

Between Desire and Anxiety: Music Performances during The COVID-19 Period In West Sumatera

Asril^{1)*}, Adjuoktoza Rovylendes²⁾

¹⁾ Department of Penciptaan dan Pengkajian Seni, Pascasarjana, Institut Seni Indonesia, Padangpanjang

²⁾ Department of Dance, Faculty of Performing Arts, Institut Seni Indonesia Padangpanjang, Indonesia

*Corresponding Author

Email : asrilmuchtar2017@gmail.com

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ABSTRACT

This article discusses the desire and anxiety of mutual attraction experienced by traditional and popular artists in West Sumatra during the COVID-19 pandemic. Musicians in tradition and entertainment who rely on the survival of music performance services are under heavy pressure by the COVID-19 pandemic situation because performances are rarely performed, even banned. Musicians committed to the creative field of creation experience the same thing. Live music performances are considered to be the cause of the gathering of many people, which results in being vulnerable to the transmission of the COVID-19 virus. However, they still channel the desire to perform live with the risk of getting in the way. Some are creative, using digital internet technology and social media to perform virtually. The research method used in collecting data is a mixture of field and virtual research. The tug-of-war between desire and anxiety is realized through live and virtual performances with non-maximal results. Music performances in the context of traditional music, composition, festivals, and entertainment during the COVID-19 period in West Sumatra are in the range between hope and fear in an incomparable dynamic of balance; they tend to be afraid rather than do it. Anxiety still haunts activists and event managers of musical performances.

KEYWORDS

Desire, anxiety, musical performances, COVID-19, virtual performances

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INTRODUCTION

Kuswarsantyo and Fitrianto stated: "Since March 16, 2020, the Indonesian government officially stated that the COVID-19 pandemic had begun to enter Indonesia. Therefore, since then, the Indonesian government has imposed a Work from Home (WFH) policy, which all parties must implement In offices, schools, and other activities, including the arts, various activities must not be done face-to-face."(Kuswarsantyo & Fitrianto, 2020). The COVID-19 pandemic has changed and canceled many agendas of activities designed by various organizations, government agencies, social institutions, and event organizers in the field of art. The learning process in higher education is also affected. Art activities, seminars, and other academic activities were initially designed offline and carried out live face-to-face, then changed to online or virtually. Many of these programs and activities were canceled due to various obstacles and the consequences they caused. The effect of activities involving many people that cause mass crowds is hazardous for the transmission of COVID-19. "Numerous communities experience stagnation in social, economic, political, cultural, and artistic life, as well as the possibility of a food crisis due to the decline of their purchasing power. This situation prompts an initiative and contribution from the community, including artists, to lend a hand"(Wisetrotomo & Pramastuti, 2022).

The impact of the COVID-19 pandemic is deeply felt in the field of performing arts in West Sumatra. Traditional music performances that are profit and non-profit, such as *saluang dendang*, *gandang tasa*, *salawaik dulang*, *talempong* and others that have become regular and scheduled performances in various places, no longer perform performances, except those that are still 'reckless' but have very little frequency. Musical performances with earnest performances performed in the context of the festival were canceled. The same is true of the music used for entertainment at weddings, barely getting invitations to performances. This condition lasts until near mid-2021. In addition to being banned from performing shows, the fear of being exposed to the coronavirus also haunts the public. Wulandari et al., (2022) stated, "The pandemic has created a complicated situation for society, affecting mental health, causing sensations of fear, suffering, feelings of stress and depression to arise because interactions are limited and can not even interact with the outside world."

For artists who rely heavily on musical performances, they are trying to do a variety of ways to keep earning. Some continue to perform live (live/offline), as do *saluang gurau lapiak* groups in Payakumbuh City. *Saluang gurau lapiak* is a *saluang dendang* performance performed regularly every night in los-los Pasar (Idrawati, 2007) and coffee shops in Payakumbuh City. Connoisseurs/spectators must pay a certain amount every time they ask for a *dendang* to be sung (Oktavia, 2017; Laytsy et al., 2022). They performed live performances to interact with the spectators in the form of requests from the spectators in return for a sum of money. However, some get around the performance of *saluang dendang* traditional music as carried out by artists in Padang who are members of the Langkok Group and the Cimpago Talang group from Solok Regency virtually through social media, Facebook, and YouTube. They continue to perform performances to avoid crowding to minimize the impact of the spread of COVID-19. Interaction between artists and connoisseurs/spectators is carried out virtually through chats containing comments, requests for *dendang*/songs, and sending fees or donations that are transferred to the bank account of the leader of the *saluang dendang* group.

