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Inheritance of Local Cultural Values through *Balahak* Performances: A Case Study of Music in a Bridal Procession Performance in Siulak Mukai

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Abstract. The purpose of this study is to analyze Local Cultural Values in *Balahak* Performances and how the form of inheritance of Local Cultural Values through *Balahak* performances in Siulak Mukai. This research is qualitative with data collected through document study, observation, in-depth interviews, and FGD. Then the stages of data analysis through: data reduction, data display, drawing conclusions, for the validity of the data using triangulation techniques and discussions with colleagues. The findings of the study indicate that the *Balahak* Performance (Bride Procession) is an art performance that contains local cultural values, which then the process of the *Balahak* performance becomes a means of socializing and internalizing local culture which can be said to be cultural inheritance. There is a synergy between organisms and the environment in forming a *Balahak* show so that it can be said substantively that *Balahak* is an Environmental-Based Performance. Therefore, the cultural values of ecological wisdom are inherited through elements in the *Balahak* Performance including Music, Song Verses, Pantun, Costum, Arena, Participants, Audience.

Key words: Music Performance, Cultural Values, Inheritance

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INTRODUCTION

Indonesia is a multicultural country rich in culture, often referred to as the culture of the archipelago. Nusantara shows the meaning as a geographical area experienced by diverse people, with diverse cultures who live together with the principle of mutual respect and realize their diversity as something that is *conditio sine qua non* in togetherness Rohidi (2014:135). In line with the explanation above Cahyono (2010) argues that the diversity of the characteristics of each region is an asset of cultural wealth that needs to be maintained so that its values do not change or decrease in quality.

This culture full of diversity makes Indonesia a country rich in identity, so that the characteristics possessed as the identity of the nation are stronger. As the current of globalization of technological progress is a certainty that occurs, it must be accepted with all its positive and negative impacts. One of its forms is that humans are trying to replace all sides of human life with robots. This is worrying for the variety of traditional arts in Indonesia as stated by (Sutiyono, 1994) that the influence of economic globalization that worries the future of the prospects of traditional art life, one of them is the

Balahak Traditional Art that has been carried out by the people of Kerinci since the time of independence until now, as said by Dhani Windra Guspa on June 23, 2020. According to several other sources, this activity has been carried out since the independence period, which can be seen from the lyrics of the song also depicting gratitude for independence. , and provide motivation and enthusiasm for the younger generation to continue the struggle for independence. But no one knows for sure when this was created. Kayam (1981:60) as said traditional art that cannot be known when it was created and who the creator was. Every tradition that is considered important in human life because it describes the identity of the people who wear it. Ediwar, et al. 2010) The growth and development of traditions in people's lives carried out by the community from generation to generation, it seems that the *Balahak* Tradition (Arak-Arakan) in the Siulak Mukai community, according to information from various *Balahak* sources in Siulak Mukai that procession is a tradition has been carried out since long. After that, when viewed from the musical aspect and the songs used in *Balahak* show that *Balahak* is intended to announce marriage to the community that a girl has been married, then it is intended to

pick up (nyemput) the arrival of the groom to the bride's house, in accordance with the matrilinear system adopted by the community. kerinci. 64 65 According to information compiled from Masyhur sources on May 29, 2020, Nurdin 5 June 2020 said that after marriage the man went to the bride's residence to become UhangSumendo. Then there are several other implicits that are illustrated through the observations of researchers, namely symbols for women (girls) indicating that she has been married to the man, with the meaning that they are legal as husband and wife and are expected to be able to navigate their domestic life well. The purpose of this study is to analyze Local Cultural Values in *Balahak* Performances and how the form of inheritance of Local Cultural Values through *Balahak* performances in Siulak Mukai

METHODS

This type of research is a qualitative research with a case study design using an interdisciplinary approach to the disciplines used is the discipline of education and culture, and dance. Then data is collected through observation, interviews and document study. This research was carried out on *balahak* tradition activities in the community of Siulak Mukai District, Kerinci Regency, Jambi Province. Data sources consist of two sources, namely primary and secondary data. Primary data is data obtained from respondents directly through field surveys and interviews, while secondary data is data sources obtained indirectly, but can help and provide supporting information as research material. Primary data sources were obtained through direct observation and interviews with *Balahak* artists and community leaders. Secondary data sources are obtained through observation and literature such as archives, historical documents, photos of activities, and books related to research.

The technique of checking the validity of the data used in this study is based on credibility criteria, using triangulation techniques. Ratna (2010: 241) explaining that triangulation is an attempt to understand data through various sources, subject of researchers, ways (theories, methods, techniques) and time. In this study, the data that has been obtained by the researcher is then analyzed according to the context of the

problem in the study. UMBER data in this study used primary and secondary data sources. Data collection techniques in this study used observation techniques, interviews, and document studies. The validity of the data in this study determines the validity or validity and reliability of the study, as a whole determines its trustworthiness or trustworthiness see (Rohidi, 2011) To maintain its trustworthiness, this study used triangulation techniques. The data analysis techniques in this study were analyzed using interactive data analysis according to Miles and Huberman in Rohidi (2011:233). to analyze its material objects using the concept of art education, forms and concepts of cultural inheritance (Kodiran, 2004). Interactive data analysis describes the three main streams in the analysis, namely data reduction, data presentation, and conclusion drawing, then providing a basic framework for the analysis being carried out.

