

# Bia Music: The Efforts of Traditional Art Inheritance of Art Education Context

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**Abstrak.** This research aimed to see the Bia Music Phenomenon in Batu Village, North Minahasa Regency in an effort to pass on traditional music in the context of art education. Inheriting traditional music is a cultural problem in the dynamics of human life. The process of inheritance is seen as one of the activities of transfer, transmission, ownership between generations in order to maintain tradition in a family tree that moves continuously and simultaneously. The method in this paper uses a qualitative descriptive method, descriptive method is a method in finding facts about the status of a human group, an object, a condition, a system of thought or an event in the present with the right interpretation (Sedarmayanti., Hidayat, 2002). Qualitative research does not merely describe, but more importantly, finds the meaning contained behind it, as a hidden meaning or intentionally hidden (Ratna, 2010). The purpose of inheritance is generally to maintain cultural values from the past, as well as efforts to maintain the arts. This paper aims to discuss the inheritance system in Bia Music as an effort to preserve the existence of the art. By using the inheritance system theory, this paper examines the types of inheritance in the context of art education and the efforts made in the inheritance process in order to maintain the preservation of the existence of traditional arts.

**Key words:** Bia Music, Traditional Art Inheritance, Art Education

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## INTRODUCTION

Talking about tradition, we will think about something that is done continuously or continuously. Tradition can be said to be something that is passed down from generation to generation, because the function of the tradition is felt to continue to have benefits for the community where the tradition was born and developed, then with all efforts, the community that owns the tradition will jointly strive to be able to preserve the activities of the tradition. . In other words, the form of a tradition (including art), will occupy its original function, if the community considers that art has something that is needed in society (Suharyanto, 2007).

Tradition is passed on in space and time by language actions, both orally and in writing, and by sensory actions, physical actions and spiritual actions. These actions can be distinguished, but in their manifestation they are combined. Based on the medium used in transmitting the tradition, then broadly speaking, the tradition is based on the oral tradition, namely by word of mouth, and the written tradition, namely in the form of library documentation (Rusyana, 2008).

The strength of maintaining tradition will depend on how the people who support the tradition have strong principles or ideologies regarding their traditions, for example, their

resilience to not be affected by changing times which raises various problems that may shift the traditional values that they have instilled into their communities. the next generation from generation to generation. The toughness of tradition can have problems, if its presence in people's lives becomes rare. Thus the spread and transmission of traditions also experienced obstacles. The resilience of this tradition is also seen in its ability to face difficulties arising from new conditions, community and cultural life, and religious life. The new circumstances present both challenges and opportunities to tradition. Strength in maintaining the tradition will strengthen the existence and preservation of the tradition in the midst of the supporting community even in the shift of any era (Elvandari et al., 2020).

Art in the past (regardless of its form), does not have to be isolated, it is necessary to strive for its inheritance and be used as a reference to find other art forms. Inheritance essentially transfers or inherits something (in this case tradition), from generation to generation. The transfer of a culture from one generation to the next can also be referred to as transmission. Transmission or transfer of generations is a natural process that occurs in various groups, including performing arts groups (Kusmayati,

A.M. Hermien, 2002). Art as a culture is the whole way of life, activities, beliefs, and habits of a person, group, or society. The existence of the people does not only depend on the art itself, but also on the customs that govern their art (Rahmawati, 2012). Preservation and development are two activities that cannot be separated or run separately, because preservation means maintaining existing traditional values in order to be developed to maintain the development of the times (Kusmaya, 2015).

In the Minahasa, this Bia music is only found in one village in North Minahasa Regency, namely Batu Village, Likupang District. Other traditional musical instruments such as Kolintang and Bamboo Music developed in all districts in North Sulawesi Province, while this music only developed in Batu Village. Bia music is traditional music that is very distinctive and unique, therefore Bia music is made one of the traditional music of North Sulawesi Province.

