

An Analysis of Perspective Value in Bamboo Flute Music Transformation: From Bamboo Instruments to Keyboard Instruments

Rodinal Maarif¹(*) and Indrayuda

¹Universitas Negeri Padang

(*)✉ (e-mail) rodinalmaarif160@gmail.com

Abstract

This article aims to reveal the transformation of Bamboo Flute music, from bamboo instruments to keyboard instruments. The research method is descriptive, with the intention of describing the issue of the transition of sound composition from a bamboo musical instrument to an electrical musical instrument, the keyboard. The informants in this study were the heirs and perpetrators of Bamboo Flute music, as well as the managers of entertainment performing arts and art connoisseurs and the general public in Semurup. Data were obtained through various interviews, and direct observation during keyboard performance that played Bamboo Flute music songs, and through literature studies to support primary data. Data analysis was carried out by using Miles and Huberman methods namely data collection, data reduction, data presentation and data verification. The results of the study showed that there has been a change from the sound aspect and sound value of the bamboo equipment to the electrical equipment namely the keyboard. There is a change in the artistic and aesthetic value of the sound of the keyboard; the artistic value of keyboard sound is more favored by the audience of today's era. In other words, the music and Bamboo Flute music songs played with keyboard instruments are preferred by the audience than the traditional musical ensembles of bamboo.

Keywords: Bamboo Flute Transformation, artistic value, and popularity.

Introduction

Kerinci is one of the regencies located in Jambi Province which has various kinds of traditional arts including Rangguk Dance, Tale Haji, Zikir Rebana and Bamboo Flute art. The art tradition grows and develops in the Kerinci community in various sub-districts or villages. The art traditions of the Kerinci community were inherited from generation to generation before colonial entry on the island of Sumatra or Kerinci, and the people of Kerinci were so fanatical about their traditional art. Thus, until now much traditional cultural heritage in the lives of the people of Kerinci is still found.

One of the arts that is still developing today is Bamboo Flute art which is a traditional musical genre. Bamboo Flute Art spreads almost in all sub-districts in Kerinci Regency, the most developed is in the Kerinci region in the north or from the direction of the town of Sungai Penuh in the direction of Kayu Aro. One of the sub-districts which until now maintain the Bamboo Flute music is the Semurup sub-district. Bamboo Flute Music has undergone evolutionary growth or development which gradually from the beginning of the music was created and became the culture of the Kerinci community.

Cahyadi (2015: 3) said that the Bamboo Flute arts initially only used one musical instrument, a flute made of bamboo which at that time was only used to entertain themselves, and this flute was often played by the Kerinci community both in Koto Majidin village, Siulak and in Semurup. The flute played by the community is *solis*, or a single music game.

According to Syamsuruddin, one of the leaders of the musician of the Kerinci tradition, slowly the Bamboo Flute music began to develop, although its development was considered slowly (evolution). Development of Bamboo Flutes occurred in the pre-independence era or

at the end of the Dutch colonial period in Indonesia. Bamboo Flute Arts has gradually developed with all kinds of updates in it, both in terms of supporting musical instruments or in terms of the number of players of these musical instruments.

Based on the explanation of Dedy Cahyadi and Syamsuruddin in its developmental period in the pre-independence and independence era, Bamboo Flute music developed into a music group or a Bamboo Flute musical ensemble. Dedy Cahyadi explained that the arrangement of the instruments consisted of: (1) 2 chapel flutes or also called *tapel* flutes (small size); (2) 5-6 large sized flutes); (3) 1 drum (modified by local artists), (4) 1 *tamburin* and (5) 1 *symbal*. Each musical instrument is played by one player. In addition, the bamboo flute also included 2-3 male singers or female singers called *biduan*. In this section the Bamboo Flute music has resembled a traditional musical ensemble, because the Bamboo Flute music is no longer *solic*.

Today the development of the performing arts has been oriented to the problems of public taste and modernization. This means that the art in Kerinci has been affected by the impact of people's tastes. Therefore, changes to the Bamboo Flute music cannot be avoided. The issue of change is inseparable from the wishes of the people who are all practical, besides the influence of digital technology and the appreciation of the public through TV and YouTube, making a shift in people's tastes even more real.

