

Women Singing in the Art of the Long Saluang in Nagari Alam Duo West Sumatra: A Cultural Study

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ABSTRACT: Saluang Panjang is a genre of Minangkabau traditional art found in Nagari Alam Pauh Duo, South Solok Regency, West Sumatra. This art is performed at night. From the point of view of adat and the Islamic religion in Minangkabau, women are seen as inappropriate to appear in shows like this, especially in Nagari Alam Pauh Duo, because according to custom, women are conditioned to stay at home. However, thanks to the struggle and emancipation of women who have indirectly demanded equality and justice, women have finally received the same rights as men. Why do women have to act as men, of course there are several factors that encourage it, including emotional, economic, inheritance, and so on. To address this, this study uses aesthetic theory and feminist theory with descriptive-qualitative and interpretive analysis methods supported by data collection methods in the field.

KEYWORDS: *Singing woman, long salute, feminist.*

I. BACKGROUND

Saluang Panjang is a type of traditional Minangkabau art that grows and develops in Nagari Alam Pauh Duo, Sungai Pagu District, South Solok Regency. The form of the Saluang Panjang performance is not the same as the Saluang Darek performance, which is played by two or three artists, more than one person who blows the saluang and the others as singers. However, in the long saluang art it is performed by one saluang blower and the audience, both male and female, as the singer.

Initially, all singers in Minangkabau were only men, because women were considered to violate religious customs and norms and it was inappropriate for a woman to sing (sing) together with men in public, especially at night. The existence of women in the Minangkabau socio-cultural system is symbolically conceptualized as part of the domestic ornament of the traditional house or referred to as the *sumarak rumah gadang*.

But since the 1970s until now women have taken part in forms of performing arts. This is caused by several factors including emotional, economic, emancipation, inheritance, and so on. All of these factors are interrelated with one another. Likewise with the long saluang performance at Nagari Alam Pauh Duo.

The long saluang performance has its own uniqueness when compared to other saluang *dendang* performances. The uniqueness lies in the spectators whose seats are limited between men and women with veils and the lights are somewhat dimmed. When the saluang piper sings the melody, the audience, both male and female, alternately spontaneously presents chants through their rhymes, so that there is an exchange of rhymes (*batombe*) between the male and female spectators. Interaction occurs when a male singer is answered by a female singer and vice versa, if a female singer replies, of course it is a male singer. As a result of this, it is not uncommon for them to find a mate even though they did not know each other before. The rhymes that are performed in the long saluang show are usually love rhymes, nostalgic rhymes, compassion rhymes, and *parasaian* (fate rhymes).

In connection with this, there are several issues that can be used as problems, especially related to the existence of female singers in long saluang performances, including; (1) What are the forms of female singers' activities in the long saluang performances, (2) What factors encourage women to participate as singers, (3) What is the meaning of women as singers and (4)

What is the public's view of female singers, especially in Nagari Nature Pauh Duo.

To discuss this issue, qualitative methods are used using feminist and aesthetic theories which will discuss how the existence of women in the performances of Saluang Panjang and *Dendang* is seen from these elements.

The Minangkabau cultural area is known for a variety of traditional arts. This diversity appears in their respective characteristics. The existence of this uniqueness is due to the fact that it grows and develops in different cultures. This difference can be seen in the artistic forms such as dendang (vocal music), saluang dendang, fiddle, long saluang and so on.

Long saluang is a type of art in the form of a wind instrument which is played by one person as a saluang blower or more, and all the others who are interested may join as singers. This art is already a legacy received from our ancestors which must be preserved. Over a long period of time, this art has developed. Something that develops certainly changes, in the sense that old elements are lost and new elements are added. Previously, the singers of the long saluang were only played by men, but in its development, both men and women have taken part in this long saluang performance. In addition, the place for the performance was already on the stage, which was previously in a house which was bounded by cloth as a barrier between male and female audiences. The life and development of traditional art cannot be separated from the development of its supporting community. This is said by Ediwar (2005: 136) that the art that exists today is a development of past cultural heritage that has passed from one generation to the next. Related to the explanation above, it shows that traditional art is experiencing great dynamics. Especially through space and time.