Bia music is the pride of the Batu village community as its owner, changes in form and function do not occur internal-horizontal conflicts (between local residents). Along with the dynamic needs of the aesthetic community, changes in the form and function of Bia Music are directly supported by the community that owns it. This can be observed in every performance that gets a positive response, despite experiencing a change in form and function. This natural factor is a must for the Batu Village community, especially for the performers of the arts (artists). The changes that occur are a must for the statement of community identity. In a broader perspective, the changes in the form and function of Bia Music are caused by the economy, education, tourism, and the social system of the community. This indicates that changes in the form and function of Bia Music can occur due to external factors including internal factors.

In modern times the development of art is increasingly inseparable from human life in accordance with emotional needs, even more so in the era of the Covid 19 Pandemic, making artists look for ways so that Bia Music can be maintained and known by the public, so that developments in creating and using music Bia can increasingly be felt by the entire community at large. In subsequent developments, humans have created works of art that are useful in human life in accordance with their functions and positions in individual societies and

community groups.

Bia Music has undergone many changes. In ancient times, Bia music was used as a means of communication, rituals and dance music. However, along with its development, Bia Music no longer only functions as a means of communication, rituals and dance music, but also as a means of entertainment. Many changes have occurred, both in terms of the increasing number of musical instruments and the type of music and patterns or rhythms that are played.

(Kapoyos, 2018) revealed in the journal *Tonika: Journal of Research and Study of the Arts*, 1(1), 15-26 entitled *Bia Music: Functions and Social Realities in Communities in North Minahasa Regency* explaining the Bia Music Phenomenon in the Batu Village community needs to be examined carefully considering Bia Music in the past. then until now it is shifting and changing, due to lack of awareness, people's behavior towards Musik Bia. This article contributes to this research, because researchers study and research about Bia Music. Therefore, this research journal provides information about Bia Music which is also related to the research to be studied, so the results of the discussion are very useful for researchers in understanding community activities through culture in North Minahasa Regency.

Based on the results of this study, it will be a reference and consideration in writing this article. This thought underlies this study which assumes that the Inheritance of Bia Music in the Context of Art Education needs to be carried out to maintain the existence of local cultural wisdom that remains embedded and continues to grow in society. This study seeks to observe and uncover Bia Music Inheritance Efforts in the Context of Art Education as a unique case. Previous studies become the basis which can then be used as a benchmark to produce research updates related to the material object that the researcher will examine so that this research has novelty and is not plagiarism from other studies. This research will discuss in more depth the Efforts to Inherit Bia Music in the Context of Art Education.

## METHODS

Research methods are ways that govern scientific research procedures in general. The method in this paper uses a qualitative descriptive method, descriptive method is a method in finding facts about the status of a human group, an object, a condition, a system of

thought or an event in the present with the right interpretation (Sedarmayanti., Hidayat, 2002). Qualitative research does not merely describe, but more importantly, find the meaning contained behind it, as a hidden meaning or deliberately hidden. (Ratna, 2010) According to Bogdan and Taylor (Ratna, 2010), qualitative is a method which in turn produces descriptive data in the form of words, both written and spoken. Through a qualitative approach, this paper aims to reveal the meaning behind the phenomenon or phenomenon being studied, without changing the object of research either before or after the study is conducted; In this case, it will describe the type of inheritance system, as well as its application in traditional arts, including the factors that become obstacles in the inheritance system.

## RESULTS AND DISCUSSION

### **Bia Music: The Efforts of Traditional Art Inheritance of Art Education Context**

Art education is divided into two words "education" and "art". The definition of education described above is a conscious effort to change attitudes and develop the potential of students. Education in general serves to develop the ability of every child to find fulfillment in life, to transmit cultural heritage, to expand social awareness and as a way to increase knowledge. The word "art" has been commonly used as the equivalent of the English word "Art". The word art comes from the Malay language (or Malay-High to distinguish it from the Malay-Low language in colonial times), which means "small". In 1936, in his poem "After being Hijacked", Sutan Takdir Alisyahbana still used the word art in its small sense (Sad is the art of slicing the heart). And in 1941, Taslim Ali also still used the word art in the sense of "small" in his poem "Kepada Murai" (Entertain my heart/Poultry art). Art can also be defined as skills, human activities, works of art, fine art and visual art. That is why one can talk about the art of medicine, the art of cooking, the art of war, the art of trading, the art of management. In fact, our whole life is also an "art" (Sumardjo, 2000: 41-42). Art education can be interpreted as a conscious effort to change attitudes and develop the potential for skills, works, beautiful arts, and fine arts.