Until now, the existence of traditional Bamboo Flute arts both in terms of training and staging can still be found in several Bamboo Flute art groups in the Kerinci community, namely in Semurup, Koto Majidin, and Siulak. However, the existence of Bamboo Flute art after being observed at this time indicates that the symptoms will disappear from the life of the community. The reality is that we can see from the aspect of the connoisseur community that has diminished from day to day.

Although the Bamboo Flute artistry of the audience showed a decline, the art was still used by the community, especially the Semurup area. This is due to the desire of Bamboo Flute Artists to improve their musical composition, so that there are various changes that are able to adapt to the tastes of today's society. Therefore, as an effort to maintain its existence and sustainability in following the pace of the times, these artists have increased their innovative creativity. This is done in various ways, both by adding modern elements or song lyrics that are more interesting and easily understood by listeners.

All forms of changes currently carried out by artists of the Bamboo Flute music, both from the aspect of the form and procedure of the show, have led to increased activity. That is, currently the Bamboo Flute Arts still survive. The changes and developments made by the Bamboo Flute artists now have an impact on the re-recognition of the arts by the Semurup community. In turn, nowadays Bamboo Flute art has been used by some Semurup people, both in traditional events and personal events.

The researcher observed, with the changes and desires of the people who owned the Bamboo Flute artistry, there was an adjustment that was the use of practical musical instruments. This means that music artists in the Kerinci district, especially Seminyak, have transformed the composition of Bamboo Flute music into keyboard musical instruments. This means that the sound of the composition of the Bamboo Flute music is no longer played with flutes made of bamboo which are assisted by drums and other traditional musical instruments. But the sound element has been moved or metamorphosed from a bamboo musical instrument to an electric musical instrument, the keyboard.

Couto and Indrayuda said (2013: 183) that changes in the arts are inseparable from the socio-cultural aspects, one of which is the lifestyle and education of the people who move forward. That way the community raises various views of his artistic tastes that is interrelated with changes in human behavior in society. Therefore, at this time there was a transformation of sound both melody and rhythm from the song of *Seruling Bambu*: from traditional to modern instruments.

This has become a culture now for the people in Semurup, both by academic artists and self-

taught artists. Many artists today have tried to play Bamboo flute music with electric shades with solo players. But not a bit of the existence of keyboard equipment has marginalized the existence of traditional Bamboo Flute artists. Because the tradition of Bamboo Flute artists who have not been able to play the keyboard will lose their jobs, while those who are able to play the keyboard will still get their jobs and activities.

The community seems to prefer keyboard equipment to play the rhythm or nuances of the sound of bamboo flutes produced by the keyboard, so many consumers now demand that Bamboo Flute music be played with keyboard music or keyboard equipment only. The reason is that the sound is louder and can be adjusted in volume and can be accelerated or slowed down. In addition, for consumers, they do not pay too much for serving music players, because if they invite Bamboo flute musicians who are original or traditional, it costs a lot of money because there are more costs for consumption and honorariums.

Researchers observed in preliminary observations that the transformation of musical instruments or meta-morphos from bamboo instruments to tut keyboards or from bamboo to electronics led to the development of musical rhythms Bamboo flutes still persisted, although Bamboo Flute musical instruments and traditional artists and ensembles were very rare now we see the show. However, the songs that are often performed by the Bamboo Flute music ensemble can still be enjoyed by us now. In fact there are interesting things, namely the sound rhythm of the flute used to accompany pop songs. This means that if the traditional Bamboo Flute musical ensemble is originally made from Bamboo, it rarely accompanies pop songs, so when moving the sound of the flute to electrical equipment, the keyboard has begun the artist collaborates by accompanying pop songs or *dangdut*.

