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Musical Instrument 'Talempong Minangkabau' In Organological Study

Alat Musik 'Talempong Minangkabau': Dalam Studi Organologi

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Abstract

This study aims to photograph the traditional process of making Minangkabau talempong from start to finish. Descriptive analysis methods are used in this qualitative study. The process of making is systematical, factual, accurate, and originally analyzed by thought in the light of library reviews, and journals. In the process of making it, black clay is mixed with chaff and milled red clay. The principal ingridients were brass or copper (Cu), tin (Sn), and iron (Fe). The process begins with the production of a wax talempong model, binding the wax talempong with a clay mixture to make a cast of talempong ground, and casting off its then casting, the matter is burned to extract the wax and is in a row sent out by interlaced. Eventually, the prints were destroyed and talempong produced. After cleaning, leveling, grinding, milling, and polished, talempong is ready. There are three varieties of talempong in size: (1) large; (2) moderate; and (3) small. The talempong is traditionally displayed by striking the outside to match the tone or striking the outside to match the tone.

Keywords: *music instrument, Talempong Minangkabau, and organology*

Abstrak

Penelitian ini bertujuan untuk memotret proses tradisional pembuatan talempong Minangkabau dari awal hingga akhir. Metode analisis deskriptif digunakan dalam penelitian kualitatif ini. Proses pembuatannya sistematis, faktual, akurat, dan awalnya dianalisis dengan pemikiran dalam tinjauan pustaka, dan jurnal. Dalam proses pembuatannya, tanah liat hitam dicampur dengan sekam dan tanah liat merah yang digiling. Bahan utamanya adalah kuningan atau tembaga (Cu), timah (Sn), dan besi (Fe). Prosesnya dimulai dengan pembuatan model talempong lilin, pengikatan talempong lilin dengan campuran tanah liat untuk membuat cetakan talempong, dan pengecorannya kemudian pengecoran, bahan dibakar untuk mengekstrak lilin dan berturut-turut dikirim keluar oleh interlaced. Akhirnya, cetakan itu dihancurkan dan talempong diproduksi. Setelah dibersihkan, diratakan, digiling, digiling, dan dipoles, talempong siap. Ada tiga jenis talempong dalam ukuran: (1) besar; (2) sedang; dan (3) kecil. Talempong secara tradisional ditampilkan dengan memukul bagian luarnya agar sesuai dengan nadanya atau memukul bagian luarnya agar sesuai dengan nadanya.

Kata Kunci: alat musik, Talempong Minangkabau, dan organologi

Introduction

Humans live in the dimension of time and space. All human concepts, activities, and manifestations are summarized in culture. The elements of culture are universal, but every culture supported by a group of people has distinctive cultural traits that distinguish it from other community groups. The existence of art in society is related to the function and use of this art for that community. Conceptually, function means the relationship between these functions and social organisms. The function of art, especially from its practical relationship and integrity, reduces it to three main functions, namely: (1) for social interests or means of ceremony; (2) as an expression of personal feelings that can entertain oneself; and (3) as an aesthetic presentation, (Parmadi, 2021: 121-127). Cultural contact can occur between individuals, families, communities, and nations. Culture can also migrate according to its human movement from one place to another. In the new environment, the culture develops ecologically.

One of the cultural artifacts of Minangkabau ethnic in West Sumatra is the musical instrument *Talempong* or *Calempong*. This musical instrument is a musical percussion instrument, a musical instrument from Minangkabau (Alfalah, 2013: 1-2). The shape of this tool is a kind of gong that has a tone (gong chimes/set of gongs). This musical instrument can also be found in other areas such as; Filipina, Malaysia, Korea, Brunei, Java, and Bali, but with a much smaller size than the commonly known gong size.

Talempong as a traditional musical instrument of Minangkabau can be found almost in every region of Minangkabau. *Talempong* is classified as an instrumental type of music. *Talempong* is one of the cultural heritage of the Minangkabau community that is derived from its ancestors from generation to generation. *Talempong* in traditional music classification is classified as a beaten musical instrument. The material consists of a mixture of metal: copper or cuprum (CU), white tin or selenium (Sn), and zinc or zinkum (Zn).

