

Internet-era patterns of protection and inheritance methods for Minangkabau talempong pacik music



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ABSTRACT

The preservation and transmission of talempong pacik music culture have a significant impact on the preservation of Minangkabau music culture. In addition, on a national scale, it contributes to the promotion of the healthy growth of the national culture. This research seeks to determine how the protection and inheritance model of the Minangkabau talempong pacik has evolved in the Internet era. The necessary data consist of (1) Minangkabau talempong pacik data and (2) talempong pacik inheritance pattern data. Literature review and observation of talempong pacik music performances on digital platforms such as YouTube, Instagram, and Facebook provided the data. The analysis is conducted by stressing the pattern resulting from the talempong pacik's maintenance and transmission. Ultimately, the results of this study show that the quality of talempong pacik's musical legacy will improve greatly as a result of the extensive and continuous use of new media to assist its preservation. New media used to study traditional talempong pacik music, including videos of talempong pacik performances, animation of talempong musical instrument games, and talempong pacik music software as a form of learning innovation, demonstrate that the quality of inheritance is highly adaptable to technological advancements.



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1. Introduction

In talempong pacik Minangkabau's lengthy history, numerous new musical compositions or traditional music from other regions have arisen as a result of the vast number of immigrant communities residing in Minangkabau. In addition, the tradition of wandering has an impact on Talempong Pacik Minangkabau society. If the concept of *merantau* that is applied is the concept of *marantau dakek*, which is close to or still in the Minangkabau culture, then this still provides strength in maintaining the inheritance of traditional music of talempong pacik, but if what is applied is *marantau jauh* (*merantau* far away), until it is outside the boundaries of West Sumatra, then the inheritance process was hindered, as the ordinary Minangkabau people who wandered far carried a mission to work [1]. Another factor that causes a decrease in interest in the traditional music of talempong pacik is the value of traditional music itself, which is often not easily accepted by the millennial generation, so the guardians of traditional music must provide "new values" to traditional music to suit the needs and desires of the majority community [2]. As traditional music, talempong pacik is in jeopardy of being lost, yet talempong pacik as a depiction of the collective emotions of the Minangkabau people is a cultural artefact that must be preserved. In this environment, the Minangkabau talempong pacik faces new obstacles, and it is crucial to develop a model for the preservation and transmission of Minangkabau traditional music in order to preserve the underlying spirituality of talempong pacik traditional music [3]. Adapting to technological and cultural developments in the internet era is a viable strategy because internet culture has the capacity to solve

these issues. In this Internet era, what is the model for the protection and inheritance of the Minangkabau talempong pacik? This study seeks to address and explain the model of protection and inheritance of traditional music in the era of the Internet. This research contributes a significant addition to the field of ethnomusicology in terms of the model of preservation and transmission of traditional music in West Sumatra from the perspective of digital culture.

The research conducted by Jennifer Fraser examines the confluence of music, ethnicity, marriage, and tourism in West Sumatra. The results of his research indicate that pop songs regarding wedding customs that are prevalent at multiple weddings in West Sumatra demonstrate how the song acts as a culturally rich text. Jennifer Fraser concludes that: (1) tradition-based popular music is not only embedded in social life but also imbued with profound values and meanings; (2) the involvement of cultural entrepreneurs, including record shop owners, gives authority and legitimacy to the formation of Minangkabau identity expressions; and (3) The music played at the wedding is an explicit form of articulation of the Minangkabau ethnicity and, at the same time, an artefact of increasing geographic, socioeconomic, and cultural diversity [4]. The research conducted by Jennifer Fraser does not give an in-depth analysis of the inheritance model of traditional music in West Sumatra, particularly the talempong pacik. Ahmad Fauzan Yusman's research examines talempong pacik from a sociological standpoint in order to demonstrate how talempong pacik performances foster social cohesion. The value of *gotong royong*, which is visible in religious activities, customs, and marriages, is a component of the value of solidarity. According to Ahmad Fauzan Yusman, talempong pacik in Minangkabau society is a depiction of attitudes, values, collaboration, and culture of assisting that serves as a social glue [5]. Irfan's research on talempong art reveals the inherent values of Talempong Anam Salido, Pesisir Selatan Regency Art. Ethnographic research with a philosophical approach is undertaken. The findings of this study reveal that talempong anam salido art represents the largely Muslim identity of the Minangkabau people. This work of art also contains educational ideals including spirituality, cooperation, tolerance, and responsibility [6].