Referring to the above phenomenon, the researcher saw that there was a problem with the transformation of the Bamboo flute music from traditional equipment, namely Bamboo to modern electrical equipment, the keyboard. The problem is that the change is so easy to accept, the second is the exact same feel of the flute, the third problem is that not all artists can transform along with the transformation of the flute rhythms of bamboo in the form of seruling sounds from electricity. The fourth problem is why is it so easy for the public to accept the keyboard and marginalize the original equipment, another problem is that there are craters that have not been fully transferred by electric equipment. This is the background of the researchers' thinking to study this research from the aspect of flute sound transformation from standard equipment that is original from bamboo to electrically generated sounds, namely the keyboard.

Method

This research was conducted with a qualitative research approach with descriptive analysis method. The researcher determined the keyboard instrument as the object of research, and this research was carried out in the Semurup area in Kerinci district. The reason for choosing this location is because research problems exist in this area. This location is easily accessible by motorized vehicles or non-motorized vehicles, and is more or less than 20 km from the town of Sungai Penuh.

The data of this study were collected through structured interviews, and freelance interviews that could develop according to the paths conveyed by the informants. The informants in this study were chosen based on their proximity to the object of research, such as Sereuling Bamboo actors or artists, group managers of Bamboo Flute music, keyboard players who often play Bamboo Flute music rhythms, as well as traditional Bamboo Flute music lovers and the general public. In addition, the researchers also made a direct observation of the activity of Bamboo Flute music and the activity of a single organ or keyboard using Bamboo Flute music or songs. From the aspect of documentation the data was collected in the form of a written archive of Bamboo Flute music and through video and photo documentation.

Data were analyzed ethnographically and based on qualitative data, which were collected, selected and presented and analyzed and tested, in turn concluded that the analysis of the data was used as a discussion in this study. The previous data is guaranteed through triangulation, and

through repeated checks at the research site. The validity of the data is repeated, and discussions with colleagues are conducted.

Result and Discussion

The Development and Activity of Today's Bamboo Flutes

Bamboo Flute Arts began to show its existence in several villages in Kerinci Regency, especially in the Kerinci region, upstream, namely Siulak and Koto Majidin. The existence of the Bamboo Flute music has received attention from the public. Community attention is caused by changes in the composition of Bamboo Flute musical instruments, as well as changes that occur in the use of tools that play the rhythm of the Bamboo Flute song. The existence of these changes has given rise to a new color from the color of the sound of the rhythm of the song played by the Flute musical instrument made of Bamboo. The reality of the community has begun to use the musical orchestra of the Bamboo Flute tradition.

The researchers observed in the Sialak, Koto Majidin, and Semurup areas that there are currently several Bamboo Flute music groups. The existence of the Bamboo Flute music group is somewhat different in packaging compared to the Bamboo Flute music that was known before. At present the Bamboo Flute music group, which began to grow and develop in Sialak and Koto Majidin, has made a change by modifying and renewing the musical compositions that were shown to the audience. The musical instruments are no longer with the type of old musical instruments, but also use new, more modern equipment such as bass drums and drum sets.

Nowadays there has been a development in the composition of the Bamboo Flute musical instrument, that is, there has been a modification or collaboration between traditional musical instruments such as traditional drum with drum sets, sambilan or bass drums used in the Bamboo Flute music mini orchestral performances. The Bamboo Flute collaborated with these modern musical instruments, which are more commonly used by people in Semurup, Siulak, and Koto Majidin.

Traditional bamboo flute musical equipment is made by the music artist himself, which comes from a jackfruit wood tree, even from durian and coconut wood. As Syamsudin explained, percussion instruments, namely drum made of jackfruit trees, because jackfruit trees are easy to obtain and easy to process, because the texture is easy to process.

Entering 2015, the mini Bamboo music orchestra has started many fans in the Koto Majidin and Siulak and Semurup areas, although at that time the growth of single keyboard music (keyboards) had begun to almost explore all rural areas in various sub-districts in Kerinci district. Thanks to the uniqueness of the songs played by the Bamboo Flute mini orchestra, the people still believe in the Bamboo Flute mini orchestral music.