Talempong is made by using the technique of *'a cire perdue*, which is a method of making a musical instrument made of metal material (such as *Talempong*) in which the instrument is first made its shape or pattern by using material from wax (patron). The pattern is then clad with clay, then dried under the sun, and then burned. After combustion, the wax liquid (pattern) previously in the clay soil will melt and then be ejected through a hole intentionally made to remove the wax liquid. After the wax is removed, in the ground there is a "cavity or hole" which will be filled with metal fluid through the aperture where the liquid wax was removed.

Nowadays, the process of making *Talempong* is very rarely done by craftsmen because *Talempong* artisans are not many existed. This phenomenon is caused by the lack of interest of young people who want to learn to make *Talempong*. Another reason is caused by the difficulty of getting basic materials for the manufacturing of this instrument. *Talempong* production will be done only if there is an order from the customer.

Based on the above description, it needs to describe the process of making *Talempong* from the beginning till it is ready to be used or presented as music. In connection with *Talempong*, this study discussed several things, namely: how structural organology of *Talempong* that includes history, classification, physical (materials, tools, process of manufacture, shape, and size), acoustics, tone alignment, scales, size, manner of play, and its function in society.

In studying the musical instrumentis true of much more than ethnomusicological interest, and any student of culture should make himself competent to deal with even if he must neglect of her aspects of musical life. Learning a musical instrument is important in ethnomusicology and the study of musical instruments is called organology. Explained aspects of the physical description that include complete measurement and detailed construction, the type of raw material, the outer and inner shape, the way of making and harmonizing. Forward the technical point of view in which each instrument is measured, described, drawn with scale or photograph.

This study reveals the uniqueness of the Talempong Minangkabau organology which has a distinctive local wisdom that is very different from the Bonang musical instrument in Javanese Gamalen. To be able to distinguish and focus from this research study, here the researcher refers to the opinion of Merriam (1980) and Shin (2000) suggested the use of music includes all the habits of using the music in society, either as an activity that stands alone or as an accompaniment to other activities. The use of art depends on the habits of the community groups in meeting their needs. The use of music is often recognized and acknowledged by the community of art heirs but the musical functions are not always recognized by them. So, the function of music in a society could be incomprehensible by community members. Further, it must be disclosed by the researcher. There are ten musical functions in society: (1) entertainment function, (2) social function, (3) communication function, (4) function of symbol, (5) function of aesthetic appreciation, (6) function of institutional endorsement, (7) physical reactions, (8) emotional disclosure functions, (9) the function of cultural continuity and (10) the function of community interaction. However, it does not mean that every function will be owned by a musical instrument.

In Minangkabau, *Talempong* as a musical instrument is one of the cultural assets of Banuhampu Sungai Puar community that needs to be maintained and preserved from extinction. Efforts to preserve *Talempong* can be done by reviewing, studying, and documenting it so that its traditional value concept can survive in the concept of the modern culture of Minangkabau society.

Method

This research was qualitative research with a descriptive method of analysis. The subject matter was described systematically, factually, accurately, and original through the analytical thinking process. The data collected includes sources and data types, human roles as instruments, observations, interviews, and field notes (Moleong, 2008). Data collection was done through literature study, participant observation, ethnographic interview (Milles, Haberman, Saldana, 2014). To sharpen the research analysis, various approaches were done to explain the problems studied.

Result

The folklore element of *Talempong* is mostly sourced from *tambo,* which is a story delivered orally that lasted for generations. *Talempong*'s origins are divided into two versions. First, *Talempong* in Minangkabau comes from Pariangan Padangpanjang (origin of Minangkabau ancestors) where it spreads throughout Minangkabau. Second, *Talempong* comes from India brought by descendants of Sultan Iskandar Zulkarnain. The form of *Talempong* brought by the ancestors of the Minangkabau tribe is the same as the existing *Talempong* now.

The Definition of Talempong

The definition of *Talempong* according to is *buni* (sound) when it is played. Sound means the composition of music or songs produced and as a sound product. The important thing in playing is the sound or sound produced can be enjoyed by the community. *Talempong* in this study as music is the production of sound as a kind of ensemble and musical instruments. In the musical context, *Talempong* implies a genre of art.

