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Alu Katentong performance, history, form, and function at a wedding event in Padang Laweh

Syeilendra ^{a,1}, Ayuthia Mayang Sari ^{a,2*}

^a Pendidikan Sendratasik, Fakultas Bahasa dan Seni, Universitas Negeri Padang, Padang, Indonesia.

¹ syeilendra@fbs.unp.ac.id; ² ayuthiamayang@fbs.unp.ac.id *

* Corresponding Author

ABSTRACT

Alu Katentong is a traditional Minangkabau art that persists in Nagari Padang Laweh, Tanah Datar Regency. The purpose of this research is to establish that *Alu Katentong* is an essential and meaningful element in a wedding ceremony. This qualitative study employs a descriptive analysis approach. Data collection techniques include literature review, observation, interviews, documentation, and triangulation. Data analysis involves data clarification, reduction, presentation, and drawing conclusions. The research findings demonstrate that the inclusion of *Alu Katentong* in wedding ceremonies is a prerequisite for adhering to local customs and traditions, as well as for the preservation of local culture. The performance elements encompass the following: The function of *Alu Katentong* art serves as a traditional complement to the wedding ceremony procession, provides entertainment and spectacle, functions as a means of communication, acts as a unifying force in society, contributes to cultural preservation, and serves as a medium for educating the community. The presentation takes the form of a coordinated ensemble arrangement comprising several *alu*, *lasuang*, and flat stones in a circular formation facing forward (*lasuang*). This artistic performance commences at noon following various wedding processions leading up to the *manjapuik* and *maanta marapulai* procession.



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1. Introduction

The wedding ceremony is a traditional event in Minangkabau that must be attended by all young people who will create a new household with their respective partners in accordance with Islamic religious teachings and customs. Marriage is an Islamic practice that allows two individuals of different genders to continue their offspring. Because marriage is an important event in the human life cycle, it can develop a significant transition period in the formation of a small family or a new family to continue offspring [1]. Traditions in society at wedding ceremonies in Minangkabau are always associated with the existence of local traditional arts, which are assumed and attached to the traditional event. Because traditional ceremonies are related to crowds, they cannot be separated from performing arts, both traditional and modern arts. This happens because they need each other and contribute to each other. The human relationship with art cannot be avoided without realizing it, in everyday life, people's activities are always closely related to art [2]. Likewise, traditional art is the result of community art that depicts local culture and identity passed down from the older generation to the younger generation. Because art is a process of depicting human self-expression that can be seen in the social life of society. Traditional art is a collective work that grows and develops until it reaches stability, thanks to the joint support of the community that owns it [3]. Welcoming the *Nagari* guest of honor, the *Batagak gala*, the establishment of the *Rumah Gadang*, the *Alek Nagari* event, and the arrival of tourists and other guests of honor [4].

For artistic circles, this is crucial in the wedding ceremony procession, because the *Alu Katentong* art cannot be carried out without this art, so the family is considered by the local community to be uncivilized and not native to the *nagari* [5]. Several traditional art forms in each performance always carry a mission to be conveyed to the audience and listeners. As a performing art, traditional art always sees or displays messages and values that are appropriate to its time, whether social, political, or moral. Traditional art is a cultural heritage of high value through respect for local wisdom and oral cultural traditions of the archipelago [6]. Furthermore, traditional art has local and ethnic strength or follows the local understanding of the local community. Likewise, traditional Minangkabau art grew with the presence of the Minangkabau people, which was then passed on to their children and grandchildren as a reflection of nature, taste, and thoughts. In Minangkabau, the *Alu Katentong* art found in the Nagari Padang Laweh community, Sungai Tarab District, Tanah Datar Regency, is an art that was born, grew, developed in the community, then was passed down continuously from generation to generation [7].