Dedi Cahyadi as informant, said that the rapid growth of single keyboard music or keyboards in Koto Majidin, Semurup, and Siulak and the town of Sungai Penuh, had an impact on the existence of Bamboo Flute music groups in various regions in Kerinci district such as in Koto Majidin and Semurup and in Siulak. There has been a very competitive competition between single keyboard music (keyboard instruments) and the traditional music mini orchestra of traditional Bamboo Flutes. As a result the Bamboo Flute mini orchestra began to feel disturbed by the presence of the single keyboard music.

In anticipation of this very tight and competitive competition, Bamboo Flute music artists have made a new model of the show, which uses songs sung by singers, so that not only the melodies and rhythms played by the collection of Bamboo Flute music are included, but also playing all aspects that exist in musical performances, namely melody, rhythm and poetry or vocals. In turn, the Bamboo Flute music performance in the performance was packed with one show with melodic composition, rhythm and vocals.

Looking at the reality that is happening now, with the proliferation of information technology that is developing, so that it can influence the imagination of art and the taste of art of society. Because the public is so easy to access entertainment shows on the internet both through hand phones and laptops, the position of Bamboo Flute art has gradually been somewhat abandoned by the people in

Kerinci district. Moreover, the insistence of the popularity of single keyboard music music affected the existence of Bamboo Flute music, so that the frequency of the performances began to decline year by year, it was even rarely used by the public to enliven the wedding party, which had previously been a public subscription to the event.

The growth of single keyboard music music at this time has spread in almost all villages in Kerinci district, singular keyboard music music has become a new culture for the Kerinci community in various villages. Today the people of Kerinci, such as in Koto Majidin, Semurup, and Siulak, have become accustomed to using single keyboard music music. The symptoms that appear today are that there are several songs from the Bamboo Flute orchestra that have been transformed into a single keyboard music musical instrument, so that people without inviting a collection of Bamboo flute music, which amounts to approximately 6 or 8 people, can enjoy songs or melodies of Flute songs Bamboo, with only one player, who plays the keyboard music or keyboard.

As Mat Dawi said, the Bamboo Flute art gradually began to be abandoned by the people who enjoyed it, and was replaced by the band and Keyboard music Tunggal. This is acceptable to reason, because both types of music also perform songs and instruments as they were played by the Bamboo Flute art group before, even with more modern and attractive packaging. This is considered by the public to be more vibrant and varied than the performance of the Bamboo Flute which is limited in quality when it accompanies pop songs from both Kerinci and Indonesian pop pop. While the Band and Keyboard music Tunggal are more complete, they can accompany songs and the sound quality is better and complete. This means that from the aspect of sound quality, the keyboard or keyboard music is louder. This is because the keyboard music or keyboard is an electric musical instrument, whose sound strength can be louder than bamboo instruments and traditional drums. This fact makes people more inclined at this time to use keyboard musical instruments rather than inviting traditional Bamboo Flute music orchestral groups.

The impact of the existence of single keyboard music music, has resulted in the displacement of the existence of traditional Bamboo Flute music in Kerinci. Even so, the activities of the traditional Bamboo Flute music group are still active in holding various exercises, and their performances are still there, at least in traditional wedding parties, as well as traditional events that are still carried out by the Kerinci community such as Sko festivities. This is because the traditional kenduri Sko program is a traditional event carried out by traditional leaders and traditional elites in Kerinci, where the traditional elites are a group of nobles who are still loyal to the traditional Bamboo Flute music group.

Until now, the existence of Bamboo Flute art, although not extinct, but its existence is not a focus of attention for art lovers or the people of Koto Majidin today. Although the composition of the ensemble-shaped Bamboo Flute musical instruments has been updated, it is still less popular than Keyboard music Tunggal's music. Because through single keyboard music music, all the melodies and rhythms of the Bamboo Flute song can be transferred into a single keyboard music musical instrument or keyboard. The keyboard is able to play melodies and rhythms efficiently from the aspect of the number of players, and from the volume of sound the electric instrument is much louder than the volume of flute music made of bamboo or drum from jackfruit wood, even though it has used a sound system device. The problem of effectiveness is an added value of keyboard musical instruments, so the public does not need to provide a wider space for the keyboard music or keyboard performances, while for the Bamboo Flute orchestra group the user must provide a somewhat larger umbrella. From the aspect of the keyboard player only one person plus two singers, the user only serves no more than three artists. This is different from the traditional bamboo flute orchestral music group which can amount to approximately eight people.

