae* genus fish in that zone were closely related with the level of nitrogen base suitability reaching 100% in the same clade. This can be seen after going through the analysis process using MEGA 10 software with the neighbor-joining method to form a phylogenetic tree. When viewed from the phylogenetic tree, the *Chaetodon* Genus Fish shows a close relationship based on the location where it was found, where the *Chaetodontidae* fish in the core zone have close kinship with genetic distance 0.02. Thus, the results of the analysis that have described genetic diversity play a very important role in the context of environmental conservation, especially in the waters of Taman Pulau Kecil, Padang City. Phylogenetic analysis is the first step in environmental conservation so that existing species do not become extinct.

REFERENCES

- Bahar, Mahdi. (2016). *Dealing with Music in Culture*. Padang: Kabarita.
- Daryusti. (2011). *The Hegemony of the Pengulu in a Cultural Perspective*. Yogyakarta: Cipta Media.
- Djelantik, AAM (1999). *Aesthetics An Introduction*. Bandung: Indonesian Society for the Performing Arts.
- Hikmawati, F. (2017). *Research methodology*. Depok: Rajawali Press.
- Kartika, D S. (2007). *Art Criticism*. Bandung: Engineering Science.
- Katsoff, L O. (2004). *Introduction to Philosophy*. Yogyakarta: Tiara Wacana Yogya.
- Koentjaraningrat. (1983). *Introduction to Anthropology*. Jakarta: New Script.
- Kristanto, A. (2013). *Study of Traditional Art Performance Forms of Emprak Sido Mukti Kepuk Village, Bangsri District, Jepara (Doctoral)* Semarang State University.
- Miles, Ma, and Huberman M. (1992). *Qualitative Data Analysis*. Translators: Rohidi, Tjetjep Rohendi. Jakarta: University of Indonesia (UI-Press).
- Moleong, L J. (2011). *Qualitative Research Methodology*. Bandung: PT.Rosdakarya youth.
- Purwanto, S. (2016). *Character Education through Art*. Yogyakarta: Student Library.
- Sumardjo, J. (2000). *Philosophy of art*. Bandung: ITB.
- Regional Cultural Research and Recording Team of West Sumatra Province. (1977). *Traditional and Regional Wedding Ceremonies of West Sumatra*. Padang.