



CATHARSIS 10 (1) 2021
85-95

p-ISSN 2252-6900 I e-ISSN 2502-4531

Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>



Baoguang Music Performance in Art Education at Jaya Village Community, Central Kuantan District, Kuantan Singingi Regency, Riau Province

Arbi Julta[✉], Sunarto Sunarto, Udi Utomo

Email: arbi.julta1996@students.unnes.ac.id

Universitas Negeri Semarang, Indonesia

Received 25 January 2021, Accepted 29 March 2021, Published 31 May 2021

Abstract

The realization of Riau Province as the center of Malay economy and culture in religious, physically and spiritually prosperous community in Southeast Asia in 2020 is a quotation from the vision and missions of Riau Provincial Government. This vision and missions were sparked by the reasons that there is Malay culture that is growing very rapidly in Riau Province which has become the identity and tradition of the local community. The Malay culture which is still loved, maintained, and continuously developed, is the music of Baoguang which is found at Jaya Village, Central Kuantan District, Kuantan Singingi Regency, Riau Province. This research was conducted with the aim of discussing the Form, Meaning, and Function in the Context of Art Education in Baoguang music performance. The method used was descriptive qualitative research method, it means that to obtain the data, in-depth observation and interviews were done. The results of the study show as follows; 1) The presentation form of Baoguang music is presented with rhythm, harmony, timbre, tempo, dynamics as well as traditional musical instruments such as gong 1 and gong 2 which are harmoniously intertwined each other; 2) The meaning in performance of Baoguang music always involves symbols that are rich in meanings, the existence of symbols attempt to present the part of Malay culture; 3) The function of Baoguang music performance as an accompaniment for the ceremony is to carry out the traditional ceremonies send the “pancar” children (marriage), batobo and circumcision.

Keywords: Baoguang music, form, meaning and function

DOI : <https://doi.org/10.15294/catharsis.v10i1.49781>

INTRODUCTION

Malay culture is a form of the identity and traditions embodiment of the community in Riau Province. This strong tradition is implemented as one of the vision and missions of Riau Province government, namely "The realization of Riau Province as the center of Malay economy and culture in a religious, physically and spiritually prosperous community in Southeast Asia in 2020". Riau's vision is stated in Regional Regulation No. 36 of 2001 which is the basis for development in Riau until now (Hamidy, 1982). By the emergence of the Riau Vision 2020, so the purpose of the development is to make Riau preserve the Malay culture, even with a greater goal to make Riau as the center of Southeast Asia (Hamidy, 2014).

Art can be interpreted as a manifestation of culture in an area (Aruma & Hanachor, 2017). Furthermore, regional art is interpreted as the art that is accepted by the community from generation to generation so that it becomes a culture in the local area, as well as being the basis for developing the national culture (Barker et al., 2006). The forms of art that exist in Malay culture, namely: literary art, fine art, musical art, dance art, theatrical art added with the traditional ceremonies and games (Langi & Park, 2017).

Riau Province is divided into 2 municipalities and 10 regencies, namely Pekanbaru Municipality (Pekanbaru), Dumai Municipality (Dumai), Kuantan Singingi Regency (Teluk Kuantan), Kampar Regency (Bangkinang), Meranti Island Regency (Selat Panjang), Bengkalis Regency (Bengkalis), Pelalawan Regency (Pangkalan Kerinci), Rokan Hulu Regency (Pasir Pengaraian), Rokan Hilir Regency (Bagan Siapi-api), Siak Regency (Siak), Indragiri Hilir Regency (Tembilahan), dan Indragiri Hulu Regency (Rengat). (<https://pemerintah.net/kabupaten-kota-di-province-riau/>).

Further review about Kuantan Singingi Regency, it is one of the regions in Riau Province with various tribes and cultures,

where the traditions and customs are very influential in its community life. The tribes and cultures in Kuantan Singingi Regency include: Malay, Minang, Batak, Javanese, and Chinese (Deans, 2016). With the various tribes, there are various cultures and arts developing in Kuantan Singingi Regency (Hamidy, 2014). The art heritage which was born in an area is essential as a cultural identity in that area. The identity can be the differentiator of one region to others in terms of culture.

