

THE EXISTENCE OF MUSIC IN THE BA ARAK PROGRAM IN THE TRADITIONAL CULTURE OF MARRIAGE OF THE KOTO TANGAH COMMUNITY

Linda Destri Rama¹ and Agusti Eff²

¹University Negeri Padang, Padang, Indonesia, ✉ lindadestriama@gmail.com

¹University Negeri Padang, Padang, Indonesia

Abstract

This article aims to reveal and explain the function and existence of music in the Ba arak tradition in the marriage customs of the Koto Tangah community in Padang city. Ba arak is a tradition commonly practiced by the Koto Tangah community at a wedding party. The process is done from the Bako house to the wedding party, where Ba Arak is also performed as a sign that someone is married, to need to be paraded (herded) throughout the village. Baarak tradition that is in the kenagarian Koto Tangah Padang, is a procession of eporia with the sound of a vibrant music. This research is a qualitative method with descriptive method, the data is collected by interview technique, which is directed at the problem of music function and its existence in the Ba arak program at the Koto Tangah community wedding party. Other data collection is done by observation, which is observing the ways or structure of the presentation of music that delighted the procession, but also observed the response of the community to the procession and the sounds of the music. Data collection was carried out in the form of document data analysis, in which the data was obtained from notes and writings on the procession in the Koto Tangah community tradition. Data analysis was carried out with a plot based on Miles and Huberman analysis techniques, such as data collection, selecting data, exposing data, testing data and summarizing the results of data analysis. The results of the study found that the function of music in the Ba arak program in the marriage tradition of the Koto Tangah community was as a means of communication, in addition to being a means of communication as well as an entertainer of the community, as a sign that there was a new bride in the procession.

Keywords : wine, marriage tradition, music function, and the presence of music

Introduction

Tradition or habit is something that has been done for a long time and becomes part of the life of a community group. People believe that tradition is not just custom, more than that, this is a matter of habits and views that are considered the most correct. In West Sumatra traditions and customs cannot be separated one of them in the marriage tradition. Marriage is a transitional process in the life of every child, whether female or male, where someone breaks away from the core family group, to form a small family. In Minang the wedding ceremony also has rituals which are arranged in various series of events, although the rules of the program are not the same in all regions because like the saying “*lain lubuak lain ikan, lain padang lain belalang, lain nagari lain adatnya*” meaning that each region has different social rules and rules even though the goals are the same.

At Kenagarian Koto Tangah Padang, one of the series of wedding events is Ba Arak. Baarak is a tradition practiced by the Koto Tangah community at a wedding party. Usually this activity is carried out by the community if the bride or bride requests permission from her father's family, or is a single release event celebrated by the sister of the bride's father. But there is also a process carried out by the family of the bridegroom or the woman herself, with the intention of telling all members of the community around the village or where they are located.

The Koto Tangah community is a suburban community of Padang, which in the past was included in Padang Pariman district, so that the Koto Tangah community is known for being fanatical about their customs and culture, so that until now the culture is still preserved by the Koto Tangah community, one of the traditions wine at a wedding. This method requires various elements involved in it, such as mothers, music and followers of the procession. Therefore, the culture of tradition in Koto Tangah is largely preserved and continues to this day.

Culture according to Indrayuda (2013) is a series of human activities and actions that they create and do as a guide and as a life activity, which is conveyed by learning, both learning in the context of a larger space and in the context of a smaller space. This means that the culture is all the thoughts, actions and human behavior that produce everything he needs for his life.

Thus, Ba arak-arak as the culture of the Koto Tengah community is an action they do, as an activity to enliven and inform that their child is married. For that reason, the Koto Tengah community held an activity called Ba arak or arak-arakan, both for male penguin and female penguin. This feeling will feel lively when accompanied by music.

Based on researchers' observations, there are two types of music used for the Ba arak tradition, namely Minangkabau traditional music and both modern music or modern equipment. The two music such as Talempong, and panca ragam or music with modern equipment, which consists of a set of drums, violins and wind instruments such as trumpets, and sixshaphones.