RESULTS AND DISCUSSION

The *Balahak* tradition as a performing art refers to Schechner's opinion (2013: 225) regarding the performance process consisting of three stages, namely: proto performance/beginning of the show, performance/core performance, aftermath/end of the show. Therefore, the researcher summarizes that *Balahak* can also be said to have three processes as a performance, which is Bakumpul as a pre-show activity, which is then *Balahak* as the Core of the Performance and Ba'uwu or as the closing of the show.

Balahak art can be said to be a performing art in which this art lives to grow and develop and has a historical, social, and traditional context in the siulak mukai society, as (Schechner & Brady 2013:38). Explains that something can be said to be a show if it has a historical, social, and traditional context. Then in Opinion Kusmayati (2000:75) "*the aspects that are visualized and visualized an embodiment are referred to as performing arts*". The *Balahak* art is a parade performance art that contains aesthetic elements that can be displayed such as sound, appearance, and motion. These three aspects can be seen in the performance process in the previous sub-discussion section.



Figure 1. Process as a *Balahak* performance



Figure 2. a music in *Balahak* performance

It can be concluded through the Balahak circuit process also according to what is stated Kinesti (2015) Performance is a system of relationships between parts in one whole. Soedarsono (2010:5) also stated the Show is a blend of various important aspects such as plays, performers, fashion, accompaniment, performance venues and audiences. In the

Balahak process there are elements or main elements that appear (manifest) naturally as presented above in the performance process there are several elements that can be proven to contain ecological elements, which indicate the interaction between humans in their community and the surrounding natural environment.

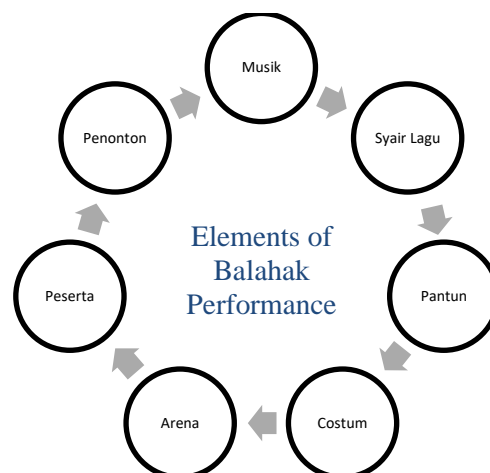


Figure 3. The Element Balahak performance
(Dokument Researchers, Alrizka Hairi Dilfa : 2022)

The explanation of the ecological elements in the elements of the Balahak performance as presented through the chart above, is classified into five parts: (1) Elements of participants and spectators; (2) Music and song verses; (3) Rhymes; (4) Costum; (5) Performance arena. with the following explanation. Participants and people are family, relatives, friends and neighbors who gather in the sphere of social interaction; on a Balahak show. While the audience is a community in the performance arena (lahiek house) or can also be called the main mukim arena of the Siulak Mukai community. Both parties, both participants and spectators, are organisms in the ecosystem. Elements of Music and Song, which through the observation of sound researchers in the process of performing Balahak are divided into two, namely the sound of music and the sound of vocals (singing). These two voices fill and support each other.

According to Yahya (2007) Music is a series of sound waves. The sound of the music being chanted is a soundscape with nature, especially in the melodic bamboo flute really describes the expression of music that chants sounds that are in

harmony with the natural environment. Likewise, what is said is Fretes (2016) has formulated that music is a manifestation of an intimate encounter between man and the universe. Hirzi (2007:202) also admits that music can make people love the environment more and feel a beautiful atmosphere.

Khoiriyah (2017) Music is the form of a work of sound art in the form of a song or musical composition that expresses the thoughts and feelings of its creator, Hirzi (2007:202) Music is sometimes inseparable from vocals that contain song verses. Like a song sung together in the Performance Process that reveals the inspiration and interaction of the community with the environment. The song contains verses in the form of rhymes that even almost every stanza reflects the environment in line with that Anwar (2019) says oral tradition as an ecological conservationist as well as the promotion of tourist destinations. for more details can be seen in the following table. says oral tradition as an ecological conservationist as well as the promotion of tourist destinations. for more details can be seen in the following table.

