

EDUCATIONAL VALUES IN EXPRESSIONS SARANTAK SADAGAM ON SILEK GALOMBANG DUO BALEH IN NAGARI PITALAH

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Abstract

This article aims to reveal and analyse the biennial donations values contained in the phrase sarantak sadagam on Galombang Pitalah Nagari in baleh duo Subdistrict Batipo Tanah Datar Regency. This type of research was the analysis of the qualitative approach. This research had be done in Nagari Pitalah Sub Batipo Tanah Datar Regency. Informant research was a teacher and performer or doer galombang baleh duo in Nagari Pitalah. Expression of Sarantak Sadagam on the Galombang duo baleh can become guidelines for people in living a life. On the process of exercise as well as before the show, the phrase or Sarantak Sadagam pituah always called by the teacher berlandarkan custom basandi syarak syarak basandi book by providing guidance-guidance in the form of educational values beneficial to the player Galombang the duo baleh educational values with religious, moral, and social order for the players to have guidelines for living the life and artistic activity. Values education contains messages of moral, social, and religious.

Keywords: Educational Values, Sarantak Sadagam, Galombang Duo Baleh

Introduction

Nagari Pitalah is a which has its own culture which is not exactly the same as the culture in other areas in the region of Minangkabau in General, as well as areas in luhak flat land of his own. The difference that is intended to be commonly referred to as an expression ungkapan *adaik salingka nagari, cupak salingka batuang, lain lubuak lain ikan nya, lain ladang lain ilalang*. (adat salingka nagari)

Traditional arts in *Nagari* Pitalah have various arts, namely *batalempong* (talempong), *basewa* (tari sewa), *basakin* (tari sakin), *basilek* (silat), *barandai* (tari randai), *basado* (tari sado), *ba Galombang duo baleh* (tari galombang), dan *barzanji* (mengaji), all types of arts above except *batalempong* and *barzanji*, are art forms of dance with the basic material of pencak movement whose existence is in the background by the tradition of *silek*. Of the various arts that are based on the *silek* movement in *Nagari* Pitalah, Batipuh District, Tanah Datar District, the researchers are interested in *Galombang duo baleh* in *Nagari* Pitalah Kecamatan Batipuh Kabupaten Tanah Datar.

Galombang duo baleh is one of the traditional performing arts found in Minangkabau society, especially the *Nagari* Pitalah community in Tanah Datar District. *Galombang duobaleh* is the presentation of a pencak motion composition performed by a group of players consisting of twelve players with a presentation formation in a row four back rows and three rows aside, in the presentation accompanied by talempong, rapa'i percussion music and melodic instruments such as pupuik gadang. *Galombang duo baleh* in *Nagari* Pitalah there is an expression or philosophy which is closely related to *Galombang duo baleh* which reads *Sarantak Sadagam*.

Sarantak Seragam is an expression or saying that has a close connection with *Galombang duo baleh* di *Nagari* Pitalah Kecamatan Batipuh Kabupaten Tanah Datar, as according to Hegel (book of philosophy of art: 17) philosophy or expression is a unity between art and religion which between art and religion are closely related. The expression or philosophy of *Sadagam Sarantak* is always referred to in *Galombang duo baleh*, whether in the training process, or even in the *Galombang duo baleh*

performance itself. From the beginning until now the expression of *Sarantak Sadagam* has always been a guideline and is always explained by the teacher when teaching the movement in the training process or even in the *Galombang duo baleh* performance itself, besides the teacher teaches the *Galombang duo baleh* movement, the teacher always teaches the phrase or philosophy or *pituah* respond to the order of values of Banagari's life to his students, as taught by previous teachers. So the expression *Sarantak Saragam* in *Galombang duo baleh* in *Nagari Pitalah* is always passed down from generation to generation to the perpetrators or players of *Galombang duo baleh* in *Nagari Pitalah* Kecamatan Batipuh Kabupaten Tanah Datar.

After observations that researchers have done so far on the phenomena in the *Galombang* or *Galombang duo baleh silek* arts in other regions, also have different expressions or philosophies or differences between regions, which are related to the order of life in the area itself. , such as in *Sintuak Pariaman*, in *Padang Panjang*, in *Pesisir Selatan*, in *Batusangkar*, and so on. The phrase or philosophy that is owned by the art of *silek Galombang* in the area is never again the teacher teaches about the expression or philosophy contained in the *Galombang silek* itself, and most of the teachers in the area only teach motion and music from the *Galombang silek* itself, therefore the expressions or philosophies possessed by *Galombang silek* in other regions can be said to be lost in time, and *Galombang* art in other regions can no longer be used without the expression or philosophy of *Pituah* to teach *silek Galombang* to their students.