Kuantan Singingi Regency has many varieties and styles of art, particularly music. The community of Kuantan Singingi Regency, particularly Jaya Village, Central Kuantan District, has various types of art, such as: *Rarak Godang*, *Calempong Onom*, *Randai Kuantan* and *Baoguang*. One of the music types that is often played by the community of Jaya Village, Central Kuantan District, Kuantan Singingi Regency is *Baoguang* music (Hussein, 2014). *Baoguang* music is one type of traditional music that is preserved by the community (Sugiarta, 2018). The *Baoguang* musicians are performed by four people, all of whom are women. *Baoguang* music can be found at the traditional ceremony in Kuantan Singingi Regency, such as: wedding ceremony, circumcision, and Batobo.

The success of maintaining and preserving *Baoguang* Music between generations in Jaya Village Central Kuantan District Kuantan Singingi Regency occurred through long learning process. Education as a cultural process is a means to conserve (preserve) and as a suggestion for the innovation (developing creativity to create novelty) of culture (Rohidi, 2012). It also happens in Jaya Village Central Kuantan District Kuantan Singingi Regency, the existence of *Baoguang* Music is still maintained until now and it is one form of conservation of the traditional music (Sunarto, 2007). Such embodiment can not be separated from the merit of its artists who keep the *Baoguang* music art from generation to generation to maintain and preserve it.

Kusmayati (2000) informed that performing art can be understood through three facets (Kusmayati, 2000:75). The first phase, it is observed through the form in its presentation. The second phase, it is seen in terms of the meaning in the supporting aspects of its supporting form of presentation. The third phase, it is seen in terms of the functions that it carries for the components involved in it. Form, meaning, and function are interconnected and they are a series that strengthen the will or expectations of the actors and connoisseurs of the art. The performing art can be seen and heard through the physical form presented, this physically revealed figure conveys the meaning and has a certain function for the community (Jazuli, 2001). In analyzing the problems that occurred in *Baoguang* music performance in Jaya Village, Central Kuantan District, Kuantan Singingi Regency, the researchers used Kusmayati's concept.

The form of performance is a medium or communication tool to convey certain messages to the public as recipients. As the performance arrangement, the form of performance is displayed to be seen and enjoyed. Utomo (2009: 3) stated that during the education of artistic activities, it must accommodate the peculiarities contained in the experience of developing the concept, appreciation, and creation. Furthermore, Soehardjo, (2012:18) stated that there are five systems of art education with the transmission concept, namely the training system, inheritance, academic, studio, and self-taught. The five systems in the context of community have a function as a medium to bequeath through the process of civilizing an existing skill or artistic skill to the next generation so that the existing art is maintained and its sustainability is preserved (Triyanto, 2017: 95). According to this research, the researchers uses the inheritance system to see the phenomenon of art education in the community.

The purpose of this research is to discuss the Form, Meaning, and Function in the

Context of Art Education in *Baoguang* music performance.

METHODS

The method used in this research was a qualitative method with interdisciplinary approach. This qualitative research aims to describe and analyze narratively about the Form of Performance in the Context of Art Education in *Baoguang* Music performance. The qualitative method was considered as the most appropriate method because the research which uses qualitative is the research that uses a natural setting, with the intention of interpreting the phenomena that occur and it is carried out by involving various research methods (Denzin & Lincoln, 2009:3). The research design used was a case study. Yin in Bungin (2003:21) introduced the case study as it focuses more or attempts to answer the questions how and why, and to a certain extent also answers what questions. In this research, the case study was the Form of *Baoguang* Music Performance in Jaya Village, Central Kuantan District, Kuantan Singingi Regency. This research was focused on *Baoguang* Music in Jaya Village, Kuantan Tengah District, Kuantan Singingi Regency, Riau Province. The research location was the object of *Baoguang* music which always continues to survive and is preserved, so it facilitated the researchers during the process of collecting information and data sources.