Nurrahmi (2013) said that the Baarak tradition is a tradition that is often used by Padang suburban communities, such as in Pauh, Kuranji, Koto Tengah and Lubuk Kilangan, and Lubuk Begalung. This Ba arak tradition not only displays processions consisting of mothers by bringing jamba (food) or fathers with brides, but the procession will be more lively if in the procession there is a music group that cheer the wine the directions. This music group consists of the first two types are traditional music groups and both music groups whose equipment has been influenced by modern music called panca ragam. The procession of the procession called Ba Arak has been around for a long time.

Based on researchers' observations, the Ba arak tradition always uses music groups as part of the procession. Rarely is the procession without using music groups, both traditional music groups like Talempong or Pnacaragam music groups. The presence of music groups like this has become an integral part in the Ba arak tradition in the Koto Tengah community of Padang city.

Ba arak is a Koto Tengah community culture inherited since the era before independence and this activity has grown and developed since the colonial era. Since the colonial era, based on information from Mustafa, one of the community leaders in Koto Tengah, that the Ba arak tradition, is a tradition that is often done in babako activities, meaning activities carried out to release a single bride by a sister from her father. This means that the bako is a father's sister, babako is an event performed by bako to let go of a bride's single life. One form of the program was by parading the bride from the bako house to her house with a procession, one of which was using the music.

Alan P Maryam in Syeilendra (2013) said that music is one of the elements of art that is used by the community for the purposes of various ritual and ceremonial activities in society. Therefore music is often seen in various ceremonial ceremonies, such as marriage ceremonies, coronations of kings and circumcision events. That one of the uses of the music is as a complementary means of ceremonial activities in most communities. Thus, in the Minangkabau customary program many music such as traditional music is used to support the smooth running of the event.

The activities of the Ba arak tradition in Koto Tengah are a procession or a series of babako activities organized by the family of the bride's father's sister. Where in the procession music is an important part to be involved, so the procession of the procession consists of a procession of mothers or sumanders, a motorcade of mamak and brides as well as a motorcade of musical groups whose positions are behind once .

Rarely do researchers see that every activity is not followed by music groups. The researcher saw that with the Ba Arak program using this music group, the procession of the procession was the center of attention for the community. This means that the sounds or songs played by this music group have invited the public's attention to see the procession of the brides. So the researchers see the group or procession from the ranks of mothers, niniak mamak, and bride has become a spectacle for the community.

The existence of music groups in the Ba Arak procession has become the center of public attention, researchers imagine whether without music still attract the procession to be seen? Because one that is unique in addition to the accompanying costumes from various mothers and mamak niniak, there are also melodic or song sounds from the music group.

Information from a member of the Koto Tengah community, Jalal, that the presence of music in the Ba arak activity or the procession was as a supporter of the procession procession to be more lively and able to provide attraction for the community. In turn the community will know that there is a procession carried out by certain bako parties to the newlyweds. So that people have the motivation to want to know what is and who is the bride in the wine. This means that music helps to cheer up so that people will know there is a procession procession.

Thus, researchers see and assume that the role and function of music in Ba arak activities or procession as part of the wedding tradition program in Koto is considered important. That music is not only as entertainment but there is another function of music in the bridal procession at Koto Tengah, Padang city. Therefore, the researcher assumes that music has a contribution in its function as part of the procession of Ba

arak activities or events, that without music Ba Baqak activities will be seen as activities without anything, or that there is nothing that needs to be seen and enjoyed. Therefore, this paper focuses on the issue of the existence and function of music in the Ba Arak tradition or in the Koto Tangah Padang community's customary marriage activities.

Method

This type of research is qualitative research with descriptive methods. The object of the research is about the activities of Ba arak as a tradition of the traditional wedding party ceremony of the Koto Tangah community in Padang. The focus of the problem is on the problem of the existence of music and its function in the Ba arak program. The Music Group is a part of Ba Arak's activities as part of the marriage tradition of the Koto Tangah community in Padang.

Researchers are key instruments in this study, besides researchers who also act as designers and implementers in research, researchers are also equipped with other equipment in the form of recording devices that are audio, visual and audio visual, notebooks. All of these tools, function to retrieve data and as a means of documentation to obtain data. In addition, to maintain the moment of activity of the Ba arak process with the entire series, it is necessary to record both audio and visual.