This art is performed using several tools as a medium for expression, such as: pestle, *lasuang* and flat stones. The pestle is used to pound rice, while the *lasuang* is used as a container for pounding rice. The art of *Alu Katentong* has become an identity and characteristic with its appeal and is played by married women in a circular formation while standing by hitting with a pestle on the surface of a flat stone which is placed in an upright position leaning against the outside around the *lasuang*. The players play various different rhythmic patterns to produce *teng-tong-teng-tong* sounds, therefore the sound of the pestle hitting is called *Alu Katentong*. In the past, *Alu Katentong* art was performed only to celebrate the people's abundant rice harvest. As time goes by, the performance has undergone quantitative changes, as it is now performed at various traditional events of the local community, such as wedding ceremonies at the bride's house, welcoming guests of honor at the *nagari*, *batagak gala*, erecting the *rumah gadang*, *alek nagari* events, and the arrival of tourists. as well as other guests of honor [4]. For the community, this is crucial in the wedding ceremony procession because the *Alu Katentong* art is used as an absolute prerequisite for wedding ceremonies in the local community, so the family is considered by the local community to be non-traditional and not native to the village [5]. *Alu Katentong* art, Minangkabau Matrilineal cultural heritage. This traditional art genre was born and exists mainly as part of traditional ceremonies. Its preservation needs to be maintained and carried out, especially in efforts to transform local wisdom values to the next generation. Through the *Alu Katentong* Arts, empathy and solidarity, humility and seriousness in learning from the natural surroundings are taught, which also shows expressive harmony in playing rhythmic patterns that can create beautiful sounds.

2. Method

This type of qualitative research uses descriptive analysis methods. Defines qualitative research as a particular tradition in social science knowledge that fundamentally relies on observing people in their own area and relating to these people in their language and in their terms [8]. Qualitative research is research that intends to understand the phenomena experienced by research subjects, for example, behavior, perceptions, motivations, actions, and so on [9]. Qualitative research is research that intends to understand phenomena regarding perception, motivation, action, *etc.*, holistically and by means of descriptions in the form of words and language, in a special natural context, and by utilizing natural methods [10]. The descriptive analysis method is a method that gives predicates to the variables studied according to actual conditions. Research instruments are tools for collecting data [11]. Data collection techniques used in this research: (1) Literature Study, (2) Observation, (3) Interviews, (4) Documentation, (5) Recording and Photographing. Data collection techniques through participatory observation. An interview is a conversation with a specific purpose. Literature studies relate to theoretical studies and other references. Source of information collection from literature study [12]. Triangulation is defined as a data collection technique that combines various existing data collection techniques and data sources [13]. The form of presentation of the *Alu Katentong* art is a type of ensemble music that is played in groups in a circle formation and uses *alu*, *lasuang* and flat stones as the main musical instruments with the song *Bingkaruang*

mudiak banda which has 6 rhythm patterns consisting of *tumbuak* then one *tumbuak* then duo, *mongek*, *mangoreta*, *mangoyo* and *paningkah*. Each player plays various rhythmic patterns simultaneously to produce a beautiful sound that blends with one another using the hoketing technique. The use of *Alu Katentong* art at wedding ceremonies is: (1) Marriage Contract, (2) *Manjapuik* and *maanta marapulai*, and (3) *Bararak* Event.

3. Results and Discussion

Nagari Padang Laweh has four levels of adat that function to regulate the behavior of community members. *Adat nan sabana adat* is the highest custom at the level of adat, which has a fundamental value in the form of natural law, whose truth is absolute and valid for all time [14]. *Adat nan diadatkan* is a cultural heritage created and compiled by traditional leaders in ancient times. *Adat nan diadatkan* become guidelines in regulating life among the people of Padang Laweh. And *Adat nan teradat* are regulations made by consensus on the head of the Nagari Padang Laweh [15]. So *Alu Katentong* art is included in customs, namely habits that apply in the community that is required to display *Alu Katentong* art in a wedding ceremony, not only as entertainment but also has its own symbol/meaning and value for those who hold a wedding ceremony [16].