The data and information collected in this study were in the form of primary data. To obtain the data, the researchers observed directly and conducted interviews with source persons who understand the details of *Baoguang* Music in Jaya Village, Kuantan Tengah District, Kuantan Singingi Regency. The primary data observed were direct observation of the process of *Baoguang* music and interviews about the object being observed to obtain the direct information related to the research problem. Secondary data is data obtained by various documents, such as photos, videos, tables and others that are able

to complete the primary data. In this research, the secondary data were books that related to the research object, journals, articles and papers that are in accordance with the discussion as well as photos and videos of *Baoguang* music. The research data of *Baoguang* Music Performance was collected by three data collection techniques, namely observation, interview, and documentary study. Observation is a process to obtain a systematic picture of events, behavior, objects or works produced and the equipment used. During the observation process, the researcher used an audio video recorder that is useful for observing the Form of *Baoguang* Music Performance. The observation was made by visiting the research location, namely the artist's residence. During the observation process, the researchers certainly completed the preparation with a handycam, voice recorder, and stationary that were useful for recording various important things related to the research. It was made in the form of observing the form of presentation from the *Baoguang* Music Performance Form, then observing the way the artists played their music one another.

In this research, the interviews were conducted to obtain data related to *Baoguang* music. The subjects interviewed were musicians, traditional elders, and community leaders. The material being interviewed was about the form of *Baoguang* musical performance. Documentation techniques were carried out to find data about things or variables in the form of notes, transcripts, books, newspapers, magazines, photos, videos and so on related to the research problem. The researcher used triangulation to check the validity of the research data about the *Baoguang* Musical Performance Form. The triangulation technique used in this study was source triangulation, which conducted a testing process by examining the data obtained through various sources of traditional elders and *Baoguang* musicians. The various sources

obtained were then described, categorized, and analyzed so as to produce a conclusion.

In this research, the data analysis techniques were used as according to Huberman & Miles, (2009:592), namely: (1) data reduction; (2) data presentation; and (3) conclusions (verification). In this research, the data obtained were then identified, sorted, arranged, classified or grouped, arranged carefully in such a way through a summary or notes. During the data reduction, the data were selected according to the research focus. The data presentation in this research was done by presenting complete and honest *Baoguang* Music data which were obtained through observations, interviews and documentation that have been carried out. The data presented were data related to the problems in this research. The data verification was carried out through ethical interpretation by using references in the form of theories relevant to the problems studied, while empirically it was based on the views of informants/resources who have knowledge related to the form of *Baoguang* Music Performance, Jaya Village, Kuantan Tengah District, Kuantan Singingi Regency.

RESULTS AND DISCUSSION

Baoguang Music

Baoguang music is a wealth of artistic treasures found in Jaya Village, Central Kuantan District, Kuantan Singingi Regency. *Baoguang* music is a music played by four people, including 2 *Oguang* (gong) performers, 1 *Dobat* (*kendang*) performer, and 1 *Calempong* performer. All four players are women. These women performers who make *Baoguang*'s music distinctive compared to other music. The *Baoguang* performance is usually staged during traditional wedding ceremonies, circumcision, *batobo* and official events held by the government. The function of this performance is to accompany the ceremony when the bride and groom are paraded. The *Baoguang* art music can also be staged during the event accompanying the circumcision, as

well as accompanying the invited guests who present at the event.

Baoguang musicians who have survived to this day are; Mrs. Nurhuda plays *Ogung Ciek* (Gong 1), Mrs. Ramadhana plays *Oguang Duo* (Gong 2), Mrs. Roslia plays *Dobat* (*kendang*), Mrs. Sunaima plays *Calempong* (*Talempong*).