The musicians of the *gandang tasa* tradition in Pariaman and Maninjau recorded *gandang tasa* performances and uploaded them via social media. Asril et al. said: "The recorded performances from *gandang tasa* groups with various compositions or songs and choreography creations are often displayed on social media, and YouTube is the most chosen." (Asril, Sastra, et al., 2020). They aim to upload the show so the wider community can enjoy the *gandang tasa* show. However, they did not expect to be paid for the virtual show. There have been three cases of musical performances under scrutiny during the COVID-19 pandemic, where there was an interesting tug-of-war between the desire of artists to perform to meet their livelihoods and the channeling of more aesthetic creativity with the threat of exposure to COVID-19. The three types of music are 1) *saluang dendang* tradition music, 2) music composition, and 3) entertainment music.

METHOD

The method used in this study is a qualitative method of case studies of traditional music performances during the COVID-19 pandemic in West Sumatra. The qualitative description of the case was based on observations of traditional music performances and compositions conducted virtually and in person in several places in West Sumatra. The live performance in the field that was observed was the *bagurau saluang lapiak* performance which was performed at traditional drink stalls in several places in Payakumbuh City. Even under COVID-19 conditions, *saluang dendang* artists continue to perform live. The online/virtual *bagurau saluang* performances observed were performances performed by the Langkok Group in Padang and Cimpago Talang from Solok Regency. Apart from collecting data directly in the field, data collection was carried out through online observation of *bagurau* performances to obtain the atmosphere and interaction between artists/performers and audiences from various places.

Data collection in the field was carried out in a 'hybrid' manner, namely conducting interviews face to face and via cell phone, WhatsApp, and video calls using netnographic methods. This is done to avoid the impact of exposure to Covid-19. Ethnography on the Internet is a new qualitative

research method by adapts several characters to traditional ethnography to study the culture and cultural practices that emerge in text-based communication through computer media (Kozinets, in Zainal Abidin Achmad and Rachma Ida, 2018). Netnography uses computer-mediated communication (the Internet) using publicly available information in online forums as a data source to understand ethnography and representations of cultural or communal phenomena (Suryadi Bakry, 2017). Researchers join online with artists during online/virtual performances. Researchers made contact and interaction with performance organizers, for example, requests for songs to be sung.

Interviews were conducted with informants (artists and the performance team). For example, Syaiful Hadi, manager of the *bagurau saluang lapiak* show in Payakumbuh, Joni Andra, and Asro Sikumbang, initiator and implementer of online *bagurau* along with Hasannawi (artist). Then interviews were conducted with several traditional artists, creatives, and music observers in West Sumatra. Interviews were conducted directly at the Padang (Taman Budaya of West Sumatra) and Payakumbuh locations, as well as via telephone and WhatsApp.

RESULT AND DISCUSSION

Music performances in West Sumatra during the Covid-19 pandemic suffered a severe blow. Many music performances could not be performed because no one was financing. The government canceled various music festival activities and banned holding performances. The most commonly felt, especially since late April 2020, was the fear of exposure to the coronavirus. Social distancing, avoiding crowds, staying at home, working from home, not touching, washing hands, wearing masks, hand sanitizers, and lockdowns are viral words and are excellent words that must be of concern to all parties. It does not stop there, and fear continues to haunt everyone, so a counter-motto emerges and a flip from "united we are whole, divorced we collapse" to "united we collapse, divorced we whole." Friendship is a social interaction characteristic of the Minangkabau people and must be avoided; even some weeks, people are encouraged not to worship in mosques.