3.1. *Alu Katentong* Art History

In this age of globalization, *Alu Katentong* art is one of the ancient Minangkabau arts that has survived. The history of *Alu Katentong* art, which has been in Indonesia since the Dutch colonial period and has been passed down from generation to generation, reveals its origins. *Alu Katentong* is derived from the words *Alu*, which means wooden pounder, and *Katentong*, which means the sound of striking *teng tong teng tong*. Consequently, *Alu Katentong* can be viewed as a form of traditional art including the use of simple instruments to make harmonious sounds by performing various rhythmic patterns. At the wedding ceremony, the *niniak mamak* uses *Alu Katentong* art as a means of information and communication. For the community, the music generated by *Alu Katentong* has certain indicators that are only known by the local community; for example, if *Alu Katentong* is played on a Friday afternoon, it indicates that a wedding ceremony will be place at the bride's house the following day.

3.2. *Alu Katentong* Performing Arts Form

For the *Alu Katentong* performance, according to Djelantik, the presentation is how the art is presented to those who witness it: the audience, observers, readers, listeners, and the general public. Meanwhile, Kristanto argues that aspects related to an artistic presentation in terms of the *Alu Katentong* art performance include several elements as supporters of the form of presentation, which have: players, songs, instruments (musical instruments), equipment, time and place of performance, and audience.

3.2.1 *Permorfer*

After the marriage contract, the host invites the *Alu Katentong* players to play on Friday at the wedding ceremony. It intends to communicate that a wedding party will be hosted at the bride's residence the following day. At the Fig. 1 (a) and Fig. 1 (b), *Alu Katentong* players comprise of 7 people, namely 2 players *tumbuak* lalu satu and *tumbuak* lalu dua, 1 *mangoyo*, 1 *mongek*, 1 *manggareta* and 1 *paningkah*. The average age of the players is between 40 and 60 years. In the show, each participant is required to bring an *alu* from their individual houses to the wedding location.



Fig. 1. (a) *Alu Katentong* Teams or Players in 2020, (b) *Alu Katentong* Teams or Players in 2023

3.2.2 Instrument

A musical instrument is a device designed to produce sound [17]. The musical instruments of the *Alu Katentong* culture include non-pitched instruments. Utilized instruments include *alu*, *lasuang*, and flat stone. In Fig. 2, *alu* is made of Surian wood with a circle diameter of about 10 cm and a length of approximately 4m. An *alu*/(wood) is used as a tool to beat flat stones.



Fig. 2. Buah *Alu*

In Fig. 3, *Lasuang* is a container for placing rice made of natural stone with a diameter of 60 cm with a central basin size of 12 cm. The *lasuang* was obtained from a tributary not far from the Padang Laweh community settlement. Typically, *lasuang* may be found in every yard of the Gadang homes in the Nagari Padang Laweh. At the same time, the flat stones are arranged around the *lasuang* and are a medium for the *Alu Katentong* art performers to grow to produce loud sounds.