From the phenomenon that researchers see that only in *Galombang duo baleh* in *Nagari Pitalah*, Kecamatan Batipuh Kabupaten Tanah Datar., from the beginning until now, it still uses the expression or philosophy of *Pituah Sarantak Sadagam* during training and in the *Galombang duo baleh* performance in *Nagari Pitalah*. As the previous teacher or *silek* instructed that the expression *Sarantak Sadagam* was always taught to the successor, and to keep practicing it in daily life by the perpetrators or players of *Galombang duo baleh* in *Nagari Pitalah*.

Based on the description described above, the researchers want to explore the educational values contained in the expression *Sarantak Sadagam* in *Galombang duo baleh* in *Nagari Pitalah* Kecamatan Batipuh Kabupaten Tanah Datar., this is where the importance of this research is carried out with the aim of the development and advancement of moral, social education and religious community in *Nagari Pitalah* Kecamatan Batipuh Kabupaten Tanah Datar.

Method

In this study researchers used a type of qualitative research with an analytical approach. As stated by J. Moleong (2012: 4) that qualitative methodology is a research procedure that produces descriptive data in the form of written or oral words from people and observable behavior. Qualitative data is natural data, meaning data that are fact and in fact are examined by the authors in the field that are as they are.

Qualitative research is always descriptive, meaning that the data is analyzed and the results are descriptive. Phenomena are not in the form of numbers or coefficients of relationships with variables, the data collected in the form of words or images.

All data obtained in this study sequentially described in accordance with the facts or facts in the field that be heard, seen, recorded and then concluded so that it can be achieved in accordance with the objectives to be achieved in this study. This research is expected to reveal and understand easily about the value of education in the expression *Sarantak Sadagam* in *Galombang duo baleh* in *Nagari Pitalah* Kecamatan Batipuh Kabupaten Tanah Datar.

Results and Discussion

Sarantak Sadagam Expression and Motion in Galombang Duo Baleh in Nagari Pitalah

When researchers interviewed informants about *Galombang duo baleh* art. Then the informant said that. *Galombang duo baleh* is one of the arts that is often performed in traditional ceremonies in Pitalah communities such as: ceremonies *perkawinan*, *batagak pangulu*, *upacara pati ambalau* and *penyambutan tamu besar*. *Galombang duo baleh* is an art which is based on the movements of the *silek langkah ampek* Which is where the movement of *Galombang duo baleh* adopts the elements of the *silek* movement possessed by the Pitalah community, the existence of *Galombang duo baleh* art is

created and cultivated by the fighters on target. From this movement also acts as a provider of educational messages, besides that there is also an expression or original *pituah* of Pitalah area which is always said by the teacher that is the expression *sarantak sadagam* also acts as a message of education to player *Galombang duo baleh*, which expression has existed since the *Galombang duo baleh* art was created.

Sawirman, Dt sampono (12 August 2018) said:

"*Galombang duo baleh* is the development of the movement of the silek step that is played simultaneously, the players are at least 12 people, and the *Galombang duo baleh* players are people who have been proficient in the Silat movement, in which the name *Galombang duo baleh* is : 1) *kudo-kudo mananti*, 2) *langkah gantuang*, 3) *gelek*, 4) *baliang gantuang*, 5) *pasambahan*, 6) *galombang*, 7) *ilak*, 8) *simpia*, 9) *antak siku*, 10) *sintak*, 11) *sintak sintuang gelek*, 12) *simpia cancang*, 13) *tampiak*, 14) *langkah tigo*, 15) *salam atau sambah penutup*."

In the movement that is mentioned is the movements that are swift and sharp like things with people. *basilek jo bayang atau batin* then from every time the training process or before the show the teacher always mentions or delivers an expression that reads *Sarantak Sadagam* as said.

Sawirman, Dt. Sampono said:

Sarantak Sadagam is *sagarak-sagarik, saayun-salayuak, saerang-sagendeang, salantiak-satariak, satagah-tagagah, saraso-sapareso, sairiang-samukasui, maampang malapeh kan, mambunuah maiduik I, mancuek sampai kanai*. which means something shows solid unity, no one has a disagreement or understands between the inner or outer mind between fellow *Galombang duo baleh* players who have one taste and one goal and are clean-minded who are wise to always be alert to actions that seek beautiful agreement that values leaders who is virtuous and never lets people around him be persecuted.

