



BAGURAU SALUANG DENDANG IN THE PERFORMANCE LAPIAK GURAU IN THE MINANGKABAU COMMUNITY IN TANAH DATAR DISTRICT: CONTINUITY CHANGE AND FUNCTION

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Abstract

The Bagurau Saluang Dendang performance referred to in this research is the Bagurau Saluang Dendang performance at the Lapiak Gurau event, literally meaning 'joking on a mat', which usually occurs in many coffee shops in Tanah Datar Regency. This show is an entertainment show. This thesis aims to analyse the changes that occur in the Lapiak Gurau Saluang Dendang (TLGSD) tradition performance today. This performance is usually performed at night, from 20.00 WIB until dawn. The accompanying instrument for singing in this performance is usually only the saluang musical instrument. Meanwhile, the singers are only men. This is because traditional rules prohibit the participation of women in bagurau art. In the early 2000s, changes began to occur. In fact, nowadays, TLGSD performances are held from 22.00 WIB until just before dawn. The cast in TLGSD currently numbers ten people, with details: one saluang player, one keyboard player, one Janang, four singing children, and three singing parents. Changes in the mindset of the Minangkabau people in the last three or four decades have had an impact on the orientation of TLGSD performances. The changes in question predominantly occurred in aspects of the procedures for performing lapiak gurau, including traditional norms for female singers, the choice of ensemble format used as accompaniment to the song, and the text of the pantun. The method used in this research is a qualitative-descriptive method using an ethnographic perspective. The results of this research show that the tradition of lapiak gurau saluang dendang has undergone changes: (i) the choice of instruments to accompany the dang that is popular with audiences is now more modern; (ii) the majority of singers currently in demand as singers are women; (iii) weakening the role of the ninik mamak as traditional elders who are supposed to protect the dignity of Minangkabau women. However, TLGSD is now contributing to increasing the financial income of stall owners.

Keywords: *lapiak gurau, saluang dendang, continuity.*

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INTRODUCTION

One of the performing arts that developed in West Sumatra (one of the Minangkabau cultural areas) is saluang singing. The saluang dendang performance, better known as "bagurau," is a type of art that still exists and is popular with the Minangkabau people to this day. The Bagurau art is a combination of saluang and singing (saluang jo dendang). It is thought that the performance is not an independent element, but there is an understanding between the aesthetic elements, especially those in the saluang and the singing. These aesthetic elements ultimately merge into a unified whole and are related to each other to reach the aesthetic realm of saluang dendang, which in the end In the end, it is hoped that it can give a lively and unified impression to the show. This can be observed and felt when viewing and listening to recordings or live broadcasts either through electronic media, such as television, audio, or video recordings, as well as direct observation of saluang dendang performances, which have a place in the hearts of the people.

Initially, bagurau performances were only found in areas such as Luhak Tanah Datar, Agam, and Limapuluh Kota. Then, the art finally merged into one complete unit and was related to each other to reach the aesthetic realm of saluang dendang, which in the end is expected to give a lively impression and be integrated into the show. The tradition of saluang singing can be found in West Sumatra Province, Tanah Datar Regency, which has quite a lot of potential to develop creative industries, one of which is in the form of performing arts. Performing arts are considered capable of absorbing quite a large workforce, have the longest functional time, and have a very large capacity and appeal.

The tradition of bagurau saluang dendang became popular in the 1960s. At that time, only young people often played saluang and joked around somewhere. The skills and charm created by young people became a spectacle for the wider community and were even used as performing arts that could improve the economic system of society at that time. At the beginning of the saluang singing tradition, it was only played by two people, namely the first, the saluang artisan (saluang player), and the second, the singer (as a vocalist or poet). The performance using the saluang musical instrument and accompanied by pantun shows how this tradition reflects the very oral culture

of the Minangkabau people. hobby of broadcasting advice through rhymes as a social interaction that supports people's lives. The matrilineal culture adopted by the Minangkabau community previously hampered the movement of women as actors in performing arts in Minangkabau. Minangkabau culture, which upholds Islam, places women in a dilemma position. The normative understanding that says that women must know 'raso jo pareso' implies that women are the source of their intimate parts and should not reveal themselves in public spaces.