Data collection researchers did using observation, interviews and literature studies and the use of non-human resources, for this reason, observation and interview techniques and non-human resources such as documentaries (videos, textbooks) were used. Research analysis was carried out based on the analytical techniques developed by Spradley. There are several steps taken in data analysis, namely (1) Determine the object of research, (2) conduct field observations (3) conduct domain analysis, (4) conduct focused observation, (5) carry out taxonomic analysis, (6) conduct theme analysis, and (7) writing reports.

The validity of the data was carried out by conducting various data checks carried out repeatedly, as well as discussions with peers. The validity of the data is also done by triangulation, as well as conducting data testing by comparing with previous data and conducting small seminars attended by the expert council.

Results and Discussion

The Koto Tangah community is a suburban community of Padang, this community has various features and forms of culture such as the culture of death, Muharam culture, Prophet's birthday culture, birth culture, babako ba anak banana culture, kinship culture, nighttime culture, silek culture, and marriage culture. One part of the marriage culture is the Babako ba Banana Child culture in addition to the gala tagak culture for the groom, maminang, or timbang tando (looking for a day / deliberating an agreement about the wedding day and the dowry).

Marriage according to Setyady (2009) is one of the important events in human life, where in the marriage community not only belongs to individuals but the news is needed by the community as a legitimacy of the marriage. Because according to Setyadi, the issue of marriage is not just binding on the inner and physical relationship of the two brides, or binding the relationship of syah as husband and wife in a bond that is formalized by religion and custom, or the government, but also a relationship of kinship and kinship between the two side parties, even attaching the relationship between two different cultures into a cultural collaboration relationship.

The wedding ceremony at Koto Tangah in Padang City has a tradition in marriage customs known as Ba arak, which is usually carried out by a family from a sultry party towards the bride or bride, because usually Ba arak is carried out the day before the wedding is held. This process is an activity in the form of a procession of motorcade carried out by the bride and her bako (the family of the father) and other immediate family members such as urang sumando (husband of older sister), closest relatives and neighbors around the bako house. Based on information from Haji Ongga, a community leader of Koto Tangah, that this is done by bako against banana children (brides) this is done by bako after the bride officially becomes husband and wife.

Furthermore Ongga and Muasri said that the bride in the wine from the bride's house is to the house of the bride's parents. In the procession, the band always uses the music group in the procession or the procession. And the Ba Arak itself has a ceremony, which is to place the bride in front who is accompanied by the bako, meaning bako in the front row after that or the new village people then the music group. The presence of music groups is very important in this Ba Arak program. If the music group is not included, then Ba Arak is considered not susceptible or completely absent, so the villagers will not know that the Ba Arak activity is ongoing.

As Mardiani's explanation that Ba arak or procession in the babako program is usually accompanied by music, such as talempong, pancaragam which is a kind of drumband equipment (using snar drumb, trumpet,

drum, and cymbals or six shaphone). The parties involved in this bako process are bako, urang sumando, the closest sister of the bride, the neighbor around the bako house.

Music is used as a spell in Ba arak activities. According to Jalal, one of the urang sumando Koto Tengah, that Amusik functions as a caller for people to gather or gather to watch the procession, with the sound of music means that people immediately know that there is a procession procession in progress, meaning the community know that there is a new bride in their village. Therefore, Jalal explained that the function of music in Ba Arak's activities was as a medium of communication.

According to Dasrul, Ba arak bako's activities at the wedding ceremony in the city of Padang in the suburban area have existed since the Dutch colonial era. The process of using the talempong pacik music group has been started since before the entry of the Dutch colonial into the city of Padang. But the presence of a variety of new music groups began after the colonialists in the city of Padang. This means that colonial influence has produced something positive in addition to the negativity very much also for the people of Padang's suburban city. The Dutch introduced western musical instruments to the outskirts of the city of Padang or the city of Padang in 1669, with this introduction began gradually the people of Padang city studied and in turn cultivated the music in their lives. The impact was the birth of procession accompaniment music known as pancaragam music.