Sadagam Sarantak has two aspects, namely the aspect of *sarantak* (togetherness of motion) which is related to the alignment of the wave motion 12. While the aspect of the hard soft variance of motion and sound can be called (the rhythm of motion). According to KUBI, the word *rentak* means foot or pounding, while *sedegam* means jerking or *renggutserent* simultaneously doing something (Poedarminta, 1979, 818) while *Sadagam* is the same as the word *degam*, according to KUBI *degam* means imitation of sound or roar. (Poedarminta, 1979, 235)

In the *Sarantak* movement is presenting the motion formations that are carried out simultaneously and together. While *Sadagam* is the sound of pounding and sound of a rhythmic movement that must be felt by every *galombang* actor 12. *Sadagam Sarantak* has two aspects, namely the aspect of *sarantak* (togetherness of motion) which is related to the harmony of *Galombang* motion *duo baleh*. motion and sound can be called (rhythm of motion).

Sarantak Sadagam in *Galombang duo baleh* is also supported by the sound elements produced by the *paho* (pat thighs) and the vocals from the church, the cue from the grocer. It can be interpreted as a whole that the *Galombang duo baleh* art has a sharper and deeper instinct, not only in visual motion but in mindfulness and inner acuity in the *Galombang duo baleh* arts and also an embodiment of Pitalah community activities that are in harmony.

Educational Values in the Expression Sarantak Sadagam on Galombang Duo Baleh in Nagari Pitalah

The value of education is basically formulated from two basic notions contained in terms of value and education. According to Ali (1979: 21) the value of education is the values that prepare students in their future roles through guidance, teaching, and training. Hamalik (1977: 33) said the value of education is the values that are believed and expected by certain individuals and communities to realize the ideals of the types and forms of human beings expected. Haryadi (in Suwondo, 1994: 73) defines the value of education as a teaching that has a noble value according to the size of education which is a bridge towards the achievement of educational goals. Nurgiantoro (2007), divides the values

of education into three types, namely the value of religious education, the value of moral education, and the value of social education.

From the results of the author's interviews with the informants, a result was obtained regarding the educational values contained in the *Sarantak Sadagam* expression and the motion in *Galombang duo baleh* in *Nagari Pitalah*, both from the values of religious, moral and social education, the informant argues that the expression of *Sadagam Sarantak* in *Galombang* in *Nagari Pitalah*, has included the three values of education because basically the expression and movement in *Galombang duo baleh* is an order of community values in *Nagari Pitalah*, therefore the good values found in the *Sarantak Sadagam* expression are reflected for each individual or group of *Nagari Pitalah*. So, surely the expression *Sarantak Sadagam* taught by the teacher during the process of training the movement in *Galombang duo baleh* in *Nagari Pitalah* contains all three of these educational values.

And also the informant said that one movement and one expression alone included all types of educational values. religiously the expression *Sarantak Sadagam* in *Galombang duo baleh* teaches us to always fear Allah Almighty, morally also teaches that we always do good and righteousness, socially teaches humans not to attach personal importance but to share common interests and always care for what other people feel, both joy and sorrow.

Conclusion

Sadagam Sarantak is an expression in *Galombang duo baleh* art in *Nagari Pitalah*. The people in *Nagari Pitalah* make *Galombang duo baleh* performance art as a medium of traditional ceremonies as well as a medium of learning in living life. The phrase *Sarantak Sadagam* taught by the teacher as a teaching of goodness and real togetherness by the *Galombang duo baleh* player in *Nagari Pitalah*, and the appearance of the *Sadagam Sarantak* became the guideline by the teachers who were taken off with *dengan adat Basandi Syarak, Syarak basandi kitabullah* so that the *Galombang duo baleh* players in *Nagari Pitalah* survive a temporary life in the world towards the real life in the hereafter. *Galombang duo baleh* in other regions or *Galombang duo baleh* in *Nagari* is especially different, this is due to the acculturation of local regional culture into the expression and *Galombang* movement *duo baleh* itself. Where is the expression or *pituah* and the *Galombang duo baleh* movement in other cultures in the form of Moral, social education and so forth and incorporated into the performing arts as a medium to convey the teachings of the teachings and functions of *Galombang duo baleh* itself.

Sarantak Sadagam expression in *Galombang duo baleh* can be a guide in living a real life. In the process of training or wanting to show, the phrase or *pitant Sarantak Sadagam* taught and called by the teacher who is based *adat basandi syarak syarak basandi kitabullah, syarak mangato adat mamakai* which provides guidance in the form of educational values that are beneficial for *Galombang duo baleh* players, namely the values of religious, moral and social education so that the players have guidelines for living life and art. Educational values that contain the moral, social, and religious messages by the people in *Nagari Pitalah* especially to the players of *Galombang duo baleh* Di *Nagari Pitalah* and the *Minangkabau* community in general are adopted into the traditional arts and *Minangkabau* cultures that have existed before or that appears afterwards.

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