According to information from the field, a number of reasons were found for women to appear as performing artists, including, firstly, the strong social control of the matrilineal family system, because the mamak (uncle) or headman in a clan strictly forbids their female family members from taking part in the artistic activity. Apart from that, it is also hindered by the views and positions of women in Minangkabau society, who are considered moral leaders, as symbolised by the character of Bundo Kanduang. Second, this prohibition emerged based on the Minangkabau people's understanding of Islamic law. There are even certain groups who think that women's songs can be considered "haram" if they are heard by people who are not their mahram.

The relationship between Islam and culture (custom), as expressed by the basic Minangkabau philosophy, "Adat basandi Syarak, Syarak basandi Kitabullah," may be used as a basis for understanding why women are limited or even prohibited from appearing in performance activities. Although in practice, it is actually not that rigid because, in the daily lives of Minangkabau people, there are still artistic activities supported by women, even if they are limited to traditional Minangkabau ceremonial activities themselves. The presence of female singers from the late 1970s until now, who are going against previous cultural traditions, clearly shows the role of women singers in forming a new social reality through performances.

Without female singers who broke from tradition, perhaps bagurau saluang and dendang performances would not have developed as they have now. Thus, it can be said that it is female singers who have brought about social change and innovation through their activities in developing the life of bagurau saluang and singing performances in

Minangkabau (Noni Sukmawati, 2008: 168). However, this idea was then completed by the existence of the 'Bagurau Saluang and Dendang' tradition, which appointed women as the main contributors to this tradition. The emergence of female singers breaks the concept of taboo in society. The participation of women in artistic activities has had a big influence on Minangkabau culture, which basically upholds the teachings of Islam. However, as the development of cultural concepts that are too rigid changes the social order in society, this is also marked by the emergence of female artistic actors in society. Society considers that women have the right to follow all the existing customary orders in order to form a just and unjust social life. curb. Saluang and singing are traditions that have existed for a long time in Minangkabau and have experienced quite interesting developments and changes over time.

In this research, the author observed the tradition of bagurau saluang dendang in the joking lapiak performance at the kadai/lapau kopi (coffee shop), located in Ladang Laweh, Batipuh District, Tanah Datar Regency. According to information that the author got from interviews with an informant who is often called "Famous Midun," he said that there is actually an opposite word for this joking term, lapiak. Gurau lapiak is used to refer to the art, while Lapiak Gurau is used to refer to the venue, namely kadai/lapau kopi (coffee shop). This coffee shop is called Lapau Berok, abbreviated "Laper's." As an attraction, this coffee shop provides a place for lapiak joking performances, which are usually frequented by local gentlemen and youths. (interview with a famous midun informant, July 2023) In this form of presentation of the joker lapiak performance, there are additional musical instruments, such as one person playing the keyboard, which is used in the joker lapiak performance; then, as usual, there is one janang person and one saluang player; and there are three to seven women as singers, divided into two parts, namely three people as parents of the song and four people as children of the song. Initially, all singers in Minangkabau were men only because women were considered to violate religious customs and norms, and it was inappropriate for a woman to sing together with men in public, especially at night. But in the case of the

performance art of joking lapiak saluang sang, female singers as vigurs play a very important role and can attract joker addicts to the lapiak joking activity.

In this performance, researchers saw changes in the form of presenting lapiak jokes, such as the addition of keyboard musical instruments as accompaniment, and a decrease in the value or dignity of a Minangkabau woman in front of society, especially among men. As a singer in a joke performance, the lapiak is a woman who will serve the audience's requests to sing certain dang rhythms by handing over a certain amount of money through the janang, which acts as a communication chain between the audience and the singer or vice versa. Apart from serving the audience's requests to sing, the singing child or singing mother is also asked to come down from the stage and sit next to the audience, the majority of whom are men. From this, researchers saw a significant change in the Minangkabau tradition of bagurau saluang singing in Tanah Datar Regency.