According to Sachs and Bostel, *Talempong* is classified from the most general level to the most specialized level. In numerical I, the idiophone is the material of the instrument itself; numerical II musical instrument being beaten, the sound vibration occurs by hitting its surface; numerical III musical instrument beaten directly by the player either using mechanical mediation that has been designed, beater, keyboard, or by pulling a string or rope and the like, which is not part of the material of the instrument. Numerical III.24 vessel percussion musical instrument, numerical III.24.1 is a musical instrument of the gong. Its strong vibrations are in the surrounding of its surface, numerical III.24.2 is a set of gongs (gong chimes).

Talempong Making

In general, the place used in the process of making *Talempong* consists of (1) workshop, (2) kitchen, (3) grinding chamber, (4) well, (5) *selayan*, (6) furnace, and (7) cooling chamber. The equipment for *Talempong* can be divided into (1) equipment contained in the workshop; (2) equipment contained in the kitchen; and (3) equipment contained in the grinding chamber.

The equipment contained in the workshop consists of: (1) furnace crockery, (2) phallus, (3) blowpipe jar, (4) *Talempong* tongs, (5) the hoe of live coals, (6) *alu*, and (7) bamboo (8) cylinder / cylindrical furnace with diameter 50 cm and height 40 cm. The pot is made of heat-resistant silica stone up to 1600˚ C. This pot is used to place the metal raw material to be heated to melt (melt). At the time of casting, a furnace bowl that already contains raw materials is heated by using coking coal/ live coals. The heated metal in this furnace will melt at a temperature of about 900˚C for the combustion process required a device to turn the flame with a constant flame constantly until the metal is melted and ready to be inserted into the *Talempong* soil mold. The tool is called the *lingga* (a kind of windpump). The stoneware consists of two forms: (1) The pot clip is used to insert and remove the furnace from inside the furnace, and (2) staple clamps to pour the liquid metal present in the furnace compartment into the soil *Talempong* mold.

Talempong clamps are used to insert and remove the ground talent from inside and outside the furnace. Metal clamps are used to insert the metal into the furnace cooker inside the furnace. When heating a furnace crown containing metallic and *Talempong* soil molds required fuel from coking coal. To burn the live coals evenly, it needs a tool named *kakah baro* (a tool to fill the live coals). This tool is used in every coal combustion and also at the time of replacement of coal during the combustion process taking place.

Alu (a kind of mixing scoop) is used to stir the metal inside the furnace compartment so that it is mixed perfectly. Upon completion of the burning of the ground talent, a *Talempong* mold was issued from the burning furnace by using *Talempong* tongs and further removing the wax from the mold of the soil. This liquid is

accommodated on a tool made of stems that the top of the bamboo peeled (opened). Thus the inside of the *Talempong* soil becomes empty and hollow in the form of *Talempong.*

The tool in the kitchen that is used for making the *Talempong* wax (patron) are (1) stove, (2) pan, (3) bucket, (4) *Talempong* mold, and (5) knife. The stove is used to heat the wax that is placed in the pan (cauldron) until it melts. The stove used is a gas stove because it makes the wax mold melts quickly and accelerates the work process done to make the wax melt quickly, pan (cauldron) made of heat-resistant iron can be used. Buckets containing cold water are indispensable in the process of making *Talempong* candles because the process of making *Talempong* wax required water that has been mixed with tamarind. It serves to moisten the *Talempong* mold of the metal before it is mixed into the melted wax liquid.

To make the wax chips, it is required a similar molding tool with the form of *Talempong* which is a *Talempong* mold made of metal (brass) to facilitate the process making of wax *Talempong* This mold consists of two parts, namely: (1) the top mold of *Talempong* (mold has a keypad/button); and (2) the underside (bottom) bottom wall of the *Talempong*. Each of these molds has a handle place made of round wood with a length of 25 cm and serves as a handle in dipping *Talempong* mold into wax that has melted in the heating stove. This mold has three sizes: (1) large size; (2) medium; and (3) small size.