In Jaya Village, Central Kuantan District, Singingi Regency, *Baoguang* music art usually performs during the day at 11.00 WIB to 15.00 WIB or until the event is over and adjusts the schedule to when the event will be held. Based on the interview with Datuk Ngulu Bosar as the traditional elder, *Baoguang* music performance is performed when parading the bride and other invited guests along the road in Jaya Village, Central Kuantan District, Kuantan Singingi Regency.

The *Baoguang* music performance consists of three stages, namely preparation, opening and core performance. The preparation before the performance is by preparing the music instruments which will be used. *Baoguang* musicians prepare the instruments according to the presentation of *Baoguang* music. In the initial process, they will play several songs to remember and equalize the game so that the performance will not get messy. Then, they discuss and determine what songs will be played later, so that there is no communication error among them during the performance.

At the opening stage, *Baoguang* music is played along the street from the groom's house to the bride's house. The song that is played at this opening stage is the song *Ujan Lobek* as the opening. It is because based on the belief of the community in Jaya Village that the weather will be sunny and supportive for the sake of the event when the *Ujan Lobek* song is played, from the the event starts to the end



Figure 1. Opening Stage

At the core performance stage, *Baoguang* music is played accompanying or parading both the groom and the bride. The songs played are *Tigo-tigo* and *ujan lobek songs*. The musicians position is behind the line of tribal leaders, tribal *Datuk*, and community leaders who participate in the event.



Figure 2. Core Show

According to Susetyo (2009:1-2), the textual aspects of study are, namely the things contained in the form of performing art, when it is presented entirely and enjoyed directly by the supporting community, namely the form of composition and presentation. Kusmayati (in Cahyono, 2006:2) stated that the aspects that are visualized and heard are able to underlie an embodiment called performing art. The explanation of the form of presentation on *Baoguang* music in Jaya Village, Central Kuantan District, Kuantan Singingi Regency, was analyzed using the approach of musicology science that consists of rhythm, harmony, timbre, tempo, dynamics and musical instruments consisting of gong 1, gong 2, *kendang*, and *talempong*.

The discussion about the elements of *Baoguang* music will be explained about the

intro, transition, theme, rhythm, melody, harmony, timbre, dynamics and tempo. Here is the complete music sheet of *Baoguang* music.

In the structure of *Baoguang* music, the researcher found three parts that were arranged systematically so that they could be easily understood by listening. The three parts of the composition structure of *Baoguang* music song that the researcher presented are the intro, transition and theme. In *Baoguang* music, the intro starts from bar 1 only, which is only played by 2 instruments, namely Gong 1 and Gong 2 as an early sign of the opening music. It is played only as a sign that *Baoguang* music is about to start. It is played by using the *Andante* tempo and 4/4 scale. In the intro, there are no elements of Melody and Harmony, because they are only played with 2 Rhythmic instruments.

Transition is a musical transition that connects the previous scene to the next scene in a performance (Sunarto, 2001). In this part of transition, it uses 3/4 scale starting at bar 2. In this transition, Gong 1, Gong 2 and *kendang* instruments are played. In the intro, there are no elements of Melody and Harmony, because only Rhythmic instruments are played.

Theme is music that describes the character or characteristics of something in the music section (Sunarto, 2018). This type of music is often also used as identification music. In the theme section, the researchers only take 1 snippet because *Baoguang* music is monotone, there are many repetitions in it. The theme of *Baoguang* Music starts at bar 3. For more details, consider the following notation.

TIGO-TIGO
FULL SCORE

Transkripsi : Arbi Julta

Figure 3. Baoguang Music Fullscore Notation

Rhythm is one of the music elements that functions as a binder, controller and maintaining order that has closest relation to duration as well as has the energy and hypnotic effect when it is repeated (Sunarto, 2016). Rhythm is indeed inseparable from the basic elements of music, even in the history of music, rhythm is the first element found in music (Suharto, 2012). Various combinations of notes of different durations produce rhythms, namely; the selection of long and short notes. Suparmi revealed that in Baogung music, there is a rhythm that forms a pattern. In terms of rhythm, even people who are not trained in music generally will feel the pulse (beat) and may respond to it by stomping their feet or clapping their hands. Rhythm is an element of time in music that is resulted from duration and accent. In *Baoguang* music, the transition section has 3 rhythm patterns, namely on the instrument gong 1, gong 2 and *kendang*.