Wardani said: "The effects of the pandemic have caused people to be hit by agoraphobia, which is a condition of anxiety disorder characterized by feelings of fear of going out of the house, fear of going to open places/public spaces and crowds that can sometimes lead to panic attacks. All activities in physical spaces were forced to be limited and began to rely on digital media and virtual spaces as a means of producing, interacting, and creating. The Internet became a new meeting space with no boundaries and distances, transcending the limitations of space, body, and time." (Wardani, 2020; see Arsana, 2022).

1. Traditional Music

Traditional music grows and develops in Minangkabau society, with its loyal supporters being the Minangkabau community. Putra et al. (2023) said that music has a strong influence on the physical and mental state of individuals and the character of society. Traditional music in Minangkabau can be grouped into 'non-commercial' groups; traditional music is associated with *Alek Nagari*, and traditional music is commercial/paid in nature. A 'non-commercial' musical group is a traditional musical performance that does not set a fee for any performance except for transportation costs. Traditional music of this type, such as *gandang tasa* and *talempong*, is still played in areas of the green and yellow zones (areas with few COVID sufferers) at certain times, as it is related to various traditional rituals. These two genres of music are more widely played in rural areas that are considered relatively safe from the spread of the coronavirus, so people can use this music to enliven various rituals and ceremonies. Traditional music related to *Alek Nagari* is a performance performed if it is managed and performed by the Nagari/village community. *Alek Nagari* in the Pariaman community is a festival that becomes a space to show their culture through traditional rituals and arts, one of which is *indang* performances. Art performances in the context of *Alek Nagari* are cultural performances. According to Singer, cultural performance can be identified in which everyone will imagine their culture being condensed into special events, which can be performed for them to watch alone and by others and present the observable and most concrete units of cultural structure." (Carlson, 2004; see

Murgiyanto, 2015; Heriyawati, 2016). The cultural structure units in *Alek Nagari* are manifested in a complex of cultural activities in the form of behavior, interactions, and practices in the form of rituals, play, and various traditional arts governed by customs, values, and norms (cultural system) (Asril, Jamarun, et al., 2020), that applies in the Pariaman community.

Indang is a traditional art performance consisting of elements of music, literature (sung texts), and movements presented by three groups of *indang* in turn. *Indang* performances as part of the art material in *Alek Nagari* are performed several nights, at least six nights. From six nights, it was divided into three parts; each consisted of two nights. Every two nights, the performance is called *sapaniak* (one package), which consists of three groups of *indang*, and each *indang* is called *sasandiang indang* (one side). So, every *indang* show always features three *indang* groups, often called the *indang tigo sandiang* (three sides of the triangle). *Tigo sandiang*, according to Fauzi, can be associated with three genres found in the community. Pariaman is derived from three *guguihs* or *indang* groups (Fauzi, 2020). Many people watch the show every night, although they generally come from the Pariaman community. The impact is that it is easy to transmit the coronavirus from person to person. Finally, the implementation of *Alek Nagari* was not allowed by the government and had a direct impact on the performance of *indang*.

Traditional music that is commercial or paid in nature, such as *rabab* passion and *salawaik dulang*, is also challenging to perform because there are crowds of people coming from the audience, so it is very worried about the spread of the coronavirus. According to Firdaus, a *salawaik dulang* artist, he still performs at the request of some people who do celebrations. However, the frequency is little, even much decreased, compared to the time before covid-19 (Firdaus, interview, 2021). *Saluang dendang* is a type of traditional music that is 'commercial'; from the cases observed in Payakumbuh and Padang, there are two ways of performance performed by artists and initiators or performers, namely in the form of live performances (offline), as the performances are in the actual context and performances virtually. *Saluang dendang* performances in the context of their tradition are generally called *bagurau*.

Bagurau performances in Payakumbuh since the 2000s have a unique way of traditional context, namely *bagurau lapiak* performances. *Bagurau lapiak* performances started in the 1980s and were initially performed at the Banto Bukittinggi Market. Even though it is carried out in a store, the way it is carried out still follows the rules standard in *bagurau* performances. The kickers are polite; when buzzing should bow their heads and eyes, not wild (Oktavia, 2017; Idrawati, 2007). *Bagurau lapiak* performances in Payakumbuh are performed inside the Ibuah Payakumbuh Market Los and in coffee shops (taverns) that have been made *palanta* (seating) for kickers and *saluang* blowers as well as tables for spectators (Oktavia, 2017; Laytsy et al., 2022).