METHODOLOGY

The method used in this research is a qualitative-descriptive method using an ethnographic perspective. Descriptive research is a type of research whose aim is to present a complete picture of a social setting or is intended to explore and clarify a phenomenon or social reality by describing a number of variables relating to the problem being discussed. Descriptive design studies problems in society as well as the procedures that apply in society and certain situations, including the relationship between activities, attitudes, and views, as well as ongoing processes and the influence of a phenomenon. Descriptive research is a research method that attempts to describe the objects and subjects being studied as they are. In this research, the author focuses on the continuity and changes in the tradition of lapiak gurau saluang dendang in the Minangkabau community in Tanah Datar Regency.

RESULT AND DISCUSSION

1. Continuity and Change of Lapiak Gurau Saluang Dendang.

Regarding kinship in Minangkabau, as explained by the author, the community adheres to a matrilineal line or descent that

follows the mother's line. The family unit is drawn from the mother's lineage, while the husband is outside the family unit of his wife and children. In the past, family units lived in one large house called the Rumah Gadang. Minangkabau customary rules at that time were very closely guarded by ninik mamak and traditional elders in guarding and protecting women; therefore, when the art of bagurau saluang dandang first appeared in the community, women were not allowed to participate, let alone appear when the performance was performed. . However, as time went by, women began to emerge and dared to break the traditional rules that had been established and confirmed by Minangkabau traditional elders. So nowadays, women are the majority of singers singing poetry or rhymes accompanied by the traditional Minangkabau wind instrument, namely the saluang.

The Lapiak Gurau Saluang Dandang tradition is an audio-visual art in the sense that it displays poetry and melody. These two elements contain aesthetic or beautiful value because they can arouse, fascinate, and attract the attention of the audience. In the performance of the lapiak gurau saluang dandang tradition, it creates allusions to the problems of young people, which often invite laughter from the audience because the allusions sung through the song can touch the feelings of those who listen. Usually, the audience is not only a good listener but also plays an active role in voicing their wishes through requests for songs that must be sung by the singer. At the lapiak joking event, the stall owner provides paper that has been designed for the audience to write down their requests and gives an unspecified amount of money, then the paper and saweran are given to the janang (a host for the event).

a. Old Order Era.

In the old order, bagurau saluang singing functioned as entertainment for young people, which was usually done in the middle of the rice fields because the rules had been set by traditional elders not to play it in the middle of the village. In Minangkabau traditional life, in the period before the 1960s, it could be said that it was "taboo" for women to appear in bagurau saluang dandang performances. There are rules and social value systems that

"forbid" women from participating in performing arts activities. Therefore, the space for women to express themselves through the world of performance is closed because it is considered 'smearing charcoal on their foreheads' in public.

Meanwhile, for men, art is part of life and plays an important role in nagari children's games as part of Minangkabau customs. At the beginning of the bagurau saluang dandang tradition, it was only played with one traditional Minangkabau wind instrument, namely the saluang instrument, as accompaniment to the singing, which was played by one saluang player and one person as the singer. From the poetry sung by the singer, it shows verbal reflection, which is a characteristic of the Minangkabau people who like to make allusions. With the bagurau saluang dandang tradition, it seems more conveyed and acceptable to the listeners to avoid disputes among the Minangkabau people.

b. New Order Era

The most prominent change in the development of the bagurau saluang dandang performance is the appearance of women as singers. In fact, during the New Order era, women dominated bagurau saluang dandang performance activities. Women were previously not allowed to take part in traditional bagurau saluang dandang performances, but now they are starting to emerge, and the tradition of bagurau saluang dandang is held as an entertainment performance in the middle of the village, which is watched by the Minangkabau people. This female singer is one of the main attractions of the Bagurau Saluang Dandang performance.

The situation is very different from the old order, where women were taboo and even strongly opposed to appearing in bagurau saluang dandang activities. Thus, the developments that occurred in the Bagurau Saluang Dandang performance appear to be used as an illustration of Minangkabau social change. Despite the emergence of the role of women in this traditional art, the saluang musical instrument remains the accompanying instrument for singing because it shows the characteristics of the traditions of the Minangkabau people.)

c. Reformation Era

During the reform era, bagurau saluang dandang became a very popular performing art in the Minangkabau community, so it was often held in several event concepts such as weddings, the birth of the first baby, "went down to the bath," batagak penghulu, batagak rumah, and lapiak gurau events held in several lapau (coffee shops), but there are differences in each poem and pantun sung by the singer according to the concept of the event being held. The use of musical instruments is also increasingly developing. During the reform period, there began to be additional use of musical instruments such as keyboards, tambourines, sijobang harps, and so on, according to the needs of artists when performing.