Art education is essentially a process of human formation through art. The aims of arts education are in line with the broad responsibilities of education in general. The art

program at the school facilitates students providing opportunities for self-fulfillment through artistic experiences based on something close to their life and world. Art education contributes to the formation of lifelong learning attitudes, understanding and appreciation of differences, and supports basic life skills, literacy, numeracy, and future perspectives. A mature intelligence may only be shown by balancing the ability to optimize the function of the right and left hemispheres of the brain. This means that intellectual intelligence that is sourced from optimizing the function of the left hemisphere of the brain must be proportional to the development of the function of the right hemisphere of the brain as a potential source of emotion and art. In this context, the role of art education is very crucial in helping the maturation of students. This assumption is quite reasonable because art education has mental (moral), analysis, and synthesis dimensions so that it can help emotional and intellectual intelligence, appreciate cultural plurality and the universe, foster imagination, motivation and harmonization of students in dealing with or responding to any socio-cultural phenomena that occur. emerge to surface (Jazuli, 2005).

Therefore, art education has a goal as well as general educational goals. The difference in the goals of art education in matters relating to norms and value systems cannot be observed directly (intangible). Spiritual phenomena and value systems can only be reflected philosophically, in the sense that their symbolic meaning can be captured based on outward attitudes and behavior. Based on the above perspective, art education must lead to the basic human need to develop themselves naturally and scientifically based on the competence of each individual. Thus, the position of art education will have an important meaning in efforts to develop emotional intelligence (EQ) and intellectual (IQ), as well as a form of education that is able to provide a balance (equilibrium) between the intellectual needs and sensibility of one's life (Yulaelawati, 2001).

The concept of art education must include systematic and systematic planning and implementation to support the function of education in general. In the context of National Education, among others, participating in developing capabilities and shaping the character and civilization of a dignified nation in order to educate the nation's life. In other words, the basis of art education must be based on rational

abilities, harmony and balance, awareness of the purpose of life and a view of life that requires self-control and interests in an effort to achieve mutual happiness.

The vision of art education needs to lead to: understanding the role of art in civilized and cultured human life; assisting the ability to perceive and be sensitive to various socio-cultural phenomena that grow and develop in society and its environment; improve the ability to judge (justification) and experience meaningful art within the framework of cultural life in individual and group capacities; improve competence to explore, reveal, and communicate ideas, views, feelings through art media (Jazuli, 2008).

With the vision of art education, students have the opportunity to express all their creative experiences, intentions, and aesthetic tastes, as well as all aspects of human abilities that can be reached and fostered in a complete and harmonious way. The mission of art education is to educate and teach students through art media within the framework of: developing attitudes, knowledge and skills in the arts (music, dance, drama, visual arts) to meet the basic aesthetic needs, as well as preparing students (elementary, junior high, high school) to attend further education; increase awareness and sensory sensitivity so that students have adequate perception of the phenomena that occur around them; provide freedom for creative expression so as to be able to grow and develop self-confidence, responsibility in living together (in society); build togetherness in differences, cultural plurality (Salam, 2001).