During the covid-19 pandemic, *bagurau lapiak* performances in Payakumbuh City continued to be held in person. Syaiful Hadi, manager of *bagurau lapiak* said that:

"He and his group continued to do the show, as usual. We are not not unafraid of the coronavirus, but our passion for always doing *bagurau lapiak* is motivated by economic urges. If we don't do a show, then most likely we can't eat. The next motivation is to revive the art of *saluang dendang* tradition which is very much loved by the people in Payakumbuh City and Fifty Cities Regency. Until now, he did not want to do a virtual *bagurau lapiak* performance" (Hadi, 2020).

To motivate the sustainability of this traditional art, Syaiful Hadi formed an organizational forum called The Actor of Traditional Art Activists (PPST). Through PPST, Syaiful Hadi coordinates the performance of *bagurau lapiak*. Currently, there are eight *saluang gurau lapiak* groups in Payakumbuh City. One group still performs at Pasar Ibuah Payakumbuh, while the other seven perform at the coffee shop. The venue and atmosphere of this show they call the Lapiak Gurau Arena. The eight groups of *gurau lapiak* are dominated by the *saluang-orgen* group, a *saluang dendang* performance that has been added with electric keyboard instruments. This keyboard is called *orgen*,

which comes from the single organ music genre (Asril et al., 2018). It is caused by many *gurau lapiak* groups that use *organ*, so there is also a tendency of the group to play dangdut and Minang pop songs (Oktavia, 2017; Asril, et al., 2018). Syaiful Hadi admitted that during the COVID-19 pandemic, the number of viewers decreased once compared to regular days before COVID-19. Every night each artist can only raise money to be able to pay for daily life. However, they feel grateful that they can still get money. Life would have been easier if they had done a prank performance.



Figure 1



Figure 2

Figures 1 and 2: The atmosphere of the *Lapiak Gurau* performance in Payakumbuh City (Source. Syaiful Hadi, 2020)

Bagurau saluang dendang performances in Padang and Solok Regency are conducted outside life, as in Payakumbuh. They performed virtually through social media, Facebook, and then developed through a YouTube channel. The situation of the COVID-19 pandemic, uncertain when it will end, is a concern for many people. For *saluang dendang* tradition artists, the threat of exposure to the coronavirus is a frightening scourge, so they dare not perform performances, as a result of which their lives are also threatened. Many artists of the *saluang dendang* tradition rely on their survival through the performance of *bagurau saluang dendang*. Performing a show through social media is more effective and efficient. Asril et al., said: "Social media in general covers internet-based social interaction practiced virtually by virtual communities. This can be centralized on Facebook, Instagram, and YouTube." (Asril, Sastra, et al., 2020)

Concerns about the prevailing atmosphere sparked artists' desire, including *saluang dendang* traditional artists in Padang, to perform *bagurau saluang dendang* virtually. Artists are currently developing the virtual art format. The procedures for presenting traditional art were also transformed through virtual media (Yulinis, 2022). The initiators were Hasanawi, an artist of the *saluang dendang* tradition, Joni Andra, a choreographer and observer of Minang tradition art, and Asro Sikumbang, an employee of the West Sumatra Provincial Cultural Office. The three men and several male and female kickers started a virtual *bagurau saluang dendang* show via Facebook.

They have various roles, Hasanawi is a *saluang* blower artist. Joni Andra acts as a *janang*, and organizes the performance and interactions with the spectators, such as requests for songs/*dendang* from the spectators and limiting the duration of each song requested by the spectators. Meanwhile, Asro Sikumbang is looking for a network to expand this show and get a response from connoisseurs. The performance, which they did through Facebook, turned out to be slowly getting a response from their followers. They named this virtual show *Bagurau Owek-owek*. People who watched the show interacted through comments on the Facebook page. Song requests/*dendang*, along with fees or donations, are transferred to an account in *Bagurau Owek-owek*.