Table 1. Ecological Elements in *Balahak's* Song Lyrics

Song verse	Verses of the First Song (The title Indonesia Permai)	Verses of the Second Song (The title <i>Wahai Pemuda</i>)
Bait 1	<i>Indonesia tanah air kulah Indonesia ibu bapakkulah Indonesia pulau pandan ku Indonesia badan jiwaku</i>	<i>Wahai pemuda marilah mari Hidup berjasa mati mulia Sinsingkan lengan mari bertempur Menghunus pedang mumaju kemuka</i>
Bait 2	<i>Airnya sejuk awanya dingin Kotanya lebar kayu beringin Lemah lembutlah ditiup angin Lasiapa yang memandang hatinya ingin</i>	<i>Wahai pemuda serta pemudi Budi lembaga pasti ingatkan Lah berbujur lalu lahberlintang patah Buat merebut merah dan putih</i>
Bait 3	<i>Angin bertiuplah perlahan-lahan Indonesia saying kasihan La berpulau emas lah berpasir intan La bergunung batu lah berkilau-kilauan</i>	<i>Tetap berkibar diatas tiangnya Sekali merdeka tetap merdeka Mari berjuang bersama-sama Dibawah pimpinan presiden kita</i>
Bait 4	<i>Wahai pemuda lah Indonesia Atur barisan awas bahaya Umur panjang lanjut usia Sayang dinegara tertumpah darah</i>	<i>Indonesia terbagi-bagi Sumatera Jawa Burneo Selebes Rakyatnya banyak pulaunya luas Begitu juga sawah dan lading</i>
Bait 5	<i>Sumatera subur jauh sengsara Di ufuk timur atau utara Pembangunan la islam pulau Sumatera Balas budinya la Indonesia</i>	<i>Hutan belukar tidak terkira Indonesia tanahnya jumbang Seumpama bunga barulah kembang Banyaklah kumbang datang menghisap</i>

Some verses from the song voiced in the Balahak performance process show an inspiration from the environment, especially the

1st, 2nd, 3rd and 5th verses for the Indonesian song Permai and in verses 4 and 5 for the song Wahai Pemuda. In the aspect of appearance, it is

the dimensions of aesthetic shapes that use materials that determine space, materials that determine mass, and materials that determine surfaces / colors (lihatSujana, 2007). The aspects of the appearance visualized in the Balahak performance process include costumes and bridal attire and as well as the ornate properties of musical instruments.

Arimbi (2016)Clothing is everything that players wear for the benefit of the show, and has the function of supporting the development of the character of the player who in this ha the bride

and several other bridal twins in the parade wearing traditional clothes. As expressed by Shanie, Florentinus, and Triyanto (2017)Traditional traditional clothing is one of the cultural elements produced through human thinking. Its embodiment is inseparable from the series of messages to be conveyed to the community through symbols known in tradition for generations. In the social context traditional clothing provides harmony, harmony, for the human body that can incarnate an aesthetic form.



Figure 5. Traditional Clothing Models Muntin (Bride)
(Researcher Documentation feat Lusi & Nanda, 2020)

Bridal attire is a traditional dress that reflects the relationship between aspects of appearance and the environment. Some parts of the costume such as Bungo Aut, Turai and Bakun are sourced from the natural environment. In addition to some materials sourced from the property environment and its decoration is a harmonious color with the tool environment. Environmental Representations such as Sungkun worn by the bride have gold decorations that symbolize natural wealth. Meanwhile, the motifs that adorn the edges also represent the beauty of nature.

The *Balahak* performance arena is in the main mukim arena of the Siulak Mukai community which is part of the physical environment, meaning that the environment has provided a space for actualization for balahak performing arts. The time when the performance is carried out at night also considers not to interfere with activities in the socio-community environment during the day.

With the description above, it proves that

Balahak Art in the form of Arak-arakan Performing Arts has a close relationship between the environment and the community of its owner. The same thing that other arak-arakan researchers revealed Septiana et al (2016:147)states The procession of parades carried out depicts the same thing an ecological wisdom. Referring to this, it can be said that the Balahak Performance reflects the complexity of human experience which is the result of the interaction between community groups and nature in an environment, with the meaning of the word human being both as an individual and a social being, with the various ecologies surrounding it interrelated to encourage the realization of *Balahak* art in the Siulak Mukai society. Through the discussion, it was said that there was a Synergy of Organisms (communities) and the Environment to form the *Balahak* Performing Arts in Siulak Mukai. The existence of synergy between organisms and the environment in forming a Balahak performance so that it can be said substantively that Balahak is

an environmental-based performance

The presence of an art in socio-cultural life cannot be separated from the adaptation of the environment in which the art was created. Therefore, the cultural values of ecological wisdom are inherited through elements in the *Balahak* Performance including Music, Song Verses, Pantun, Costum, Arena, Participants, Audience.

CONCLUSION

The Result of this research conclude that the Balahak Performance in the Siulak Mukai community, Kerinci Jambi as The Performance process consists of three stages, starting with Bakumpu as the pre-show, Balahak as the core of the show, and Bauwu as the closing of the show. There are local cultural values that are inherited through the performance process, there are several elements that contain ecological elements where those aspects consist of aspects of motion, sound and appearance. There is a synergy between organisms and the environment in forming a *Balahak* show so that it can be said substantively that *Balahak* is an Environmental-Based Performance. Therefore, the cultural values of ecological wisdom are inherited through elements in the *Balahak* Performance including Music, Song Verses, Pantun, Costum, Arena, Participants, Audience.

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