This Minangkabau cultural tradition has grown and developed as a folk cultural tradition. Changes in the bagurau saluang dandang art from the Old Order era until now have been very rapid. Many changes have occurred, namely the emergence of female singers as the main actors in bagurau saluang dandang performances and the weakening of the role of the ninik mamak as traditional elders who are supposed to protect the dignity of Minangkabau women. This can be seen in the choice of modern musical instruments that are more popular with the audience as accompaniment to the singing, such as organ keyboard instruments, causing the true characteristics of traditional Minangkabau music to disappear.

2. Musical Aspect

Musical aspects are elements of music and songs that, technically, aesthetically, and in their form of expression, can provide an effect, influence, and support a certain atmosphere in the worship process. The consideration of liturgical aspects is based on two parts, namely structural and textual demands. Saluang is a traditional Minangkabau musical instrument, a type of flute made from talang (small bamboo), while the use of talang is as a container for making lamang (lemang), which is one of the traditional Minangkabau foods. The saluang musical instrument has four-tone holes and is blown using the technique of blowing and breathing simultaneously. The length of the saluang is approximately 40–60 cm, with a diameter of 3–4 cm. The legendary saluang

player is named "Idris Sutan Sati." The advantage of these saluang players is that they can play saluang by blowing and inhaling simultaneously, so that the saluang player can play the instrument from start to finish without interruption. This breathing method is developed through continuous practice; this technique is also called the manyisian angok technique (setting aside the breath).

In the past, it was reported that this saluang player had his own spell, which was useful for hypnotising the audience. The spell is called Pitunang Prophet Daud, and the contents of the spell are as follows:

*Aku malapehan pitunang Nabi Daud
Buruang tabang tatagun-tagun
Aia mailia tahanti-hanti
Takajuik bidodari di dalam sarugo
Mandanga bunyi saluang ambo
Kununlah anak sidang manusia...*

(Source : warisanbudaya.kemdikbud.go.id)

Minangkabau Dendang is one of the typical musical arts of the Minang tribe. Minang drums are known for their vocal art, especially those accompanied by musical instruments such as saluang. A legendary singer in Minangkabau named "Syamsimar" was paired with a legendary saluang player named "Idris Sutan Sari." The pantun performance shows how this tradition reflects the oral culture of the Minang people, who are passionate about conveying advice through pantun as a social interaction that supports people's lives. Most songs are born and determined by a person's fate or expression of feelings. Expressions of feelings vary, such as happiness, sadness, longing, and so on. Dendang not only describes factors in human fate; it also functions to convey hidden messages, such as aiming that other people who listen to the song will not suffer the same fate as the examples of the songs that are sung. Dendang is also divided based on atmosphere: Happy songs can be seen in the text or lyrics of songs with themes of expressions of feelings of joy and themes of people's daily lives, as well as various young people's rhymes. Almost all melodies can have a beat, but the beat is not completely regular. The characteristics of happy singing can be seen from the rhymes that are sung; the rhythm and melody tend to be major and end with note 1 (do). For

example, in the Singgalang Oyak Kapua song, Si Tujuhah, Indang Sari Lamak in the Fifty Cities area, Si Bungsu Bajalan Malam, Dendang Talu, Si Beetle Cari, Simarantang, Din Din Cak Din Din, Si Kandung Iyo, and so on, this song is also usually used. to accompany the dance. The following is an example of a happy song:

*Biduak ketek dilamun ombak
Nan hanyuiknyo ka hulu-hulu
Dek ibo angin mangko ka tapi
Kasudahannyo sampai juo
Pandai bana uda manembak
Menembak indak jo piluru
Kanai sabalah jantuang hati
Iman di dado diguncangnyo*