The above-mentioned results of earlier research do not explain the inheritance and protection model of the Minangkabau talempong pacik in the internet era; thus, the uniqueness of this study is substantial. Because talempong pacik is one of the cultural spirits of the Minangkabau people and a significant element of Indonesia's national cultural heritage, it is imperative that this research identify its pattern of cultural inheritance strategy. This study will analyze the influence and role of digitalization in the presentation and inheritance of talempong pacik music in the Internet era and provide strategies for using digitalization to present and inherit traditional Minangkabau talempong pacik music.

2. Method

In general, when examining talempong pacik, musical anthropologists advocate separating research content into three crucial levels: impressions, behaviours, and concepts [7]. Numerous academics use this as a point of departure for their research, examining the development of music theory and the construction of musical concepts and openly identifying the cultural diversity of music in terms of its role, substance, style, and social power. In this context, talempong pacik is investigated and analyzed from the perspective of protection and inheritance [8]. The scientific paradigm is extremely important from a methodological standpoint because it determines the types of questions the researcher will ask, how these questions should be interpreted, what data will be collected, and how to analyze the research results in order to find answers to these questions [9]. Since the perspective of protection and inheritance of talempong pacik is the paradigm in this research, the required data are (1) data on talempong pacik Minangkabau, namely how talempong pacik knowledge is disseminated, what concepts are brought by talempong pacik art, and how talempong pacik can survive the threat of extinction. This data is included in the classification of music conservatories. This data is categorized as digital cultural traces. The data is then evaluated by stressing the pattern that is created throughout the maintenance and inheritance of the talempong pacik. Given that talempong pacik defines the personality of the Minangkabau people and that the music incorporates spiritually shared interests, it can be said that the two are inextricably linked [10]; the significance of social institutions and social structures can be expressed in art as can the geographical context of Minangkabau; therefore, one cannot overlook these variables when conducting an analysis. Figure 1 is a data analysis pattern intended to demonstrate the identity of the Minangkabau people through talempong pacik music.

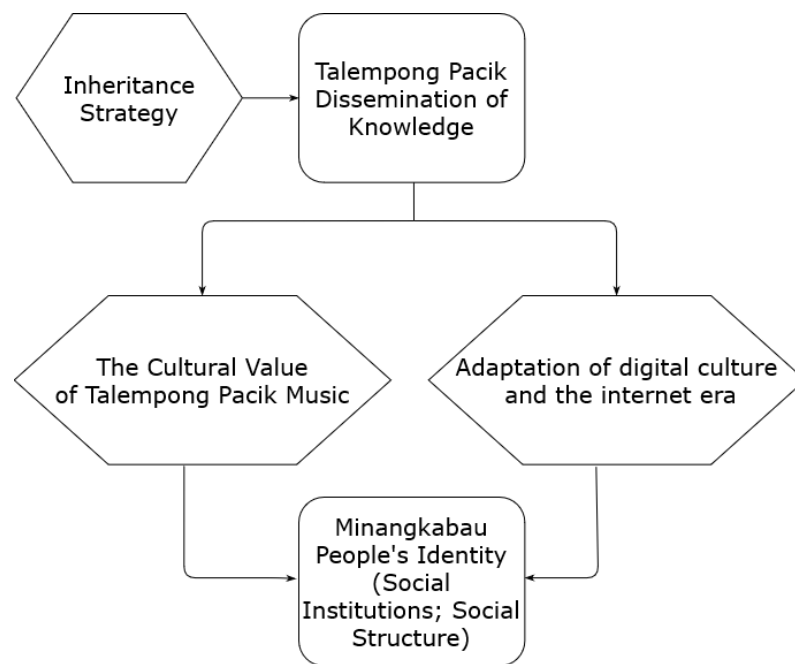


Fig. 1. Talempong Pacik Music Data Analysis Pattern

3. Results and Discussion

Music is a complex system of symbolic inheritance or a sophisticated sort of relational response that necessitates cooperation to promote social cohesiveness [11]. Current conditions and the rapid advancement of information technology have an effect on the existence of traditional music and the subsequent development of digital culture [12]–[14]. Internet and new media are two factors that contribute to the growth of digital culture [15]–[17], and this has an effect on the Minangkabau talempong pacik's artistic culture. The usage of new internet-based media has become an integral part of the life of the Minangkabau community; therefore, there is a chance for the community supporting the art of talempong pacik to preserve and perpetuate this art in new formats and patterns, specifically digital-based patterns. Through the transmission of new media, talempong pacik is able to better meet the needs of individuals. Schools have a significant part in the practice of music inheritance since music can be introduced into the curriculum. To apply musical inheritance under the influence of modern media, particularly for the presentation and transmission of traditional talempong pacik music, presents a difficulty for music educators. In addition, the continuity of talempong pacik music demonstrates a number of aspects of its original nature, which are portrayed through traditional music, while these regional traits and ethnic groupings are intimately tied to the entire cultural ecology.