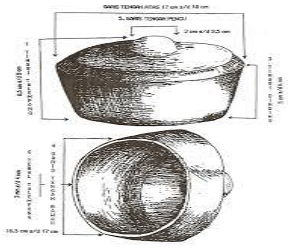
The knife used is made of iron which is not sharp. The knife serves to unite between the mold form that has become a candle. The knife is first heated, then put the two *Talempong* molds out of the wax by attaching the knife to both of the wax chips.

The equipment in the grinding room is a piece of cleaning equipment for a new *Talempong* that is torn from the *Talempong* soil mold. The equipment is (1) a hacksaw, (2) a miser, (3) sandpaper, and (4) grinding. The hacksaw serves to cut the part of the molded mouth of the *Talempong* soil (which includes metal fluid) which has joined with the *Talempong* and to cut the bottom of the uneven *Talempong*. Mind is used to tidy up parts that are still less tidy at the time of casting *Talempong* land. Mind is also used to remove spots on the surface of *Talempong*. To generalize the thick part of *Talempong* is used grinding.

To smooth the surface of *Talempong* used sandpaper. The sandpaper used is iron sandpaper. This sandpaper work is the final part of the cleaning process *Talempong*. Then *Talempong* ready to be polished with autosomal is a kind of special chemical mixture to shine metal goods to be gold-yellow color, looks clean and shiny. It aims to attract the attention of the buyer or the future user. The next work is to set the tone.

Acoustics

Acoustics is the phenomenon of sound (sound) produced by musical instruments or human vocals. Sadie expresses the term acoustic used for musical instruments which are not connected to a microphone or an electronic device. Acoustics is usually used to distinguish acoustic instruments from electronic music (microphone). *Talempong* is categorized as an acoustic instrument. The acoustic principle of *Talempong* is based on sound interference. Rigden suggests interference; Waves behave in characteristic ways: they can be reflected and refracted; they can undergo. Diffraction; and, if two or more waves are traversing the same medium, they can interfere with each other.



Picture 1. Figure's Talempong

The Sound Quality Generated

The sound quality that is issued depends on the material or the material of the instrument itself. This will affect the sound produced. According to the *Talempong* maker, if the ratio of bronze, copper, and iron is unbalanced, then the resulting sound is not good, to produce good sound and good, then the comparison of the three elements of *Talempong* material must be precise. In the Minangkabau area, there are three ways to determine the good quality of *Talempong*. Based on the quality and materials of the tool are (1) special quality, (2) medium quality, and (3) ordinary quality. Specifically categorized *Talempong*s are more bronze mixtures than copper, tin, and iron, for example versus 4: 2: 1 (4 bronze, 2 copper, 1 iron). Based on the comparison of materials will produce good sound quality. *Talempong* of medium quality with a ratio of 3: 2: 1. The sound of the comparison of this material will be different from the *Talempong* of a special quality. For ordinary quality with equal amounts of all three elements such as 1; 1; 1, then the sound sounds less good, and when harmonized often experience rupture. This is because the material does not meet the requirements and the manufacturing process.

The standard *Talempong* Minangkabau size is (1) 8.5 cm in height; (2) the upper centerline of 17 cm to 18 cm; (3) wall height 5 cm to 6 cm; (The standard Minangkabau size of the *Talempong* is (1) the total height of 8.5 cm to 9 (4) the lower middle line of 16.5 cm to 17 cm; (5) the centerline of the *pencu* 2 cm to 2.5 cm; and (6) tool thickness of 3 mm to 4 mm.

Picture 2. Figure's Talempong

Playing Technique

There are two kind techniques to play *Talempong*, namely: (1) traditional techniques (interlocking techniques) found in *Talempong pacik* (Talempong that played by holding hand) pentatonic tone system; and (2) modern techniques in which there is a new *Talempong* device creation with diatonic tone system. The first technique of a set of *Talempong pacik* (carrying) instruments is played by three people. One plays two *Talempong*s by hand using the left hand in a vertical position beaten with a stick (stick) the right hand, or vice versa. The upper *Talempong* is clamped with the thumb and forefinger, the lower *Talempong* is hung on the middle, sweet, and pinky fingers. The

index finger serves as a separator between the two *Talempong*s so as not to touch. Thus, the resulting tone will be loud as it sounds.