The songs in this group, when viewed in terms of melody and text or lyrics, are almost similar to happy songs but are more varied. At the end of every satangah pole song rhyme there is an additional melody which is characteristic of this type of song:

*Oto banamo banda pulai
Baliak manambang dari baso 2x
Dima lah kusuik kasalasai
Denai ndak tau dimulonyo2x*

The origin of ratok singing is from the actions of people wailing because they have experienced misfortune, death, and so on. Wailing produces words that, over time, produce a certain rhythm that eventually develops into the rhythm of ratok singing. Another opinion states that the Ratok song is a manifestation of a woman's soul that is desperate or sad. In her sadness, a woman no longer controls herself stably, so she expresses it with maratok (wailing). The ratok song was born from a woman's expression of sadness. Ratok in Minang has the same meaning as the word lament in Indonesian, namely, an expression of sad feelings. Ratok drumming is an expression of someone's feelings that is sung with a wailing rhythm (ratok), which can be felt from the melody and rhythm of the song through the lyrics of the song sung by the padandang. Dendang is expressed in the form of poetry in the form of rhymes composed spontaneously by the padandang. Usually the theme of a pantun is taken from a true story about the feelings of someone who is sad, disappointed, injured, or experiences a disaster, such as death, natural disasters, economic difficulties, or an unlucky fate.

*Ndeh malang laii..
Dek balam indak tatabangkan
Dek sikok indak talayokan
Dek jauah rantau rak palembang
Dibaliak rantau indopuro
Ndeh malang laii..
Siang nan indak tabayangkan da oi..
Malam nan indak talalokkan
Hati kusuik pikiran bimbang
Denai bak raso jo uda juo laii..*

3. Non Musical Aspect

According to information that the author got from the stall owner, usually the stall owner will contact one of the singers to fill out the "Lapiak Gurau" event, and then the singer will gather his members to attend. The lapiak joking performance at Lapau Berok, or "Laber's" coffee shop, is usually held 2-3 times a week, namely on Monday, Wednesday, and Friday. The event is held in the evening, starting at 22.00 WIT, until 03.00-04.00 WIT in the morning. In fact, the starting time for the lapiak joking event depends on the number of visitors and does not prevent the possibility that it will start at 21.00 WIB. (interview with Uda Men, July 2023) As the author has explained above, a group of hoyak craftsmen have their own roles and parts, of which they only bring one saluang player, but if there are spectators who can and want to play, they are welcome to come up to the stage.

What we know is that the vocalist in this lapiak joke performance is called a pendandang or padandang, and the poems that are sung are called dendang. Dendang is an expression of feelings, and they vary; some are happy, sad, longing, and so on. Then it was born through beautiful song literature with a background of Minangkabau philosophy. Dendang is also born from natural events, namely depicting natural events in human life, such as the beauty of nature. The Lapiak Gurau Saluang Dendang traditional performance can be found at a coffee shop called "Laber's (Lapau Berok)" in Batipuh sub-district, Tanah Datar Regency. The Lapiak Gurau performance is carried out by individuals who own stalls as a form of entertainment, with the aim of making a profit. Apart from coffee, the stall owner also provides several other menus, such as fried rice, boiled or fried indomie, and cold or hot sweet tea. This stall has been around for approximately 10 years, starting in 2003, but

as time went by, this stall experienced paralysis and never operated. But the stall owner did not give up, and starting in the last few years, he has tried to revive the atmosphere of his stall by inviting a group of Padandang and Pasaluang. But of course, the shop owner provides the stage and all kinds of equipment, such as speakers, mics, sound systems, and so on.

The Lapiak Gurau The Saluang Dendang tradition is performed by several singers and several musicians. The performance that the author saw had approximately seven singers, one (one) janang person, one (one) saluang player, and one (one) keyboard player. In general, these singers are women or teenage girls who act as stage stars during performances. Saluang players (traditional Minangkabau wind instruments) are usually played by older men, but it is possible that teenage men can also play this musical instrument with a keyboard player. During this joking lapiak performance, the saluang player and the keyboard player were very agile young men playing their respective musical instruments.