3.1. Talempong Pacik Class and Low Research on Traditional Music Conservation

Talempong pacik lessons play a crucial role in the school curriculum. Traditional music instruction in schools is a technique of enhancing the cultural emotions of pupils and fostering local culture [18]. Traditional music education in schools can boost students' self-esteem and cultural pride, as many pupils lack confidence in their musical heritage. The utilization of new media to learn talempong pacik's traditional music provides insight into the Minangkabau music culture. Talempong pacik occupies an important place in the musical heritage of Minangkabau, and with the advent of digitalization in the internet age, students' talempong pacik musical knowledge will be impacted in numerous ways. The next generation must understand how to present and inherit traditional music in their environment, how to improve students' ability to appreciate their traditional music, and what the traditional music inheritance model looks like in talempong pacik classes; these are all very real issues that must be addressed. Currently, talempong pacik is approaching an enormous commercialization stage. Even the change in the presentation of the program has altered the taste for talempong pacik music in Minangkabau. This will undoubtedly influence the continuation of the Minangkabau legacy of talempong pacik music in the future.

This issue is consistent with the customary laws governing the evolution of the musical life of the archipelago and the cultural traits of the local population. As a researcher, ethnographic music records are crucial to understanding the essence of Minangkabau talempong pacik music culture. However, after conducting a literature search, this study was unable to locate any theoretical research results on the transmission and preservation of Minangkabau traditional music. The paucity of research on the problem of cultural inheritance in Minangkabau music reveals that there is no unified model for the evolution of the talempong pacik music culture in Minangkabau. Although some individuals in Minangkabau are interested in talempong pacik, they frequently do not know how to advance their musical culture. The significance of theoretical research lies in establishing inheritance patterns to aid independent investigations conducted by traditional Minangkabau music scholars. The cultural institutions of the Minangkabau community bear responsibility for the cultural inheritance of talempong pacik music; they can, of course, directly pay special attention to preserving it and can even provide support to school institutions so that they do not fail to implement traditional Minangkabau music education; in this way, students can develop a collective awareness of their own musical culture from an early age. The problem is that the ratio of professional music teachers is very low and insufficient, making it difficult to regulate traditional music education policies. As a result, efforts to preserve and pass on the traditional music of talempong pacik are not simple problems that can be solved in a matter of days but require strong support from all sectors of the Minangkabau community.

3.2. Talempong Pacik Inheritance Patterns in the Internet-era

The media contributes positively to the transmission of traditional talempong pacik music. This research provides contextual recommendations in the internet era; (1) the public is encouraged to take advantage of the wide reach of network media to disseminate a large number of talempong pacik teaching videos; (2) encouraging talempong pacik musicians to upload their musical works to the internet; and (3) providing talempong pacik traditional music learners with audio-video materials, as depicted in Figure 2. The community will be able to comprehend and learn more about the traditional music culture of the Minangkabau community if these three digital media-based inheritance mechanisms are implemented. In addition, the Minangkabau community can co-produce and promote numerous projects relating to the Minangkabau talempong pacik music culture by leveraging the huge power of digital media.