According to Malvi (2017) The procession is one of the traditions carried out in marriage ceremonies in communities in West Sumatra or Minangkabau, each nagari or village has a distinctive style and form in accordance with the customs of the village or the nagari. The procession was followed by Niniak Mamak, Amai-amai (mothers), Sumandan (daughter-in-law), sumando (son-in-law), Mintuo Family (besan), Anak Mamak, Induak Bako, Anak Daro and Marapulai (bride woman and groom) Malvi said that the procession always used music usually outside the city of Padang Araka-arakan using traditional music such as talempong and gandang sarunai and pupuik rice stems. But specifically the city of Padang is more often using the music variety.

Mustafa said that the existence of music such as the Pancaragam in the procession was to function as a sign that there was a procession procession, there was a sign the newlyweds were passing, and as a sign of the babako event or activity carried out by a member of the community. The existence of this music can strengthen the existence of the procession procession, which is a sign of a wedding party and the marriage, and this is thanks to the sounds, the community becomes aware of the activity of Ba arak.

As a function of music in society according to Asril (2015), namely that music functions in society as an expression or expression of the soul and as inner satisfaction for the creator. The social function of music has a large role in various fields of community life, including being a medium of entertainment, communication, education, and religion, as well as an expression of art expression itself. Asril explained further that music can build community images and can build community spirit such as percussion music which is widely available in Minangkabau, namely gandang tambua or gandang tasa music.

It is clear here that the presence of pancaragam and talempong pacik music in the Ba arak program at Koto Tengah is a part of the musical function of the social and communication aspects. This means that with the presence of music groups in the Ba arak activity or procession, the community gathered to witness the procession of the procession. With the gathering of the community, there has been a process of interaction and integration between the audience and the audience with members of the procession. Here it can be said that the function has a close relationship with society socially.

Furthermore, the researchers concluded that the presence of music in the Ba arak program (arak) is an activity that is able to build mass communication, with the sound of music the community will know that a marital event has occurred in their village. And the people also get information that the bride is like the A or the B, meaning that the procession will be recognized by the community thanks to the sounds of the music. Therefore, the sound of music will become more important for the procession.

Syeilendra (2014) said that the function of music in the procession is as a motivational enhancer and encouragement for the group in the procession. With the participation of the participants in the procession, they became more and more enthusiastic in the walk that started from the bako house to the bride's house. Thus, buksn music alone as a sign and the sign in the procession of babako ba anak bananas in the city of Padang, but also serves to provide enthusiasm and motivation for the participants or mothers and ninak mamak or the bride themselves in following the procession.

Referring to Syeilendra's explanation above, the music in the procession at the Ba arak program in Koto Tengah is as a medium of spirit and motivation. Because in reality music that is used often also emits mars rhythms or plays funny and energetic songs such as the song "malam bainai", "ayam den lapeh", and "sinona" or other fast rhythmic songs. Therefore, the presence of Pancaragam and Talempong Pacik music in Ba Arak activities in the marriage tradition in Koto Tengah is as a function of social, entertainment, spirit or motivation and as communication and information.

Conclusions

The Ba Arak program is an export or a joy for the family. The procession carried out by the family was accompanied by the sound of sura musical instruments such as tambur, talempong, sometimes rabbana. Ba arak has a social function, namely baarak from bako which aims to show the affection of the father's family and the baalak sakaliliang kampung (around the village), which gives happy news to the people of Koto Tengah Padang.

The presence of music in the Ba arak program in the Koto Tengah tradition of marriage is as a parade of activities. This means that with the presence of talempong pacik music or traditional music ensembles, the procession of brides and bako and niniak mamak will feel lively and can be enjoyed by the people who watch it or see it.

Aside from being a penyemarak or as a community entertainment, the function of music in the procession of the procession is also a means of marking the presence of a group of procession that will pass. This means that the function of music is as a means of information and communication both cultural communication and social communication. Therefore music plays an important role in gathering the presence of the community around the procession, so that the community will become aware that there is a bride party that will pass, and the community in turn becomes aware that the child of the family has become a bride.

In addition, the presence of music in the procession was as an encouragement for the participants in the group procession. With the support of music that has a fast tempo or punch percussion in the form of march, this can encourage women and fathers to continue to walk in the procession. This means that the existence of music such as Pancaragam is a passion for members of the procession group in the Ba arak tradition in Koto Tengah.

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