II. THE FORM OF THE LONG SALUANG PERFORMANCE

The art of Saluang Panjang by the Alam Pauh Duo community is also called saluang patiak tigo because it has three sound holes or tones (which resemble a flute or flute). This art is played by a saluang blower and male and female spectators as singers. The function of this art is only to entertain the public in a certain event as well as entertainment for oneself.

The emergence of the long saluang art into a performance begins on the night before the wedding. Long saluang is played from night to morning, to entertain people who are working on preparing everything. In addition to "manjago clothing" (maintain jewelry, knick-knacks that are installed around the house where the wedding ceremony takes place), so as not to be disturbed by irresponsible people. At first, the form of the performance was only a single saluang, then male singers emerged who brought rhythms and rhymes that captivated the audience. Then one of the female spectators felt her emotions disturbed, so she spontaneously immediately replied to the rhymes and rhythms presented by the male singer. Departing from this event, for subsequent performances until now women and men both have the right to play in the long saluang art.

The system of playing the long saluang art begins with the pakiak (squeak) of the saluang as its trademark, and continues with the singing melody that will be sung as delivery (intro) drum. As a sign of the start of the long saluang performance, all the saluang singers and saluang (blower) are already seated in the places provided by the host who has a purpose. In the long saluang performance there are no special requirements that must be met. Furthermore, the melodies of the long saluang are relatively the same as the accompanying chants, but always have a delivery (the introductory melody of the dendang).

In the past, performances of long saluang arts were played in homes where there was an event, the male and female spectators had separate seats, they were even covered with tabia (border cloth) and the lights were dimmed. This situation opens

opportunities for male and female spectators to exchange rhymes between male singers and female singers from the audience, even not long after the show is over, some have found a mate. The audience may sing the sura through the rhymes and rhythms of the song that are presented. The voice of the audience that is needed does not need to be good, as long as the poetry and rhymes conveyed can touch someone's feelings. However, with the advent of technological influence or advances, the art of long saluang (saluang patiak tigo) is performed simply. There is no batombe (reciprocal pantun) between the audience and the main singer, audience and audience, the lights are dimmed and the tabia cloth (border cloth) is the uniqueness of this art when compared to other saluang dendang arts in Minangkabau, West Sumatra.

Even though these dances have been prepared in the structure of their presentation, sometimes the audience spontaneously asks for the song they like. Usually the audience is more happy with happy singing, such as singing balam-balam and duo-duo. Basically, the chants that are presented do not have to be requested by the audience, but it is possible that this will happen during the context of the performance.

Until now, no artist has composed the rhythm of the dendang saluang Panjang, but changes in the aspects of the poetry and rhymes have undergone changes in the text, which can be seen in the poetry or rhymes below.

*“Oi bayam cubolah bapucuk
Buliah nak nampak sularonyo
Oi ayam cubolah bakukuak
Buliah nak tadanga suaronyo
(Oi bayam cobalah berpucuk
Supaya nampak bunganya
Oi ayam cobalah berkokok
Supaya terdengar suaranya)*

To end the performance of the long saluang art there is no special sign, but usually at the end of the performance a song is served with song lambok malam (sad song) which many elderly audiences like. Because in an instant they can remember the story of his life in the past which was full of joys and sorrows.

The songs are performed according to the context of the performance, such as weddings, private entertainment, filling regional arts events in cultural parks as well as for national holidays with the aim of expressing aesthetic emotional instincts to be manifested in motion, expression and sound to the audience. or the audience so that they or the audience feel the aesthetic power. Sutjotmojo (1988: 60) says that art presents a space that is especially its own where imagination can be prepared and where it appeals to our ability to live freely within among its own creations. Likewise, music and poetry also intertwine their own space. In the music space or musical space sound does not only function as an audible phenomenon but as a musical expression. Likewise with the long saluang art, which is the traditional music of Nagari Alam Pauh Duo which is expressed in the form of a saluang to accompany the singer with the nuances of rhymes that stimulate the audience to keep watching the long saluang performance. However, this does not rule out the possibility that the long saluang performance can also be accompanied by the rabab game which is presented together with the long saaluang art.