Along with that, today's young generation is very fond of creative arts including Bands. Because band music better reflects the modern feel of the musical instruments. In addition, Band music has the ability to produce a variety of quality sounds to accompany various songs that the audience wants. Therefore, therefore the people of Koto Majidin, Semurup, Sungai Penuh, Siulak prefer arts that are able to produce excitement in public entertainment, such as Keyboard music Tunggal and Band. The excitement of a single Keyboard music and Band has been able to physically get rid of the existence of

a traditional Bamboo Flute orchestra group. But there is an interesting thing to study, that the singular keyboard music music artists or musicians often play songs that are usually played by traditional Bamboo Flute orchestras, so that the substance of the keyboard music instrument or single organ is still popularizing the song - Song or rhythm of Bamboo Flute music but with a different sound device, namely with an electric sound device called a keyboard or a single keyboard music.

Bamboo Flute Art is still recognized and accepted by the people of Koto Majidin, Semurup, Siulak, Hamparan Rawang, Around the Lake and other villages, despite the fact that there was a decline in the performance of the show. The point is that the frequency of performances that were often performed by the Bamboo Flute ensemble group, in fulfilling the people's demand for various events, either by custom or on ceremonial events. However, at this time the frequency has been reduced, as in the Sko festival, which is usually always used, but now depends on the committee managing the activity.

It can be concluded that from the aspect of completeness of the sound quality and attractions of the Bamboo Flute show, it is lagging behind modern music such as Keyboard music Tunggal which uses more electrical elements, while the traditional orchestra or Bamboo Flute musical ensemble is only acoustic. Therefore, the sound quality of Bamboo Flute music made from bamboo and wood material is of a lesser quality than Keyboard music Tunggal. Another aspect is, in Keyboard music Tunggal's music, there are many choices of music that can be produced such as the sound of flutes, drums, compang, guitar and the sound of gamelan can be produced by Keyboard music Tunggal. Therefore Keyboard music Tunggal is seen as an effective and efficient means of art and is able to meet the tastes of the people of Koto Majidin, Semurup, Siulak and other Kerinci regions. A single Keyboard music or keyboard has provided another option for the community to listen to the melody and rhythm of songs that are usually played by Bamboo Flutes.

According to Wahyono (2012: 24), transformation can occur because it is desired by society, because people want a change from the old system to the new system, with the aim of satisfying the aspirations of the community. Therefore, cultural change is a change that occurs due to the wishes of society, because the system or the old form is no longer able to accommodate his desires.

Based on Wahyono's explanation, the transformation that occurred in the use of instruments from bamboo musical instruments to the keyboard was a form of service from the wishes of the community. Although the essence of Seruling's music has not changed, but from the material and subsector aspects there have been changes. This change aims to satisfy the community and preserve the existence of Bamboo Flute music in the lives of the people of Kerinci.

As Suryawan (2011: 294), that transformation needs to be done as a form of identity preservation. With the change from the old cultural form to the new culture, it can indirectly preserve cultural identity. Because these changes are a form of adaptation to the climate of the cultural environment and also a form of adaptation to the karateistik and lifestyle of a dynamic society, both due to political, economic and power influences.

Referring to the Bamboo Flute music, which is currently pushed by various interests of society in lifestyle, and the emergence of technology, the way out is to transform. The form of transformation carried out by artists in Kerinci is to move the sound rhythms of flute music made from bamboo to electric musical instruments, namely the keyboard or also called by the community with a single keyboard music. This change was carried out to continue the existence of bamboo flute music in the Kerinci community.