At first, they only performed the show once a week for about two hours. Then it is increased to twice a week. This additional time is based on the request of the spectators. The spectator's response initially only came from Minang nomads in the Sumatra region, then expanded to Kalimantan, Jakarta, and its surroundings. Furthermore, the spectators that responded expanded to overseas Minang in

Malaysia and Washington. "Afdal as Minang nomads in Washington would like to invite them to live performances in the United States if this pandemic is over" (Asro Sikumbang, 2020).



Figure 3

Joni Andra's style through the microphone and android in front of him to see the spectator's requests for their performances. (Doc: Asro Sikumbang, 2020)

According to Asro Sikumbang, since September 2020, they have been doing shows through YouTube channels with a duration of three hours. The dissemination of their performances is increasingly widespread, so more and more requests for *dendang* are conveyed to the kickers through *janang* (Joni Andra, 2022). As a result, donations from the spectators from the results of song requests are increasing, so the kickers involved are increasing. Hasanawi can also invite other artists to participate with them to do virtual *bagurau* performances. It means that more and more artists can be brought to life through this virtual show. They also received donations delivered directly outside the Bagurau Owek-owek show, which will be distributed to artists affected by COVID-19. Another impact is the motivation of *saluang dendang* groups who do not get a show to participate in virtual performances, for example, the Cimpago Talang group, led by Yelmi Idrawati (Yelmi) from Solok Regency (Idrawati, 2007). Yelmi, who works as an art teacher and has an excellent buzzing ability, this ISI Padangpanjang Karawitan Department alumni took advantage of the virtual performance's momentum. Asro Sikumbang was very happy that there were other groups doing performances virtually. He was helped because of requests from overseas audiences so that the virtual performances of *bagurau saluang* could be done more often. According to Yulinis, "The performance stages that have been used to carry out activities have now been replaced by smartphone digital screens. Whereas performing arts in Indonesia departs from a state where it grows up in a cultural environment that is different from each other." (Yulinis, 2022)

The move of *saluang dendang's* virtual show to the youtube channel has made their spectators more numerous and interactive faster, and the space to comment for the spectators has become more comprehensive. Virtual performances through the youtube platform are an option as a strategy to publish *saluang dendang* to the spectators without meeting directly between the artist and the audience/spectators. Youtube is a website widely used by artists and vloggers to upload videos of their creativity. As stated by Hermawan that: "Youtube is a website that facilitates its users to share

various types of videos that can be uploaded to the site, such as music video clips, short films, television movies, movie trailers, educational videos, blog videos owned by vloggers, tutorial videos (Hermawan, 2019).



Figure 4



Figure 5

Figures 4 and 5: The performance venue is set up like a coffee shop as if a live performance was performed in front of spectators. The performance venue was held in the open area of Taman Budaya West Sumatra. (Source: Asro Sikumbang, 2020)

The wider the reach and network of the audience of the *saluang dendang* virtual show, the more passion for the show also improved. Finally, the audience agreed that the name Bagurau Owek-owek be replaced with "Minang Bagurau Mendunia". Their reason is that the audience who asked for the song is already from Malaysia, Singapore, America, and other countries. Donations from song requests have also been able to improve their economy. However, it is miserable that the virtual performance of *saluang dendang* "Minang Bagurau Mendunia" only lasted for about a year, namely until the beginning of 2022, due to the improving situation in various regions with green zone status. Various regions have conducted live art and cultural performances, so the virtual performances of *saluang dendang* have also dimmed.



Figure 6



Figure 7

Examples of comments, notifications, and requests from viewers (Source: Asril Muchtar, 2021)

2. Musical Performance in Festival

Performances of music compositions that have been worked on recently, usually performed in certain events and are serious, are also no less greatly affected by COVID-19. Before the COVID-19 pandemic, West Sumatra had several music festivals held by the district and city governments and community social institutions that received financial support from the government, no longer carrying out activities. For example, the Sawahlunto International Music Festival (SimFest), Harau Festival, Botuang Festival, and Ranah Pas-Arts Festival were all stopped. Their activities were halted because the government did not allow them to host the festival; the funds allocated for the festival were diverted to cope with the COVID-19 outbreak. Festivals are considered triggers for crowds. In addition, anxiety also haunts festival event organizers over the Covid-19 outbreak.