This show usually starts at 20.30 WIB until 04.30 WIB in the morning. However, this does not rule out the possibility that if asked to play during the day by those who have an intention, the artists will still appear fully and optimally. Regarding the place of performance there are no special provisions, as is the case with other traditional arts in remote Minangkabau areas. But of course the artists follow in what event the long saluang art is displayed, in the sense of the word just adapting. Likewise, the dendang (song) performed by both female singers and male singers, there is no obligation to present existing rhymes, but the singer must respond quickly to the situation of the audience, whether there are many young people or the elderly. Vice versa, sometimes the audience asks for a song that they like, in any way the singer and saluang artisan must also be ready to serve the audience's request. This is done to create a strategy so that the audience feels comfortable following the show.

Furthermore, the costumes worn during the show do not have a specified model or color, but only ordinary costumes that can cover the nakedness. The costumes worn by female singers are the kurung shirt (brackets), the codek (sarong) and the headgear (shawl, headscarf). For male singers and saluang artisans, they usually wear taluak balango (bay belanga) clothes, pentalon trousers and caps covering their heads, so that the audience's eyes remain focused on the saluang melody and the rhymes and rhythms being conveyed. Traditionally, the sitting position of the saluang artisan in a performance is usually the baselo (legs cross legged) facing the audience by playing a long saluang. Meanwhile, female singers or singers sit to the right of the saluang artisans by tilting their bodies between 60-65 degrees and sitting basimpuah (sitting on their knees). Likewise, the male singer sitting to the left of the saluang artisan also tilts his body and sits baselo (cross-legged). If the long saluang performance is played at a wedding, the audience and musicians sit cross-legged and cross legged together in a large room. But if the show is held in a park building.

culture, the saluang blowers and singers sit on the stage and the audience is in front of the stage below and sits on the chairs provided by the committee.

III. THE ACTIVITIES OF WOMEN'S PENDANGANG IN THE LONG SALUANG PERFORMANCE

In general, all types of art in Minangkabau are played by men, such as randai, saluang dendang, fiddle, batambua and so on. However, due to the demands of the times, it has developed so that changes have occurred. This is caused by the influence of various cultures that come from outside either directly or indirectly. These various things have had an impact on people's lives both in cities and in villages, so that the life of the Minangkabau people has also experienced changes from various factors such as the economy, culture, education and including the arts have also experienced changes. There are changes that lead to progress and there are also setbacks. One of these changes is in the long saluang performance, including women who have become singers.

In the early 1970s pop songs, dangdut began to have a big influence on the world of music in Indonesia, followed by the introduction of cassettes or videos which also contributed to creating a new musical taste. Then in the late 1970s television also influenced the life of the Minangkabau people. It turns out that art programs shown on television screens and tape recordings have become a concern of the public, so that without realizing it or not, the artists have begun to respond and create their art, both in the form of melodies and artists, in this case female singers or singers. Even though according to Minangkabau custom, religion is inappropriate for a woman to become a singer, this cannot be avoided because of the demands of the times. This is emphasized by Navis (1986: 266) who says that Minangkabau art has simple forms and themes, only male actors; whose functions and games are on the side.

As a tool to meet spiritual needs, as well as a medium to live out their philosophy of life. However, if you look at the activities of women in Minangkabau in general, and in the regions in particular, it has been visible since the last few years, but its function is still for entertainment to fill their spare time, or entertainment for their own families, domestic or private. But the appearance of women in the public sector or performing arts, especially art as entertainment, is a polemic for the community, especially among the elderly who still adhere to strict customs in Minangkabau. The elders are of the view that customary benchmarks are the norm for governing their citizens. However, on the other hand, this era demands the opening of the isolation and barriers that have limited it. Therefore, women have tried to break through what has limited it, but still have limitations according to religious and customary norms that apply in Minangkabau for the sake of a gender struggle. In other words, the attitudes and or behavior of women in art are still expected to refer to the prevailing customary values. part in the show.

Nowadays, there has been an increase in women's participation in the performing arts world, which can be found in the city centers of West Sumatra in general and in Nagari Alam Pauh Duo in particular. The number of women increased sharply when compared to previous times. If previously some of the Minangkabau traditional arts both in towns and villages were dominated by men, from the 1970s until now female performers have entered and played a decisive role in various genres of performing arts including the traditional long saluang art.

This can be seen in various mass media, there have been many choreographers, composers, both male and female, who have empowered a number of women in the performing arts, both dance and music. It has even entered the world of recording, which we can often find everywhere in various other performing arts.