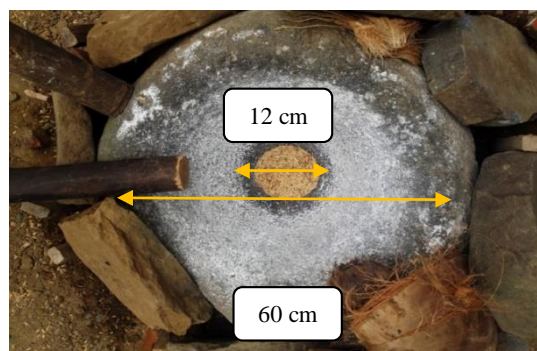


Fig. 3. *Lasuang* and flat stone measuring

3.2.3. Song

This song, *Bingkaruang mudiak banda*, translates as Lizard in the Upper River. This song is comprised of multiple rhythm patterns, including *Tumbuak lalu 1*, *Tumbuak lalu 2*, *mongek*, *mangoreta*, *mangoyo*, and *paningkah*, which are performed simultaneously in a circular shape to produce sounds that are interlaced between one rhythm pattern and the others. *Bingkaruang mudiak banda* song is formed from a group of rhythmic, beautiful, and harmonious sounds that accentuate each other, tempo, and dynamics in the musical journey. So all the essential elements of music are supported by rhythm and musical elements such as notation, beat, time signature, tempo, and metronome [18]. Minangkabau traditional drumming patterns basically have the same characteristics, they are played interlocking or better known as *batingkah* or *bataun*, namely filling each other. Each Minangkabau drum pattern has its own name according to the art. However, if we generalize it to the term, people who watch a Minangkabau drumming performance will say the word behavior. Behavior is a form of sound that responds to each other. As in the *talempong pacik* drum pattern which is also *batingkah* [19]. At the Fig. 4 *tumbuak lalu 1* and *tumbuak lalu 2* are the basis of pattern play in the art of *Alu Katentong*. The alternating game played in the *tumbuak lalu 1* and *tumbuak lalu 2* patterns in the *Alu Katentong* art is the starting point for every behavior that will emerge afterwards. Minangkabau people usually call this foothold pattern the basic pattern. It could be said that *tumbuak lalu 1* and *tumbuak lalu 2* are the basic patterns of *Alu Katentong* art. The rhythm pattern on the *tumbuak lalu 1* and 2 are played alternately so that they produce different sounds. In the *tumbuak* rhythm pattern, *tumbuak lalu 1* is played in every strong beat (downbeat or on the beat) using 1/8 notes, while *tumbuak lalu 2* is played with a weak beat (upbeat) using 1/8 notes. Like the rhythm pattern below.

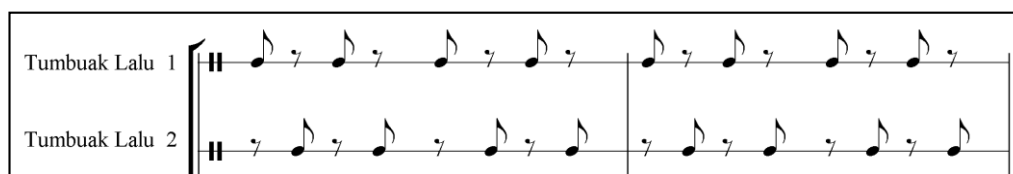


Fig. 4. Rhythmic Pattern of *Tumbuak lalu 1* and 2

Mangoyo is the first behavioral pattern that appears in the *Alu Katentong* art; the *mangoyo* pattern seems to provide a strengthening accentuation of the blows of the *tumbuak lalu 1* and *tumbuak lalu 2* patterns. In the Minangkabau traditional percussion pattern, if there is a hitting pattern that strengthens the accent of the previous pattern it is called *anak*. At the Fig. 5 *mangoyo* rhythm pattern has one motif. The *mangoyo* pattern begins on the first beat with a rhythmic pattern repeated using 1/16 notes at a regular tempo from start to finish. The *mangoyo* rhythm pattern has one motif. The *mangoyo* pattern begins on the first beat with a rhythmic pattern repeated using 1/16 notes at a regular tempo from start to finish.



Fig. 5. *Manggayo* Rhythm Pattern

At the Fig. 6 *mongek* is a behavior that appears after combining the *tumbuak lalu 1*, *tumbuak lalu 2* and *mangayo* patterns. After playing the *mongek* blow pattern, a form of Minangkabau drumming began to emerge in the form of *batingkah* or *bataun*. The *mongek* pattern appears as a behavior in the rhythmic form played *tumbuak lalu 1*, *tumbuak lalu 2* and *mangayo*. The rhythmic pattern of *mongek* with different motifs is repeated (repetition). This *mongek* motif starts from beat one, developed from small changes filled by the *mangoreta* rhythm pattern.



Fig. 6. *Mongek* Rhythm Pattern

At the Fig. 7 *mangareta* is a new form that emerged to give the impression of a new *batingkah* form of the percussion pattern from the combination of the 4 previous patterns. *Mangareta*, which is a stroke of action from the previous 4 patterns, makes the impression of enthusiasm in the *Alu Katentong* even more lively. A *mangareta* pattern that starts on beat three upbeat. The rhythm pattern in the *Mangareta* has two interconnected motifs, and the repetition is not fixed.