The second technique is *Talempong* placed on top of *real* or *rancakan*. The way it is played is not much different from the first technique of *Talempong* beaten with a battering stick. *Talempong* played with a melody system refers to some rhythmic songs and can be collaborated or played together with other musical instruments.

Picture 3. Traditional techniques

Picture 4. Melody system

The Use and Function of Talempong as a Music

The use of *Talempong* as music in Minangkabau society is almost always associated with traditional ceremonies and Islamic religion in society such as (1) ceremony of appointment of *penghulu*; (2) marriage ceremonies; (3) warming house party; (4) Harvest feast (5) a show of *randai*; (6) traditional dance music and dance creations of Minangkabau; (7) joint event and (8) ceremony of circumcision of an apostle, and others.

The function of *Talempong* as music in Minangkabau society in general are: (1) as a means of ritual ceremony; (2) as an aesthetic dish; (3) as music entertainment (4) as the integration of society (5) as communication and (6) as symbolic.

Discussion

The difference in this study is more about the acoustics and the distinctive sound quality and playing in the context of the performance. The previous explanation said that Talempong in Minangkabau is played by the hand and is used during traditional events in every *Nagari*. This is of course very closely related to the usefulness and function of Talempong music in the supporting community (Minangkabau), namely about music; ceremony of appointment of penghulu; marriage ceremonies; warming house party; Harvest feast a show of randai; traditional dance music and dance creations of Minangkabau; joint event and ceremony of circumcision of an apostle; as a means of ritual ceremony; as an aesthetic dish; as music entertainment; as the integration of society; as communication and as symbolic.

Besides that, the talempong musical instrument is a traditional percussion instrument typical of the Minangkabau tribe, in the organological context it is almost the same as the Bonang instrument in Javanese gamelan instruments. Bonang or also called

"kettle" or "pot" is one of the traditional musical instruments part of gamelan. This percussion instrument is also one of the leading melodic instruments in the Java region. Usually made of brass, but there are also those made of bronze, and in the middle there is a lump resembling a gong or gamelan, but much smaller in size. While Talempong can be made of brass, but some are made of wood and stone. However, currently talempong of the brass type is more widely used. Differences and similarities between Talempong and Bonang organology, see the pictures and tables below:

Picture 5. Talempong and Bonang Instrument

Tabel 1. Description of the differences and similarities between Talempong and Bonang organology

No.	Description of Organology	Differences (Bd) and Similarities (Sm)	
		Talempong	Bonang
1	Body Shape	Round (Circle) Bottom diameter 16.5 – 17 cm Top diameter 17 – 18 cm	Round (Circle) Bottom diameter 18 – 19 cm Top diameter 18 – 21 cm
2	Pencu or Pencon	Diameter 2 – 2,5 cm	Diameter 2 – 3,5 cm
3	Pencu or Pencon Height	1 - 2,5 cm	2 – 4 cm
4	Height	8,5 cm	9 - 10 cm
5	Width	Bottom 5 -6 cm Top 8,5 – 9 cm	Bottom 5 - 6 cm Top 8 – 10 cm

* (Bd) **differences,** (Sm) **similarities**

Organologically, the talempong musical instrument has the same shape as the Bonang, the basic difference between the two is the organology specifications; the tone produced, how to play, and the function of these two musical instruments in the community that supports them.

Conclusion

The work process of making *Talempong* begins by making *Talempong* wax (patron), then *Talempong* wax wrapped with soil to make the mold *Talempong* soil. Then casting metal, burning the mold *Talempong* soil and metal, discharge wax from the mold *Talempong* soil, pouring the mold of soil into the splitting of soil molds that contains frozen metal fluid and finally, it comes to the process of grinding, polishing, and tuning tones. *Talempong* making technique in Minangkabau is different from *Gamelan* making techniques in Java. Making *Gamelan* using the technique of forging, while *Talempong* with the casting system by making the mold *Talempong* wax as a patron. The Talempong and Bonang organologies have basic differences and similarities; namely the form in the mathematical context, the tone, how to play it, and its function in the society that supports it.

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