The above concept is related to the activities of female singers in the long saluang art, as a result of the swift currents of globalization which have resulted in the maintenance of local art which has recently been challenged by a number of global ideas, so it is feared that one day the traditional saluang long art will be loaded with values aesthetic value, will become extinct swallowed by the development of the era which is increasingly fast and

towards a new order. Seeing this situation, the community is faced with various problems and choices, whether to have traditional, national or global art (Bagus, 2004: 205). The impact that is being felt at this time is that the younger generation hardly knows their own culture, they are familiar with modern cultures which are mostly produced through print media such as youth magazines, journals, foreign and local newspapers, as well as electronic media and entertainment programs including songs. -Indonesian pop songs, Korean pop from various bands, dangdut, film soaps and VCD productions that are so numerous.

The above reality has become symptomatic of the people of Nagari Alam Pauh Duo as a result of the advancement of science and information technology and art (IPTEKS) which offers a number of ideas. Thus the people of Nagari Alam Pauh Duo are now at a crossroads (uncertainty) between traditional according to custom or modern according to the era of the supporting community.

If it is related to the preservation of Minangkabau custom, Amir (2003: 142), says that custom as a value system will only be able to live and survive if there are groups of people who still want to defend it. Thus, the customary value itself is highly dependent on the perception of the supporting community. If the supporters' perception of a value changes, then the custom itself will automatically change.

Halberg (in Brooks, 1997: 46) says that the point of view of feminist epistemology is the feminist version of objectivism. Women have a privileged position cognitively in society so that their knowledge exceeds that of men and this privileged position is considered to be rooted in women's experience. Furthermore, Agger (2005: 2001) says that feminist theory does not only politicize sexuality and domestication, but also links gender politics in domestic life with gender politics and the world of wage work and public life.

In connection with the phenomenon of gender problems and the emancipation of singing women in relation to custom, especially in Minangkabau, West Sumatra, in the art of Saluang Panjang, Sugihastuti and Suharto (2005: 35) found at least two factors that support the emergence of awareness to improve adat in dealing with women. First, more and more young people and women are aware of their fate, rights and aspirations. Second, there is a growing awareness among the elderly that forcing their will on children can lead to disaster.

Based on the explanation of the two factors mentioned above on the part of women, this awareness made them rise up to fight for their rights. They want to grow as human beings who have a big role in their own lives and in their society. Meanwhile, reformist parents support their children's struggles. Education is an important factor and can also be said to be the main factor in the progress of the women's movement.

Lexically, Moeliono, et al, (1993) in Sugiastuti, explains that feminism is a women's movement that demands full equality of rights between women and men. Equal rights cover all aspects of life both in the political, economic and socio-cultural fields (2005: 61).

Regarding the activities of female singers in the saluang Panjang art performance, there are some people who do not accept it, but the artist still wants to be equal to men, women are less allowed to dance just because of custom as explained by (Lich, 1998) in the Suharto feminist vernacular (regionalism) emerged as a reaction

to the occurrence of injustice towards vernacular gender. Thus, vernacular feminism emerged as a reaction to injustices against women by local customs and wrong religious interpretations at certain times.

To answer the second problem, namely regarding the activity factors of women with vocals, in this research work using feminist theory, which seeks to reveal how the equality of women with men has been carried out in performances of long saluang, as well as in the family and community environment.

IV. FACTORS THAT ENCOURAGE WOMEN PENDENDANG IN THE PERFORMANCE OF THE LONG SALUANG

There are several factors that motivate women to become singers, including:

1. Emotional Factors

Art creations are driven by emotions that exist in every human being, emotional outbursts will manifest in self-expression in the form of sound, rhythmic style as the embodiment of artistic sensations. The expression of women in the long saluang art is a form of female identity in the context of artistic activity in society. Women's activities in the long saluang art functionally assume gender roles. Murniati (2003: 62), gender ideology produces a human view of this role in society. With the role of types, type stereotypes emerge, namely the standardization of a view of human groups by giving certain characteristics without paying attention to individual variations.

This is a form of women's breakthrough to take part in a role that the patriarchy considers to be unethical and the customary norms that become a reference for society are quite strict, but the progress of human civilization has resulted in the shifting of old values to a more modern life. The activity of women singing the Saluang Panjang art is an aesthetic expression to convey the instincts of the Saluang Panjang performing arts in emotional outbursts in the form of sound, gestures and movements that make people who hear and witness the scene feel entertained.