Fig. 7. *Mangareta* Rhythm Pattern

At the Fig. 8, *Paningkah* is the last pattern that will be played in the *Alu Katentong* art. In traditional Minangkabau art, the last drum pattern played is called *paningkah*. This confirms that every pattern that appears after the previous pattern is a behavior of an existing game form. When combined with the 5 previous patterns, *paningkah* in the *Alu Katentong* art creates the impression of dense, overlapping sounds. Because the *paningkah* rhythm pattern covers all the gaps in the sound gaps that have been woven by the 5 previous patterns. A *mangareta* pattern that starts on beat three upbeat. The rhythm pattern in the *Mangareta* has two motifs, and the repetition position is not fixed. The *Paningkah* Ritem Pattern, which starts on beat one upbeat, is the same as the *tumbuak* pattern, then two repeatedly.



Fig. 8. *Paningkah* Rhythm Pattern

3.2.4 Custome and Make-up

Costumes are garments worn by actors during plays or other performances. In the context of the wedding, the actors wore simply casual attire, such as shirts and scarves [20]. As seen in Fig. 9, during the *Alu Katentong* performance, there are no uniform costume requirements. Usually, players wear everyday clothes



Fig. 9. *Alu Katentong* Costume at a Wedding Ceremony

Clothing like this at weddings has become a habit of the local community. But if they appear outside the area, players will wear uniforms such as traditional red, black, and yellow clothes [21].

3.2.5 Show Time and Place

Fig. 9 above shows the *Alu Katentong* performance on Friday, August 14, 2020, in the bride's Gadang house courtyard. *Alu Katentong* art performances at weddings are played after the procession of the marriage contract before the Friday prayer time. The show starts at noon, around 14.00 WIB, until 18.00 WIB. That is, *Alu Katentong* is played on Friday afternoon. If a woman marries a man outside the Tanah Datar Regency, the wedding party will be displayed on the day. It has become a tradition for the local community that if there is a wedding party, the *Alu Katentong* art is always said if it is not displayed, like eating less salt, the wedding ceremony is not complete according to tradition [22].

3.2.6 Viewer

The audience is one of the elements in a performance that influences artistic performance. When *Alu Katentong* is played, the number of spectators is not limited. The audience consists of members of the public as well as relatives of the host. *Alu Katentong* welcomes spectators of all ages and demographics, including children, adolescents, adults, and the elderly. The site of *Alu Katentong*'s art performances will be more busy in the late afternoon as more people arrive [23]. Based on the description of the presentation materials provided above, it can be determined that *Alu Katentong* art is a type of art developed by the people of Padang Laweh and displayed at a wedding ceremony in Nagari Padang Laweh two days before the wedding party. For the residents of Padang Laweh, the art of *Alu Katentong* is also referred to by its local name, *manumbuak*. Each participant pounded an alu on each flat stone in a circle while facing the flat stone. Each *Alu Katentong* musician performs his rhythm pattern in turn, resulting in a sound that is linked. The framework of the game begins with *tumbuak lalu* one, while *tumbuak lalu* two becomes the rhythm pattern's foundation and stabilizes the game's speed. Similarly, the rhythmic patterns of *mongek*, *manggareta*, *mangoyo*, and *paningka* complement each other according to the flow of the game, resulting in a greater variety of sounds. These rhythmic patterns are widely played in the song *bingkaruang mudiak banda* in the art of *Alu Katentong*. Based on the description of the supporting elements of the *Alu Katentong* performance, the form of the performance is in the form of a mixed musical ensemble because it uses several simple tools, namely alu, *lasuang*, and flat stone, which are played together in an open space in the courtyard of the *Rumah Gadang* in a circular formation.