The West Sumatra Provincial Cultural Park performs music performances on a small scale because it adapts to the COVID-19 situation. For example, the Music Composition Festival was held on September 5-6, 2020. This festival is an activity that Taman Budaya has programmed since a year earlier. The organization of this festival was forced to adjust to the conditions. The contestants who registered as many as 35 groups/works were then selected through recordings submitted by the composers. Of the 35 existing works, filtered into 15 works, 15 of these works were performed live in the Cultural Park with a limited audience. According to Yunaidi, one of the judges stated: "We selected the 15 works that were performed to select the five best works. Taman Budaya gives awards to the 15 works performed, but it is necessary to select the five best works." (Yunaidi, interview 2020)

The participant's enthusiasm is reduced and constrained by players and the training process, making them lethargic and not passionate. Some composers do virtual collaborative performances. Composers and musicians discuss ideas and concepts of the work online to gain a common understanding, then practice independently in their respective places, and then the work is performed virtually. This way of working is similar to that done by Hendro Martono from Yogyakarta in working on dance works. He calls it an intersubjective approach, in which two or more artists work together to work on a work in different places. The initial principle needed is a common understanding of the concept of the work to be created and mutual respect for the idea of the work so that a long mature discussion is needed in connecting and gluing between others (Martono & Armanda, 2021). Social media is essential as a reference, inspiration, inviting, coordinating, documenting, and expanding network. Social media is beneficial in creating artwork that is done collaboratively during the pandemic (Wulandari et al., 2022).



Figure 8

New music composition performance at Music Composition Festival in Taman Budaya West Sumatra, 5-6 September 2020 (Source/photo: Yunaidi, 2020)

Efforts to be creative for music artists in West Sumatra in the creation and form of performance remain. In developing the work, the artist uses the local idiom (Mirnawati & Asril, 2023). They make various creative efforts to do the show by utilizing technology and social media. Covid-19, which became a 'disruption', gave birth to innovations in virtual performances. Wardani states: "The pandemic has inspired and forced artists to adapt (Wardani, 2020). This situation encourages the art world to be more open to the potential of virtual–digital spaces and mediums that provide many creative possibilities, innovations, and distribution to the broader public. Open up new experimentation opportunities and the discovery of new strategies for performers and organizers of the arts.

Music performances in the context of festivals on a large scale can only be held in West Sumatra on November 10-12, 2021, in Padang, namely the "Gamad Tagak Baduo Song Singer Competition." This festival is specifically for *gamad* music singers. It reciprocates rhymes with their respective partners. Singer couples can be fellow men, men with women, and women with women. *Gamad* is a genre of traditional Minangkabau music that is made up of the hybridization of several cultures, including Melayu, Minangkabau, Indian, and European (Portuguese) cultures (Asril et al., 2021). Although the condition of COVID-19 transmission in the city of Padang at that time was not considered safe, the festival committee had received permission from the government. The West Sumatra Provincial Cultural Office manages this festival. Many spectators attended the three-night festival. Even at the festival's closing ceremony, the contestants and the audience sang and danced together. According to Herius Nasir, Tawanto Karim, and M. Ali Hanafiah, the elders and coaches of *gamad* music in Padang stated that people miss the entertainment of *gamad* music performances and other entertainment that they cannot enjoy together directly since the COVID-19 pandemic until now which is attended by singers and *gamad* musicians, especially those in the city of Padang (Hanafiah, 2022).

The Gamad Tagak Baduo Song Singer Competition became the opening momentum for 'freedom', channeling the desire of artists in West Sumatra to perform live music. In 2022, many art and culture multi-event performance calendars were carried out in West Sumatra, which local governments facilitate through the tourism office, education and culture office, provincial cultural office, and from the Director General of Culture of the Ministry of Education, Research and Technology.