The existence of women in the performance of the long saluang art has shown that women's ability to present various forms of works of art. Despite the various weaknesses in it, the ability of women in the performing arts of long saluang as the role of singer has shown the potential of women in the arts sector. Success in presenting oneself before the public shows its equality with men in presenting forms of art including the long saluang art. Technically to be proud of has shown improvement. That is almost equal to what is done by men.

As stated by (Mrs. Barida, interview, Ujung Jalan, 2017), recruitment as participants in the long saluang art performance is based on several factors: (1) the ability to sing rhymes with contemporary nuances, namely the nuances of young people to establish love or through deed that pleases in the order of norms, (2) the courage to appear. This is the basis for expressing oneself in public.

The description above shows that ability, supported by courage, is a factor that greatly benefits women for self expression, even though it is still at the local level. This situation has shown the rise of women in the public sector. Moreover, this thing grows in women as a continuous talent or practice that has brought women to appear confident. Jakob Sumarjo (2000: 86), basically an artist is also an intellectual at any level, because every artist creates based on responses to the cultural and factual environment. Every artist also creates not just to fulfill his aesthetic desires, but because he is driven by the birth of various gaps in his living environment which often makes him crowded.

The courage of women in today's development shows a very significant increase in achievement. Previously it was still dominated by the patriarchy, instead the appearance of women in the public sector today has opened a new chapter which in the old tradition of Nagari Alam Pauh Duo was considered impolite, but the development of women's careers and the courage to appear in the public sector has proclaimed the status of women in front of the masses. patriarchy. Koentjaraningrat (1998: 202) says that there are two factors that influence the formation of these activities, namely internal factors that arise in women and external factors which are supporting factors for the existence of these activities.

What is experienced by women in the arts is a conscious effort that arises from an understanding that art and art are cognitive activities capable of providing experiences and values that can be used to improve life and living as human beings. This is confirmed by Rafael Raga Maran (2000: 102), art is a value that creatively encourages humans towards fulfilling human dignity as "humans".

2. Economic Factors

Functionally, the long saluang art in Nagari Alam Pauh Duo has an entertainment function and an economic function. The function of entertainment in this context is to enliven the party atmosphere for the connoisseurs but on the other hand it helps the family economy. Soedarsono (2002: 105) says that it should be noted that all forms of performing arts require costs to present them on the stage, which in the world of performing arts management is commonly referred to as production costs. In terms of production costs, this is also related to who is the beneficiary of the performance products. Or in other words, who is the main sponsor

of the performing artists in presenting their works.

According to the results of interviews with the long saluang musicians, the author said that after the performance they were given Rp. 150,000 for a good player, singers and saluang artisans. Furthermore, the recognition of the musicians, the price ceiling given varies depending on the abilities and intentions of the hosts. The honor given to the musicians is not the main source of income, but is an award for the host of the party for the musicians. The most important thing for musicians is to entertain the public as connoisseurs.

3 Kicker Regeneration

This art is a Nagari local art whose inheritance process is oral. Functionally, this art grows in the cultural realm of Nagari Alam Pauh Duo, which is enshrined by its supporting community.

According to information from the public or artists, it is said that the long saluang is inherited from generation to generation from their ancestors until now. Until now, the long saluang is still performed in the Nagari Alam Pauh Duo cultural realm, although the scale of the performance has decreased. Sastra, (2005: 108) explained that the growth and development of artistic life in a place is very dependent on the support and cooperation of three components, namely artists, society, and government (rulers). All three have different roles, but one unified point of view is needed: synergy.

The presence of women as heirs to singers is one of the emancipations of women in obtaining equal rights with men, as well as for maintaining the life of this art in the future so that it always continues for the next generation. The inheritance is oral, but the presentation still has the same systematic performance as before. This functionally can provide a form of learning for the younger generation to understand and recognize the long salung art.