While the meaning contained in the show, the first is *lasuang* which contains rice. The meaning of rice in *lasuang* is as a symbol of fertility which is interpreted so that the bride immediately gets offspring and is kept away from all problems. Second, the players are dominated by women, which illustrates the daily work that must be done by women, such as pounding rice after harvesting. Then the third verbal message is conveyed through sounds. The meaning of the sound of *Alu Katentong* contains information that is only understood by the people of Padang Laweh, such as the notification that a wedding party will be held in the Nagari [24]. Suppose it is associated with social life and people's beliefs. In that case, *Alu Katentong*'s art is closely related to the local community's social life, creating solidarity between community members, especially in implementing weddings. In *Alu Katentong*, art performances can be interpreted as the cooperation between players, which describes the life of mutual help and cooperation in carrying out daily activities so that activities are carried out as expected by the local community [25]. It can be understood that the use of *Alu Katentong* art for the people of Padang Laweh has its meaning, such as the meaning of *lasuang*, which is likened to the bride as a woman above the *Gadang* house. At the same time, the meaning of alu is associated with the groom. At the same time, the meaning of flat stones arranged around the *lasuang* is meaningful as an expression of affection and the role of the two families of the bride and groom to protect the bride and groom in managing a new household. The meaning of the *Alu Katentong* art community is a requirement in customs in the wedding procession and a means of entertainment for guests and invitees. The community will give people who do not display the *Alu Katentong* art at the wedding social sanctions, such as being unkind gossip among the local community and even considered unethical [26].

3.3. *Alu Katentong* Art Functions

The *Alu Katentong* art performance is performed to inform the Nagari community that a wedding ceremony (*baralek*) will be held at the bride's house the next day. Pounding is done on Friday after the marriage contract until 6 pm. *Alu Katentong* is used to inform the surrounding community if it is not played, it is considered not to have custom. Suppose the *Alu Katentong* is not played at the wedding ceremony. In that case, the bride's family will receive social sanctions from the local community, such as family members will not be included in traditional and social activities in the Nagari. In addition to getting customary and social sanctions, the bride's family is also considered unethical because she does not carry out the standard rules that apply in Nagari Padang Laweh [27]. *Alu Katentong* is part of the customs in the wedding ceremony. In the past, Padang Laweh residents have traditionally done *Alu Katentong* at weddings hosted at the bride's home. As part of the customs, the community still adheres to local wisdom and the

authenticity of the *Alu Katentong* art that has existed since ancient times. The inhabitants of Padang Laweh sustain the existence of *Alu Katentong* art by showing it during weddings, despite the fact that there are numerous modern arts in the process of development. According to custom, the marriage celebration is incomplete for the people of Padang Laweh if the *Alu Katentong* art is not presented in the wedding parade. From the preceding statement, it can be stated that *Alu Katentong's* participation in the wedding ceremony had a big impact. Without the *Alu Katentong* art at the wedding ceremony, the community customarily considers the series of ceremonies to be incomplete. Therefore, if a woman's family does not play *Alu Katentong*, they will get customary social sanctions from the local community.