Figure 9

Live *gamad* music performance at the Gamad Tagak Baduo Song Singer Competition event
(Source/photo: Asril Muchtar, 2021)

3. Music Performances for Entertainment

Music performances for entertainment in the form of bands, peat orchestras, and *orgen tunggal* were also affected by corona. Open musical performances (bands) cannot be performed. The problem

is the same: the constraints on permits by the COVID-19 Cluster Committee at the city and district levels to the provincial level. Bukittinggi, as a tourist destination, tries to perform music on PSBB (Large-Scale Social Restrictions) until after the New Normal period can only be done in cafes with COVID-19 health protocols. Some other areas that have not strictly implemented rules and prohibitions on performing music are usually related to wedding parties. That is, they do shows for entertainment to enliven the wedding party. Music performances for entertainment to enliven the wedding party are closely related to the local government's permission to conduct the party. The author once attended a family wedding party in Pariaman City in July 2020 with the musical entertainment of a peat orchestra. At that time, Pariaman City was still in a 'safe' (green) zone, so managing wedding party permits was accessible. At the time, almost none of the visitors present were wearing masks. The entertaining musicians on the stage wore masks. However, when many communities were affected by the coronavirus in Pariaman City and Padang Pariaman Regency so that both areas were included in the red zone, the local government imposed a policy prohibiting weddings. This course resulted in musical groups commonly used to entertain guests no longer performing performances. For example, the policy issued by the Padang Pariaman Regency Government. As written by Atmulyadi, efforts to break the chain of the spread of COVID-19 in Padang Pariaman need to be temporarily stopped from wedding parties, open-stage entertainment, and other events that invite crowds. This effort is stated in Regent Regulation Number 12 of 2020, issued on Tuesday (01/09/2020), and this ban starts from September 20, 2020, until the specified time limit. Officials carried out the socialization of this regulation within the Padang Pariaman Regency Government. As quoted by Atmulyadi: "Given the sharp increase in Covid-19 cases, we, on behalf of the Padang Pariaman Regency Government (Pemerintah Kabupaten), temporarily banned wedding parties and open-stage entertainment events. This is a form of effort in breaking the chain of the spread of COVID-19 in Padang Pariaman Regency," said Padang Pariaman Regent Ali Mukhi (Atmulyadi, 2020).

CONCLUSION

Music performances in the context of traditional music, composition, festivals, and entertainment during the COVID-19 period in West Sumatra are in the range between hope and fear in an incomparable dynamic of balance; they tend to be afraid rather than do it. Anxiety still haunts activists and event managers of musical performances. They were faced with fears of being affected by COVID-19 and the issue of permission to carry out activities and were accused of being the cause of the crowds. However, desire or passion has prompted artists to look for alternatives to musical performances in new situations and atmospheres in virtual form through social media such as Facebook, YouTube, and Live Streaming. Virtual performances are becoming the most realistic alternative. However, there are still those who are desperate to perform and live in an atmosphere that is not conducive to continuing their lives. The method taken by musicians has become an option that must be done, even if the result.

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Informants:

Asro Sikumbang (27 years), employee of the Cultural Service for the Province of Sumatra, initiator of *Bagurau Owek-owek* and *Minang Bagurau Mendunia* performance via social media, lives in Padang, interview, 10 October 2020, 12 November 2021, 27 March 2022.

Firdaus (57 years), lecturer, salawaik dulang artist, lives in Duku, Kasang Padang Pariaman, interview, 5 October 2020.

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- Herius Nasir, (65 years) the founder of the *gamad* and popular music group in Padang City, lives in Padang, interview 10-11 November 2021.
- Joni Andra (48 years), choreographer, leader of the Impessa Dance Company, initiator and guide of Minang Bagurau Mendunia performance, lives in Padang, interview March 2022.
- M. Ali Hanafiah (74 years) coach, elder of *gamad* music, lives in Padang, interview 10-11 November 2021.
- Syaiful Hadi (55 years), Payakumbuh community leader, coach of *arena gurau lapiak* of Payakumbuh City, and Payakumbuh PPST (Traditional Arts Activist) leader, lives in Payakumbuh, interview 2 October 2020.
- Tawanto Karim, (70 years), coach, elder of gamad music and dance *Balanse Madam* Padang, lives in Padang, interview 10-11 November 2021.
- Yunaidi, (54 years), lecturer, music observer, and music composition judge, lives in Padang Panjang, interview 7 September 2020.