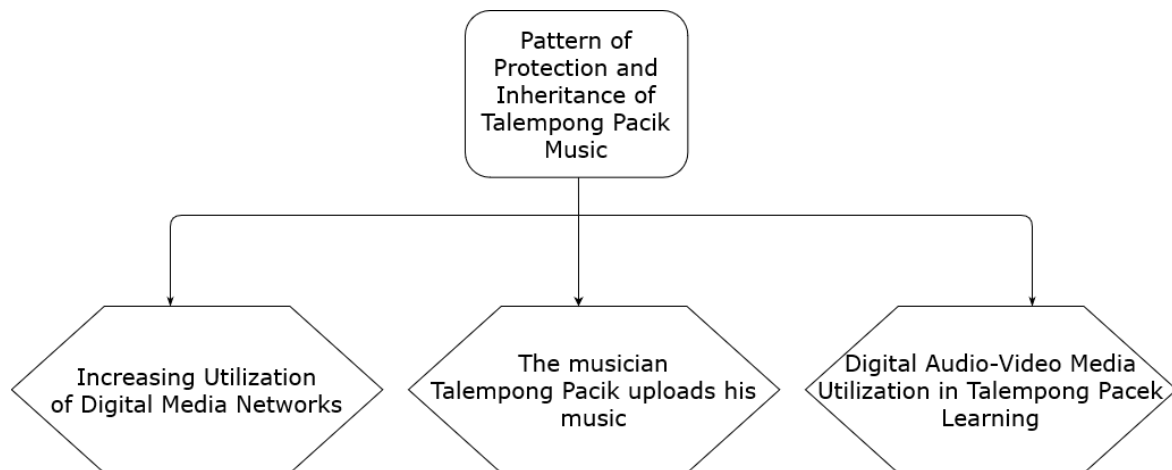


Fig. 2. The Pattern of Inheritance and Protection of Talempong Pacik in the internet era

The traditional application of the single inheritance model is analogous to educating students about talempong pacik music through the use of audio-visual presentations designed to increase student appreciation so that students' viewpoints are no longer dominating. In the inheritance of talempong pacik music, the status of students must be altered; students must assume a major role in accepting the music's inheritance. This is done so as not to alter the students' enthusiasm for the music being taught. In order for students to accept and incorporate talempong pacik into their hearts, it is imperative that new media technologies be utilized in the transmission of talempong pacik music, and making kids the primary focus of learning must be a priority. As an inheritance approach, this pattern is extremely pertinent and contextual in activating the ambience of the talempong pacik music inheritance class;

albeit the offered content could be expanded [19], the potential of new media in the internet era must be utilized as effectively as possible in order to create a more engaging and experiential educational environment. Emerging as new forces in music education, new media technologies enable music teachers to use a variety of multimedia technology [20], and this can enhance the classroom appreciation of talempong pacik music. The objective is that the material for the transmission of talempong pacik music grows richer, the transmission capacity becomes more ideal, and learning motivation increases as the learning environment is made less monotonous.

Utilizing digital technology as a new kind of medium to convey the talempong pacik music repertoire in the classroom can actualize the intuitive display of musical and cultural heritage materials and make it simpler for students to comprehend musical information. Moreover, it increases the interaction between students and the musical ideals inherent in talempong pacik, so fostering the development of traditional musical literacy among students. This is beneficial for encouraging student participation in the classroom and enhancing the quality of talempong pacik musical legacy. Learning talempong pacik music necessitates not just a complete focus on musical quality but also interaction with others. In music classes, positive teacher-student interactions and emotional resonance among students can foster musical innovation and critical thinking. This enables students to build a multifaceted grasp of talempong pacik music and propose new concepts. Students are able to fully incorporate into the teaching of talempong pacik music thanks to the usage of internet-based learning technologies in music inheritance. The quality of talempong pacik music can be considerably enhanced by the extensive and continuous use of new media to assist the transmission of this music. New media used to study traditional music, such as films of talempong pacik performances, animations of talempong musical instrument games, and talempong pacik music software as a kind of learning innovation, demonstrate that heredity is very adaptable to technological advancements. An explanation of the audio-visual modality in the talempong pacik music class can enhance the students' perception of talempong pacik and enable the formation of musical resonance, consequently enhancing talempong pacik education in the classroom. Due to the ongoing development of internet technology, the talempong pacik inheritance technique must be adaptable to the current state of affairs. Internet-based contextual inheritance tactics should be implemented more frequently by educators in order for them to become accustomed to conquering new obstacles.

4. Conclusion

The findings of this study indicate that the pattern of the cultural inheritance of talempong pacik music in the Internet era contributes significantly to the development of Minangkabau culture, in addition to boosting students' musical literacy. In the context of the digital era and the growth of the internet network infrastructure in Minangkabau, curricular changes that are more technologically adaptable are able to construct patterns and ecosystems for maintaining the talempong pacik musical legacy. Music teachers should utilize new media technologies to bring talempong pacik music heritage classes to life so that all students can fully experience and feel the talempong pacik inheritance patterns generated by new media, thereby enhancing the efficacy of musical heritage classes and enhancing students' musical literacy regarding the history of Minangkabau traditional music.

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