In Baogung music, there are no elements of melody. It is in because there is no series of tones arranged in such a way by its short length and its high and low tones that are sounded horizontally. There are 2 vertical harmony in *Baoguang* music, namely on the instruments

Gong 1 rhythm 2 and *Calempong*, Gong 2 and *Calempong*.

Timbre or tone color is the sound produced by each musical instrument, even though the tone played is the same but the sound produced will be different. This is also stated by Copland (1939:79), the meaning of tone color in Indonesian is thing that determines the quality of the sound produced for the production of the music sound itself. Several musical instruments that are used in Baogusng music, namely Gong 1, Gong 2, *Calempong* and *Kendang*. In terms of the type of timbre quantity (color tone) that appears in this *Baoguang* music, there are Midle Low, Midle, and Midle high. The Midle Low is found on Gong 1 and Gong 2 instruments, Midle is found on *Kendang* instrument, and Midle high is found on *Calempong* instruments.

The tempo used in the Fast *Baoguang* music can be seen from the notation above, at the beginning of *Baoguang* music, the Theme section uses a Moderato tempo with a speed of 108 BPM. Moderato Tempo continues until the music play ends.

According to Banoe (2003:116), dynamics is the loudness and softness of playing music, it can be expressed in various terms such as: *pp* (*Pianissimo*/Very Soft), *p* (*Piano* /Soft), *mp* (*Mezzopiano*/ Moderately Soft), *mf* (*Mezzo forte*/Moderately Loud), *f* (*Forte*/Loud), *ff* (*Fortissimo*/Very Loud), *cresc* (*Crescendo*/Getting Louder), *decrec* (*Decrescendo*/Getting Slower), etc. Miller (2017: 56) revealed that the term of dynamics includes all levels of hardness and softness as well as the processes that occur in in one change into another.

It can be seen from the notation above that the overall instrument plays using the dynamics of *mf* (*Mezzoforte*/ Moderately Loud), *f* (*Forte*/Loud). *f* (*Forte*/Loud) is mostly found at the beginning and end of the bar on Gong 1 and *Gendang* instruments, a sign that this part is the beginning of the bar and the end of the bar.

The Meaning of Baoguang Music Performance

Blumer (in Mulyana, 2001:70) informed that humans in the view of symbolic interaction are conceptualized as individuals who create or reshape their environment (Mulyana, 2001:70). The definition they give to other people, situations and objects that then determine their actions. The same as what happens to *Baoguang* music performance which involves symbols that are rich in meaning. The presence of these symbols actually tries to represent part of the culture through the symbolic interactions that are carried out one another (Sugiarto, 2020). The interpretation of these symbols either in the form of objects or situations which then leads to how individuals understand and think in their actions (Krautz, 2017). As stated by Datuk Ngulu Bosar in his interview;

“...Musik Baoguang kogo ado punyo makna, yang partamo katiko musik Baoguang babunyi bararti tando ado acara maantar anak pancar dan basunat, lotak tukang gual oguang,dobat ,calempong abek dek dibalakang barisan bapak-bapak pas maarak di lobuh nan panjang karano adat awak basandi syarak,syarak basandi kitab allah,dalam ajaran alquran yang bapak-bapak jadi imam dan batino jadi makmum , batudu la pamain Baoguang du tetap di balakang barisan bapak-bapak karano awak mangikuti ajaran al quran, pakaian pamain Baoguang ga abek dek pakaian dalam sampai ka lutuik macam baju karudung,biar tatutuik aurat urang du, salanjuik abek dek oguang di maianan abek ndk alat musik lainkarano nyo la ado dalam tombo adat istiadat awak, yang babunyi tangantung oguang pisoko, urang maantar ome sapdulunyo, tanggo diate jo pakaian. Ruponyo ndek kondak ati cucung kamanakan, diambik tanggo diateh nak bararak sapanjang lobuah nak mangonakan ome di pundak, nak maulurkan oguang bunian, nak bagalanggar matoari, nak basuluh mato nan banyak, nak mandirian adat lamo pisoko usang...” “...This *Baoguang* Music has a meaning, first when this *Baoguang* music sounds, it means that there is a marriage ceremony and circumision, why does the position of gong, *kendang*, and *talempong*