Through such an art education mission, students can instill in themselves things related to self-concept, understanding of other people, other cultures, and diverse environments, will to learn and learning skills; responsibility as a member of society and the nation, wisdom in using science and technology, and awareness of the various changes that occur. Art has a very important role, as: basic human education needs Basic Experience in Education, a means of communicating to other people and their cultural environment, developing attitudes and personality, determinants or providing opportunities for other intelligences (Lansing, 1990)

Therefore, the development of art education goals should be based on the values, ideas (ideals and level of maturity) of students, and creative life patterns through exercises. In other

words, that goal should be directed to a full understanding of art based on socio-cultural values, so as to provide opportunities for students to carry out creative activities. This creative activity is a manifestation of his ability to communicate with others and his environment, and is a form of self-actualization in his life. On this basis, art education needs to focus attention on the needs and abilities of students and the various phenomena (demands and challenges of the times) that are taking place around them. The process of inheritance of Bia Music in Batu Village, North Minahasa Regency explicitly contains the values of art education.

There is an educational event through the arts, in the context of musical performances Bia is informal and non-formal education. It is not only the inheritance of artistic texts, but also contains contexts outside of art which are also inherited in the educational process. The conditions and patterns of the Batu Village community towards Bia Music until 2022 have undergone dynamic changes and developments. This means that compared to the conditions in previous years, Bia Music is currently growing and the people of Batu village are fond of this traditional music.

The role of artists and community participation, especially the younger generation, in the effort to preserve the traditional art of Musik Bia in the Batu village community is increasing. According to several community members and the younger generation, this development began in 2009 until now. In an interview with Dr. Benny Joshua Mamoto, SH., M.Sc. the head or head of the cultural center of North Sulawesi, pa'dior of the Tompaso Institute of Cultural Arts, Minahasa Regency, North Sulawesi Province, he is also a cultural observer in the province of North Sulawesi. In the interview he stated that:

".... The role of the cultural center of North Sulawesi, pa'dior of the Tompaso Institute of Cultural Arts, Minahasa Regency, North Sulawesi Province, is in accordance with the main tasks and functions of a cultural park regarding the protection, development, and use of traditional arts including Bia Music, especially the arts that are already in progress and now exist. awareness among the public, especially artists, to re-popularize Bia Music. The concreteness of the cultural center accommodates it by holding performances, art festivals, and dialogues, both formal and informal..."

The government and related parties in an effort to inherit and maintain cross-generational traditions in North Sulawesi Province continue to make internal and external improvements, this was conveyed by the head or head of the North Sulawesi cultural center, Pa'Dior, Tompaso Institute of Cultural Arts Foundation, Minahasa Regency, North Sulawesi Province. In 2011-2012 Musik Bia in Batu Village was able to take part in the Muri Record and the World Record held at the cultural center of North Sulawesi Pa'Dior, the foundation of the Tompaso Pinabetengan arts and culture institute, a national cultural exhibition in Jakarta in 2011, the 71st anniversary of the faculty science and culture University of Indonesia (UI), the Minahasa culture forum and the Minahasa festival in Jakarta in 2011 and the 2012 pinabetengan festival.

The developments that are known to be better now include conservation efforts related to efforts to maintain, develop and disseminate Musik Bia in the province of North Sulawesi. Artists, government, society and the younger generation are very interested in maintaining Bia Music as a cultural asset while maintaining its authenticity. Therefore, through artists and their partners, the government conducts routine art performances directly witnessed by the people of Batu Village and the younger generation, who continue to be tasked with maintaining traditional music that is almost extinct. Bia music is one of the components of traditional music that stores various local wisdoms and has cultural values that reflect the cultural and social identity of the community.

## CONCLUSION

The process of inheritance is seen as one of the activities of transfer, transmission, ownership between generations in order to maintain tradition in a family tree that moves continuously and simultaneously. The purpose of inheritance is generally to maintain cultural values from the past, as well as efforts to maintain the arts. Inheritance is not only carried out in the form of art, but also in matters relating to the norms prevailing in society. The process of inheritance of Bia Music in Batu Village, North Minahasa Regency explicitly contains the values of art education. There is an educational event through the arts, in the context of musical performances Bia is informal and non-formal education. It is not only the inheritance of artistic

texts, but also contains contexts outside of art which are also inherited in the educational process.

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