In the Lapiak Gurau performance, which is held at the "Laber's" coffee shop, usually the singers, janang, saluang players, keyboard players, etc. do not wear traditional Minangkabau costumes. In the performance that the author visited, the performers wore neat clothes, and the women still wore headscarves. Traditional traditional costumes are now no longer so tied but are still used at large events such as government events, weddings, and other events where it is felt that traditional costumes are required, meaning they will be used when needed at certain events. During this joking lapiak event, the perpetrators appeared to only be wearing regular shirts and t-shirts, and some were just wearing jackets. In terms of costume, this is not an important requirement for the appearance of this bagurau. In presenting the lapiak joking performance, the audience is free to choose their preferred seating position according to the situation and conditions of the place provided by the stall owner. The freedom of the audience is seen because there are no ties or conditions that bind the audience; the audience is free to come or go and return to the performance venue as they please.

The audience is the audience of a

performance; at the Lapiak Gurau event, the audience is larger, and the majority are elderly men and single young people who still want to join in watching the lapiak gurau. Since the 1970s, the art of Saluang Dendang has no longer been completely liked by all levels of the younger generation of Minangkabau. Their views are cynical, either directly or indirectly, because they tend to view this art as an ancient art for the entertainment of elderly parents. However, even so, people who are still strong in their traditions still go to places that hold lapiak gurau saluang dendang events. Information from interviews in the field: the author asked several audience members, one of whom was from the Balam Jo Rantiang group. There were two people known as Sutan Maralaut and Sutan Panghulu Endah, who were from Nagari Panyalaian Koto Subarang, who really liked attending this lapiak gurau saluang dendang event. Because they are so fond of this tradition, no matter how far the lapiak joking performances are held, they will definitely come, for example in the Payakumbuh area, Batu Sangkar, and so on.

Not only are they connoisseurs and listeners during the lapiak joking event, but the audience is also given the freedom to request the song that the singer will sing by means of the audience writing down the title of the song and what message the janang will convey. The message conveyed will usually be thrown to the audience or a group of lapiak fans. You can see below the form of paper provided by the owner of the "Laber's" stall for the audience who attended the lapiak joking event. Paper and pens are provided by the stall owner at each table, making it easier for the audience to write down their requests. Spectators who ask for song requests will hand over paper and money of an unspecified amount to the janang (host), and then the janang will read it using a microphone so that everyone there knows what the message and request are.

4. The Old Gurau Saluang Dendang

The saluang dendang performance, better known as "bagurau," is a type of art that still exists and is popular with the Minangkabau people to this day. The beginning of the emergence of saluang singing was in the late 1960s. At that time, it was only played by young people in the villages; saluang singing was played for their entertainment while in

huts in the middle of the rice fields. It can be seen in terms of the poetry sung by the singer. According to information from one of the informants and a saluang blower, whom the author of this interview often calls Ayah Bakar, the old rhymes sung by the singer were only for jokes as entertainment. (interview with Bakar's father, July 2023) At that time, bagurau was not allowed to be performed in the middle of the village because, at that time, the ulama in Minangkabau strictly prohibited women from singing, so not a single Minang woman sang. Minangkabau society, which adheres to a kinship system based on maternal lineage (matrilineal), positions women as noble figures. This perception is based on the mythology that the legendary Minangkabau leader in the past was a woman called "Bundo Kanduang." All decisions in the social life of Minangkabau society are under the stylization of Bundo Kanduang.

Raja Alam in Pagaruyuang, Raja Adat in Lintau Buo, Raja Ibadat in Sumpur Kudus, and the leaders of the section called Basa Ampek Balai. Tuan Kadhi in Sumaniak (religious affairs), Mangkudum in Saruaso (economic affairs), Tuan Titah in Sungai Tarab (community affairs), and Tuan Gadang in Batipuh (defense) all act as extensions of Bundo Kanduang. (Hajizar, 2009: 269). Every man, especially the mamak (mother's younger brother or older brother) in a tribe, has a moral obligation to look after and supervise the actions of the women in his tribe. A reflection of this spirit means that Minangkabau women are not allowed to channel their artistic talents for the public to enjoy, except in the gadang houses of their tribe or clan. In the past, the Penghulu and Bundo Kanduang provided very complete facilities in the Rumah Gadang to hone the talents of Minang women, such as equipment for weaving and embroidery and the talempong and talempong jao musical instruments provided. However, the emergence of a breaker of the conservative tradition of Minangkabau women, pioneered by Huriah Adam and his friends and students named Raimah, Syofyani, and so on, as well as Gusmiati Suid in the next generation, represents a symbol of the shift in the concept of social life for Minangkabau women who jumped onto a new path of creativity in the field of art. In the context of traditional performing arts at that time, the choice was