- **Function As Entertainment:** *Alu Katentong* art is entertainment for the people of Nagari Padang Laweh, for example, to enliven the wedding ceremony. The community gets its pleasure through the *Alu Katentong* performance. Usually, people who see *Alu Katentong* art performances aim to find entertainment [28]. Therefore, this *Alu Katentong* art performance can provide inner satisfaction for the audience and the performers of the arts; if there is a wedding party at the woman's house, then *Alu Katentong* is displayed so that the event becomes lively. The local community eagerly awaits the *Alu Katentong* art performance. The art of *Alu Katentong* is not only entertainment for the hosts or the players, but relatives and spectators who witness the art are amused by the sound of *Alu Katentong*.
- **Function As A Means of Communication:** *Alu Katentong* art is a traditional art that cannot be separated from the supporting community. This art is a means of communication in the marriage ceremony of the local community. This can be seen when a wedding party is held at the woman's house. *Alu Katentong* is a medium for delivering messages to the local community through sounds. In the past, the origin of *Alu Katentong* reads that there must be news, both good news, and bad news. The bad news is that some niniak mamak has died, while the good news could be that there are guests from outside the area, there is a wedding party, *batagak penghulu*. However, if there is terrible news, niniak mamak does not allow *Alu Katentong* to be played again for some reason [29]. The *Alu Katentong* show is a means of communication and information for the local community. At this time, when *Alu Katentong* is played, the public perception is that there must be traditional events and crowds at that location. The news delivered is in the form of bad news, such as the death of the niniak mamak in the Nagari. However, nowadays, if a niniak mamak dies, *Alu Katentong* is no longer played because people think it is unethical to play music when someone dies. Besides being played to convey bad news, *Alu Katentong* is also a means of communication and information to convey good news, such as welcoming guests, *batagak pengulu*, and *baralek* events [30]. If people hear the sound of *Alu Katentong*, they will ask at whose house the wedding ceremony will be held. From this, it can be seen that the sounds of *Alu Katentong* contain verbal information that the people only know of Padang Laweh.
- **Function As Community Integration:** As a community integrator, *Alu Katentong* art can unite the people involved in the performance. This can be seen when the *Alu Katentong* art is displayed at a wedding ceremony. To make the event a success, close relatives and the people of Padang Laweh participated and worked hand in hand so that the *Alu Katentong* art show ran smoothly. When the *Alu Katentong* art is played together, it will unwittingly create a sense of togetherness among the players and the people who enjoy the show. The art of *Alu Katentong* indicates that the people of Padang Laweh have a high social status; even though other tribes perform the wedding ceremony, people still come to play *Alu Katentong* without being paid enough with sincerity of heart. In addition, the art of *Alu Katentong* can also strengthen the friendship between other community members [31].
- **Function As Cultural Preservation:** The existence of *Alu Katentong* art at this time cannot be separated from the role of the Padang Laweh community, which cares about preserving this art. The cultural preservation in question can be seen in *Alu Katentong* art, which is always displayed in wedding ceremonies [32]. *Alu Katentong* art as a cultural

preserver can be seen from the instruments used in the form of an alu, *lasuang*, and flat stone used as a rice pounder in ancient times, then developed and produced a unique and exciting sound harmony so that it is preserved to this day and the *Alu Katentong* art has become Nagari Padang Laweh icon. The form of presentation of *Alu Katentong* art still maintains the authenticity of the art without changing the form and function that has existed for a long time. *Alu Katentong* art is a product of cultural preservation resulting from describing people's daily lives so they can be enjoyed for a long time.

The presence of *Alu Katentong* art at a wedding ceremony in Nagari Padang Laweh has positively impacted the existence of *Alu Katentong* art. With the emergence of *Alu Katentong* art at the wedding ceremony, indirectly, the community has maintained the culture they have had since ancient times so that this *Alu Katentong* art still exists in the lives of the people of Padang Laweh. Therefore, the existence of *Alu Katentong* art will survive if *Alu Katentong* art is still displayed in wedding ceremonies.

4. Conclusion

The form of presentation of the *Alu Katentong* art is a type of ensemble music which is played by groups in a circle formation and uses the alu, *lasuang* and flat stone musical instruments as the main musical instruments. In the *Bingkaruang mudiak banda* song there are 6 rhythm patterns consisting of *tumbuak* then 1, *tumbuak* then 2, *mongek*, *mangoreta*, *mangoyo* and *paningka*. Each player plays a rhythmic pattern simultaneously to produce a sound that is related to each other. The use of *Alu Katentong* art at wedding ceremonies is: (1) Marriage Contract, (2) *Manjapuik maanta marapulai*, and (3) *Baralek* Event. Apart from that, there are also functions of *Alu Katentong* art, namely: (1) As a traditional complement to the wedding ceremony procession, (2) As entertainment, (3) As a means of communication, (4) As a unifier of society, and (5) As a cultural preserver. The *Alu Katentong* performing arts can be used as a guide as an educational medium for people who tend to like traditional arts and understand that the original arts of nagari children are more valuable in the sense that their existence should be maintained and preserved considering that this art is a regional cultural asset that is rich in traditional values and beauty. Writing becomes material for inspiration and motivation for readers and to see other sides that have not been revealed. So that this art is not lost, seriousness is needed to preserve it. It is hoped that the nation's future young generation will be able to think objectively and be able to appreciate it well.

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