4. Entertainment

Any artistic expression has a function to satisfy connoisseurs and creators of works of art. Likewise the performing arts of the long saluang in the Nagari community Alam Pauh Duo as folk entertainment at weddings, circumcisions, harvest thanksgiving, Nagari children's events in the expression of the Nagari community means all events are accompanied by entertainment to enliven. Sedyawati (2006: 131) says artistic expressions, both "divine art" and "entertainment", in addition to their aesthetic value or entertainment value, of course, also have social functions. This can be a separate study. Likewise Soedarsono (2002: 199) says that performing arts are a function of private entertainment owned by the community, as well as the long saluang art. Long saluang art performances are entertainment for the community at events or cultural events for the Nagari Alam

Pauh Duo community. The style of performance and the content of the rhymes for female singers become a very decisive profile in the show. The rhymes presented by female dancers and rhyme avengers are very poetic and metaphorical in nature which intrigue the connoisseurs or spectators.

5 Social Interaction

An artist's work in any form always has an interactive function between the creator and the viewer. Connoisseurs or spectators, become the target object of works of art. Psychologically it will create an emotional bond to what is seen, heard and felt in works of art. Soleh (2005: 69) says that in the process of self-development one can look at past experiences, the present and then make plans for tomorrow (aspirations of life) even though in reality the social environment influences one's development, but as a human subject free to determine the selection / choice between things that need to be rejected and accepted.

The concept above can be assumed that interactive in social and cultural life, including artistic expression is an inseparable part of human life. The media for the performance of the long saluang can be used as a field cultural learning to establish an emotional connection between art creators and connoisseurs or spectators of the style or content of singer rhymes presented by female singers in the long saluang art. This is very closely related to interests in the group, the function of an artistic event will be related to the order of norms that apply to that community.

The message conveyed through dendang contains norms and ethics as well as integrative fulfillment related to beauty, on the other hand carrying system unity is an ideality directly or indirectly related to artistic value and moral justification and acceptance of the minds of the supporting community which includes activities of expression and appreciation.

V. CLOSING

Long saluang art takes form, a combination of components in the performance, which will give an aesthetic color to the artist, as well as the connoisseurs and the audience. The forms of saluang Panjang art activity can be categorized as follows: the form of performance, the form of the sitting position of the female singer, the form of the character of the female singer, the form of communication, and the form of gender roles. The integration of the form of the long saluang art performance, by showing the expression of women and the saluang blower as accompanist, and the harmony between the singers and the accompaniment of the

saluang will lead the connoisseurs or spectators to live up to, understand the contents of the pantun and the accompaniment of the saluang as instruments with the Minang ethnic style which also evoke the emotions of the connoisseurs or spectators. . Harmonious integration will provide an aesthetic nuance in the artistic expression of the long saluang. The appearance of female singers in the long saluang art shows the existence of gender roles. The ability of female singers in the long saluang art also shows that women have considerable potential in the public sector, so that it has dispelled the impression or the perception of women who have been in a context of being marginalized by the patriarchy.

The activities of female singers in the art of Saluang Panjang have several factors, namely: emotional factors, economic factors, inheritance factors, entertainment factors and interactive factors. The emotional factor is an artist's instinct to convey messages, both in the form of instruments and vocals to be conveyed to the audience. Economic factors, this relates to the services provided to artists. Inheritance factor, the staging of the long saluang art is one of the efforts to inherit cultural values to the next generation as a cultural baton. The entertainment factor, the long saluang art performance is art that comes from the people and for the people of Nagari Alam Pauh Duo. The expression of the long saluang art by the community is used as entertainment at weddings, alek (events) for Nagari children, national holidays and other thanksgiving events. The interactive factor, the long saluang art carries an interactive relationship between the long saluang artists and connoisseurs or spectators. Batombe (reciprocal rhyme) in a long saluang performance shows an interactive performance between female singers and connoisseurs or spectators.

Furthermore, at the level of the meaning of the long saluang art contains aesthetic meaning, solidarity meaning and identity meaning. The aesthetic meaning, implied by the artist's inner satisfaction with the work of art that is expressed to connoisseurs or spectators, and vice versa connoisseurs or spectators will feel the artistic expression presented by the artists. The meaning of solidarity, with the presentation of the long saluang artists, will establish solidarity or a feeling of solidarity between the artist and the audience. The contents of the rhymes delivered by singing women are a means or form of learning for connoisseurs in the socio-cultural reality of the Nagari Alam Pauh Duo community. The meaning of identity, this shows the characteristics that distinguish it from other cultures in the archipelago's cultural realm.

This fact is one of the nation's cultural assets as well as being a field of socio-cultural learning, among cultural diversity in order to preserve, documenting and realizing a safe and prosperous Indonesian society.

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