musicians behind the row of men when they are paraded along the road? It is because our custom is based on *syara'k*, *Syara'k* is based on the holy book of Allah in the Quran teachings. Men become the priests and women become *makmum*, as well as *Baoguang* musicians who stay behind the rows of the men as we follow the Qur'an teachings. Why do these *Baoguang* musician's clothes up to their knees like a veil? So that their genitals are covered, then why is the gong musical instrument played and not the other musical instruments? It is because it is customary in our custom history which reads that it is based on *gong pisoko*, people carried gold in the past, the stairs above are with the clothes, apparently the will of the heart of the inheritor grandson, taken the stairs above, they want to be paraded along the road wearing the gold on the shoulders, they want to hold out a sounding gong, ride in the sun, have lots of eyes watching, and want to establish the old tradition of obsolete *pisoko*..."

The symbolic situation in the *Baoguang* music performance includes physical objects in the form of objects consisting of the main instruments and musical instruments contained in the performing arts of *Baoguang* Music as well as the clothes which are the costumes for *Baogung* musicians. The objects that include physical objects from the symbolic situation of *Baoguang* music performing art are part of the symbols that influence the meaning of *Baoguang* music both for its performers and for community in general.



Figure 4. Oguang Duo

Based on the interview between Mrs. Ramadhana and the researchers:

"Tando yang ado ditongah oguang du luma'an kapur ma, nyo urang tuo-tuo kalau oguang du la di luma'an kapur bunyia lomak didongar waktu bamainan musik oguang du dan maluma'an kapur ka oguang du di kojoan dk tatuo adat ma sabolun mamainan musik oguang dudan oguang ga ndk buli talangkaan la malorat ka awak dk e, oguang kogo ga buli dimainkan katiko ado acara nye contoh acara maantar anak pancar dan urang basunat ndk buli sumbarangan mangaluaran oguang ga apolagi dimainkan tanpa obe dk urang kapticayoan masing-masing suku yang manjago dan marawat ogung kogo ga.."

A cross in the middle of the gong was chalk spread. According to the elders' belief, when the gong was already spread with chalk, its sound will be pleasing to the ear during *Baogung* music performance, and the application of spreading the chalk on the gong is done by the elders before the performance and this gong is only played when there are events, for example weddings and circumcisions, it is not permissible to take this gong carelessly, especially when it is played without the knowledge of the trusted people of each tribes who guard and care for this gong..."

Baoguang Music Performance Functions

The presence of *Baoguang* music performance in the community of Jaya Village, Central Kuantan District, Kuantan Singingi Regency is not merely ceremonial. In essence, performing art can be a means of education for both performers and connoisseurs of the art. As Yuniastuti (2020:33) said, "Performing art is one of the most powerful means of educating people's attitudes, mentality and morals", as stated by Sugiarto (2014) that art education essentially also provides students with an aesthetic experience, one of which is through art education. In line with the idea that was conveyed by Halbert Reed (in Rondhi, 2017:11) which stated that art education is realized through three activities including expression, creation and appreciation.

The expression aspect in *Baoguang* musical performance is more visible from the *Baoguang* music participants themselves. There are several roles for *Baoguang* participants who must be positioned during the performance, including the brides or the circumcised persons and *Baoguang* musicians. By taking on a role for each participant, there is a pilot and learning process for cultural transfer. The brides and children who are circumcised are the main plays to be paraded by the community as a sign that they are married and those who are circumcised are a sign that they have reached adolescence



Figure 5. Musician *Baoguang*

The picture above is seen as an artistic expression that can be a cultural transfer process, both in terms of values and skills. As there are audiences in *Baoguang* music performances who seems regenerating because every women is given the opportunity to participate in playing music and continue following *Baoguang* or by continuing to participate so as to make the next generation be able to play and preserve *Baogung* music .