Hendraty (2015: 4029) says that transformation is a form of change aimed at the existence of that culture. The effort to keep the culture in place in the life of the community that surrounds it, then such culture as art whether it is music, dance, and drama needs to be made a change in the form and procedure of the show. By changing and packaging in a new form, it means that the artist has followed the flow of development from the tastes of the art connoisseurs. Because the occurrence of cultural transformation is caused by the desires of the people's tastes. For this reason, in order to keep this art in line with the wishes of the people, the art needs to be changed with a new model.

Therefore, the changes made by music artists of bamboo flute, is aimed at adjusting between people's tastes and the shape of the Bamboo Flute music, so that the music continues to be used in people's lives to date, even though it is through a keyboard instrument.

Artistic Values from Changing Tradition Instruments to Keyboard Instruments

Today the people of Kerinci are mostly using single keyboard music music compared to traditional music, although traditional music is still used today by a small portion of the people of Koto Majidin, Semurup, and Siulak or areas around the lake in Kerinci district. Single keyboard music music has become entrenched today in the Kerinci community, because the public believes that the artistic value of single keyboard music music is better than traditional musical instruments such as musical instruments made of bamboo. This is based on the problem of people's desire regarding the artistic value of the sound element of the music.

The rhythmic sound of the flute song played through the keyboard can stimulate people's imagination. this is caused by the volume of sound produced by an keyboard music or keyboard. While the rhythm of the flute produced from bamboo has not been able to produce sound strength that can stimulate the imagination of today's audience.

In addition, the accuracy of the sounds of the sound produced through the keyboard is more precise and certain than the rhythm of the flute song played through bamboo. Thus, people prefer things that are sure and neat, so that public attention is now more focused on keyboard instruments than traditional bamboo musical instruments. The value of sound accuracy and volume is the reason for people to prefer keyboard musical instruments, which play flute songs rather than musical instruments made of bamboo. Therefore, the artistic value of the keyboard is more prominent than the artistic value of bamboo from the sound aspect. Therefore, every art contains values, even though the art is seen as new or modern, such as the keyboard musical instrument. meaning that the Kerinci community is more concerned that the artistic value of the keyboard is superior to the artistic value of bamboo.

As art is a manifestation of culture in which expresses valuable values and becomes a guideline or reference in society. Its manifestation is different from other cultural forms, such as language, organizing systems and livelihood systems, because the form of art as a form of cultural expression is packaged in an aesthetic form (Shanie, A., Sumaryanto, T., & Triyanto, T: 2017).

Cultural values are a set of rules that are organized to make choices and reduce conflicts in a society. Cultural values manifest themselves in the behavior of the members of the culture demanded by that culture. Trust and value contribute to development and attitude. Attitude is a tendency obtained by learning to respond to an object consistently. That attitude is learned in a cultural context (Mulyana, 2005: 27). like the attitude of the community using keyboard music as a tool to play the rhythm of the song from the current version of the Bamboo Flute music in Kerinci.

Thus, the community responds more to the artistic power of the sound of a keyboard rather than the artistry produced by the sound of a flute made of bamboo. This means that value for society is something that can be useful for him from the artistic aspects of the sound produced by the keyboard musical instrument. Because in the minds of the people of Kerinci today is how the sounds of musical instruments played can please him, so they are able to enjoy and imagine the sound of the music. The sound according to them is the sound of a flute coming out of the sound of a keyboard musical instrument, and not from a musical instrument made of bamboo.

Koentjaraningrat (1990) says that cultural values are in the form of conceptions that live in the minds of citizens. These values are about things that they consider very valuable in life, so that they function as guidelines for their lives that are used for human behavior.

These values are generally normative in the sense that they become a reference for a member of society who uses culture about what is good and what is bad, right and wrong, true and false, positive and negative and so on. Cultural values are a set of rules that are organized to make choices and reduce conflicts in a society (Shanie, A., Sumaryanto, T., & Triyanto, T: 2017).

Therefore, because it is seen by the public that the sound of music produced by a bamboo musical instrument is less able to produce aesthetic and artistic satisfaction for him, then the sound is

considered to be of no value, negatively they assume that bamboo has not been strong enough to produce sound volume and tone accuracy in hear them. Therefore, they consider that the artistic value of the current flute sound can be enjoyed only through the sound of the flute coming out of the keyboard musical instrument.