given to the figure of the artist "Erlinitis," who had done a lot for the preservation and development of the traditional performing arts of randai and saluang dendang, as well as providing guidance to cadres of young Minangkabau artists. As time goes by, women who were previously not allowed to appear in public have started to emerge as singers, but a woman's dignity must still be maintained and guarded by the niniak mamak.

5. The New Gurau Saluang Dendang

There are many places where bagurau saluang singing can be displayed, but in this research, the author discusses the lapiak gurau event. The term lapiak refers to a mat that functions as a seat for singers, saluang players, and janang on stage. Meanwhile, joking, or bagurau, emerged from the cultural traditions of the Minangkabau people, namely oral cultural traditions, which are one of the characteristics of Minangkabau culture. The tradition of chatting, or the culture of telling stories in an intimate atmosphere, through sarcasm through sharp language expressions, is a very common habit and is widely known in Minangkabau society. The habit of the Minangkabau people is to gather together to tell stories and joke about topics of discussion that are mutually sarcastic; they can even make fun of each other in a relaxed, friendly atmosphere, and there is no tension in the group. That's why the Minangkabau people are known as those who like and speak well. From this explanation, the word bagurau can be interpreted as a Minangkabau concept to refer to the activity of a group of people playing, joking, or telling something among themselves in a friendly atmosphere. So the word bagurau was originally not a performance concept but a concept of daily life in Minangkabau society. (Noni Sukmawati, 2008:161).

The performance of lapiak gurau saluang dendang is always associated with bagurau because its performance always involves the audience. Players and spectators are both active; they mingle at the performance venue in an atmosphere of togetherness. This performance concept then gives meaning to the performance as a shared experience because the audience and performers are interconnected. From research in the field, the form of the lapiak gurau saluang dendang traditional performance is that there is a

conversation between the performers and the audience, and the performers can even enter the audience at any time, and the audience can join in the play. The performance of the lapiak gurau saluang dendang at the "Labers" coffee shop/lapau that the author found was simple in presentation and did not require complicated artistic requirements for the performance. Basically, the Bagurau Saluang Dendang performance can be played in any place, and there are hundreds of songs played. However, in the traditional lapiak gurau event, only the first and last chants are determined. But before the singing begins, the janang, as the guide in the lapiak gurau event, must open with a petitih speech, respectful greetings, and also greet the audience present at the event venue.

CONCLUSION

From the explanation that the author has outlined, it can be concluded that the form of presentation of bagurau saluang dendang is actually still in the same context, but changes have begun to occur due to developments in music according to the era. Such as the addition of the accompanying musical instrument used for the bagurau saluang dendang tradition, namely the keyboard, thereby eliminating the characteristics of the classical tradition. Then the tendency to weaken the role of the niniak mamak appears to be a symptom of change in Minangkabau society. The emergence of female singers in bagurau performances based on field data obtained is partly due to the weakening of social control under matrilineal family leadership.

The non-functioning or weakening of social control over the Minangkabau matrilineal family by the mamak (uncle) can be called a main symptom of social change and the structure of society in Minangkabau. TLGSD shows that the tradition of lapiak gurau saluang dendang has undergone changes: (i) the choice of instruments to accompany the drums that are popular with audiences today is more modern; (ii) the majority of singers currently in demand as singers are women; (iii) weakening the role of the ninik mamak as traditional elders who are supposed to protect the dignity of Minangkabau women. However, TLGSD is now contributing to increasing the financial income of stall owners.

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