For all *Baoguang* music participants with their respective roles. It starts with the first row consisting of tribal leaders, tribal datuks, religious scholars, intellectuals, community leaders. Behind those rows, there are bridals and behind them, there are *Baoguang* musicians then participants in the ceremony traditionally take the children to be emitted and circumcised. Datuk Sinaro Batuah in his interview as follows:

"...Sagalo masyarakat, ate namo sasuku dengan anak pancar wajib hadir dalam arak-arakan du, dan musik baoguang dimainkan masing-masing suku urang polai du dan sagaloo yang maarak di lobuh nan panjang yang harus ado pangulu suku nan yang barompek datuk suku, alim ulama codik pandai dan cucung kamanakan yang sasuku dari pihak urang polai batino dan urang polai jantan..."

"...all people belonging to the same tribe with their offspring must attend the procession, and *Baoguang* music is played by each tribe of the bride and groom and all who are marching on the long road, there must be tribal leaders consisting of four tribal datuks, religious scholars, intellectuals, grandchildren and children of the same tribe on the side of the groom and the bride ..."

Based on the explanation above, we can realize that *Baoguang* musical performance has become a medium of aesthetic expression for all people who take part during the process its performances. In addition to the creation and expression of *Baoguang* music performance, it is also a place to appreciate *Baoguang* music for people who watch it, as it can be seen from the picture below.



Figure 6. *Baoguang* music audience

When *Baoguang* music is played and it becomes an accompaniment or parading the bride and the groom along the road, the whole community is very enthusiastic to watch it. There are those people who watch on the side of the road, their terraces and some others take part in the line when parading the bride and groom to watch the performance. The community seemed to enjoy and be entertained as it could be seen that the *Baoguang* music

art in the traditional ceremony of sending the radiance and circumcision children implicitly for the audience and the community has become a place of appreciation

CONCLUSION

Baoguang music is a performing art procession and cavalcade in a customary ceremony in the community of Jaya Village, Central Kuantan District, Kuantan Singingi Regency, Riau Province. It is performed at traditional wedding ceremonies, circumcisions, and government official events. The musical instruments used in it includes two gongs, one *kendang*, and one *talempong*. There are three parts that are arranged systematically in this *Baoguang* music structure so that they are easily understood by listening to them, namely: intro, transition and theme. There are musical aspects in the form of musical elements in *Baoguang* music, namely: rhythm, melody, harmony, timbre, tempo.

Art education which is represented through *Baoguang* music performance is based on the form of expression and creation for *Baoguang* music participants and appreciation for *Baoguang* music audiences accompanied by integrated educational values. Thus *Baoguang* music can be said to provide an aesthetic experience that naturally becomes a medium for art education. Therefore, the community-based performance can be a representation of the community-based art education