Murdiono, A (2009) says that values are the perspective of a society about an idea or idea that applies in society. Values are a reflection of ideas that are meaningful to others, so that these values can be used as a reference for the community in their daily lives.

As Indrayuda explains about cultural values (2016), that cultural value is something that is considered to have a benefit principle and the use of things, activities, and ideas from human life. This can be seen from past human artworks, which are seen as still valuable so they are continued in the present. One of the values is seen in the local wisdom inherent in traditional dance or traditional music in society.

Referring to what Indrayuda and Murdiono said that the principle of benefit from sound values caused people to switch to favoring keyboard musical instruments that play Bamboo Flute songs rather than hearing and enjoying the Bamboo Flute songs played by a collection of mini orchestras made of Bamboo and drums made of wood.

Conclusions

Looking at the reality that is happening now with the proliferation of information technology that is developing, so that it can influence the imagination of art and the taste of art of society. Because the public is so easy to access entertainment shows on the internet both through hand phones and laptops, the position of Bamboo Flute art has gradually been somewhat abandoned by the people in Kerinci district. Moreover, the insistence of the popularity of single keyboard music music affected the existence of Bamboo Flute music, so that the frequency of the performances began to decline year by year, it was even rarely used by the public to enliven the wedding party, which had previously been a public subscription to the event.

Therefore, today there has been a transformation of a musical instrument from Bamboo Flute to a keyboard musical instrument or single keyboard music. This transformation aims to preserve the existence of Bamboo Flute music, so that the rhythms and songs of flute music can still be heard by the public, even though they are no longer played with flute musical instruments made of Bamboo.

The reality now is that the community responds more to the artistic power of the sound of a keyboard rather than the artistry produced by the sound of a flute made of bamboo. This means that value for society is something that can be useful for him from the artistic aspects of the sound produced by the keyboard musical instrument. Because in the minds of the people of Kerinci today is how a sound from a musical instrument that plays a song, and the sound can please him, so they are able to enjoy and imagine the sound of the music. The sound according to them is the sound of the flute coming out of the sound of a keyboard musical instrument.

References

- Cahyadi, Dedy. (2015). Kesenian Seruling Bambu dalam Perubahan Sosial Budaya Masyarakat Koto Majidin: Suatu Studi Tentang Eksistensi. *Tesis Magister*, Universitas Negri Padang.
- Couto, Nasbahry & Indrayuda. 2013. Pengantar Sosiologi Seni. Padang: UNP Press.
- Hendraty, L., Christin, M., & Esfandari, D. A. (2015). Transformasi Musik Gambang Kromong Pada Komunikasi Kultural Masyarakat Cina Benteng. *eProceedings of Management*, 2(3).
- Indrayuda, I. (2016). The Existence of Local Wisdom Value Through Minangkabau Dance Creation Representation in Present Time. *Harmonia: Journal of Arts Research and Education*, 16(2), 143-152.
- Koentjaraningrat. 1990. *Kebudayaan Mentalitas dan Pembangunan*. Jakarta: Gramedia.
- Mulyana, Deddy. 2005. *Komunikasi Efektif Suatu Pendekatan lintasbudaya*. Bandung: Remaja Rosdakarya.

- Murdiono, M. (2009). Metode penanaman nilai moral untuk anak usia dini. *Jurnal Kependidikan: Penelitian Inovasi Pembelajaran*, 38(2).
- Shanie, A., Sumaryanto, T., & Triyanto, T. (2017). Busana Aesan Gede dan Ragam Hiasnya sebagai Ekspresi Nilai-Nilai Budaya Masyarakat Palembang. *Catharsis*, 6(1), 49-56.
- Suryawan, I. N. (2011). Antropologi gerakan sosial: Membaca transformasi identitas budaya di Kota Manokwari, Papua Barat. *Humaniora*, 23(3), 290-300.
- Wahyono, S. B. (2012). Transformasi Kultural Menuju Demokrasi Substansial. *Jurnal Pemikiran Sosiologi*, 1(1), 16-29.