REFERENCES

- Aruma, E. O., & Hanachor, M. En. (2017). Abraham Maslow's Hierarchy of Needs and Assesment of Need in Community Development. *International Journal of Development and Economic Sustainability*, 5(7), 15–27.
- Barker, T., Putra, D. N., & Wiranatha, A. S. (2006). *Authenticity and commodification of Balinese dance performances*. January.
- Cahyono, A. (2006). Seni Pertunjukan Arak-arakan dalam Upacara Tradisional Dugdheran di Kota Semarang. *Harmonia*, 7(3), 1–11.
- Deans, J. (2016). Thinking, Feeling and Relating: Young Children Learning through Dance. *Australasian Journal of Early Childhood*, 41(3), 46–57.
- Elvandari, E. (2020). Sistem Pewarisan Sebagai Upayah Pelestarian Seni Tradisi. *Jurnal Seni Drama Tari Dan Musik*, 3(1), 93–104.
- Hamidy, U. (1982). *Kedudukan kebudayaan Melayu di Riau* (1st ed.). Pekanbaru: Bumi Pustaka.
- Hamidy, U. (2014). *Jagad melayu dalam lintasan budaya di Riau* (9th ed.). Pekanbaru: Bilik Kreatif Press.
- Hussein, A., Gaber, M. M., Elyan, E., & Jayne, C. (2017). Imitation learning: A survey of learning methods. *ACM Computing Surveys*, 50(2), 1–35.
- Jazuli, Muhammad. (2001). *Paradigma Seni Pertunjukan*. Yogyakarta: Lantera Budaya.
- Krautz, J., & Sowa, H. (2017). Imitation prohibited? The art pedagogical topicality of Mimesis. *IMAGO. Zeitschrift Für Kunstpädagogik*, 4(January), 4–13.
- Langi, K.-C., & Park, S. (2017). An Analysis of the Characteristics of Balinese Costume : - Focus on the Legong Dance Costume -. *Journal of the Korean Society of Costume*, 67(4), 38–57.
- Rohidi, T. R. (2012). *Metodologi Penelitian Seni*. Semarang: Cipta Prima Nusantara
- Rondhi, M. (2017). Apresiasi Seni dalam Konteks Pendidikan Seni. *Imajinasi*, 11(1), 9–18.
- Sugiartha, I. G. A. (2018). Relation of Dance and Music to Balinese Hinduism. *SPAFA Journal, Journal of Archaeology and Fine Arts in Southeast Asia*, 2, 1–17.
- Sugiarto, E. (2014). Ekspresi Visual Anak : Representasi Interaksi Anak. *Mimbar Sekolah Dasar*, 1(1), 1–6.
- Sugiarto, E. (2019). *Kreativitas Seni dan Pembelajarannya*. Yogyakarta: LKiS

- Sugiarto, E., Othman, A. N., Triyanto, & Febriani, M. (2020). Regional Icon Motifs: Recent Trends in Indonesia's Batik Fabric Development. *Vlakna a Textil*, Vol 27(1) 93-98.
- Suharto, T. (2012). *Pendidikan Berbasis Masyarakat Relasi Negara dan Masyarakat dalam pendidikan*. Yogyakarta: Ikis.
- Sunarto. 2001. "Tugas Ilmu Pengetahuan Dan Seni Dalam Era Informasi." *Harmonia: Journal of Arts Research and Education. UNNES*, 2(3), 1–12.
- Sunarto. 2007. "Components in Music-Culture." *Harmonia: Journal of Arts Research and Education. UNNES* 8 No.17.
- Sunarto. (2016). *Konsep Seni dalam Estetika Ekpresivisme* (1st ed.). Yogyakarta: PT Kanisius.
- Sunarto. (2018). *Musik Nusantara: Dari Sumatra sampai Timor Barat hingga Pan-Indonesia*. Semarang: Universitas Negeri Semarang Press.
- Utomo, U. 2004. "Pembelajaran Musik di Taman Kanak-kanak". *Harmonia: Jurnal Pengetahuan Dan Pemikiran Seni*, V(3), 88–98.
- Utomo, S. S. S. 2009. "Pengembangan Materi Pembelajaran Seni Musik Berbasis Seni Budaya Berkonteks Kreatif, Kecakapan Hidup, Dan Menyenangkan Bagi Siswa SD/MI." *Harmonia: Journal of Arts Research and Education. UNNES*, 9(2), 1–13.
- Yuniastuti, N. W., Trisdyani, N. L. P., & ... (2020). Pertunjukan Topeng Bondres Sebagai Media Pendidikan Agama Hindu. *Maha Widya ...*, 23–34.
- Zhou, J., & Guo, W. (2016). Imitation in Undergraduate Teaching and Learning. *Journal of Effective Teaching*, 16(3), 5–27.