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## **The Inheritance of Balo-Balo Art at the *Cahaya Rembulan Musik* Studio in Tegal City**

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### **Abstract**

The aim of this study is to analyze the inheritance of the balo-balo art performance and the inheritance of socio-cultural values carried out by the balo-balo art community. The method used is qualitative with ethnomusicology and anthropology approaches. The data collection techniques was conducted through observation, interviews, and documentation studies. The analysis process consists of data collection, data reduction, and data clarification. The results of the study on the inheritance of the balo-balo art include inheritance of the form of balo-balo art performance which was an effort to keep traditional arts. The inheritance was carried out at the *Cahaya Rembulan Musik* Studio by doing exercises, preparations, and balo-balo art performance. Balo-balo art poetry is in the form of *wangsalan* (poem) which contains of advice about God Almighty. The inheritance of socio-cultural values contain religious values which these values are contained in the lyrics and educational values that are inherited through training in balo-balo art which are expected to introduce traditional arts, especially balo-balo art to the Tegal City community.

**Keywords:** Inheritance, Performing Arts, Socio-Cultural Values, Balo-balo Art

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## INTRODUCTION

The traditional Balo-balo music art in Tegal is included in the type of folk traditional music that has poetry in the lyrics. According to Bastomi (1992: 45-46) folk music is a kind of music that dedicates to the world of agriculture or the countryside. Balo-balo art comes from the word "balo-balo" which means "kanca-kanca" or friends. Balo-balo art aims to establish better friendship or communication among communities. The poetry and characters performed by balo-balo music contain important lessons, about religion, which has strong lyrics with advice to remember God Almighty, the environment, security, and character. The poetry spoken by the characters use the Tegal dialect 'deles' (original/ pure), without any Indonesian or other regional language elements.

The Balo-balo music art was originally used as a means of spreading the Islamic religion, in its development it became a different goal, which was used to deceive the Dutch colonialists. However, along with its development, the Balo-balo art at that time was used as a means of spreading and preaching to spread Islam (Lilisnawati, 2019).

Balo-balo art is the inheritance of the original traditional arts created by the ancestors of the Tegal community. Balo-balo art is a traditional art that is used as an accompaniment to praise, while the songs have religious sense which are usually taken from praises that sentences contain religion meaning to remind God Almighty (Lilisnawati, 2019).

Balo-balo art can still be categorized in a traditional art because in Balo-balo art still uses sacred musical instruments or Javanese song and its lyrics use religious sense of praises, moral messages, and good advice. Meanwhile, modern musical instruments namely electric guitars, keyboards, and others are only used as the creativity of Balo-balo art actors to preserve and heritage from generation to generation to the Tegal City community, especially the younger generation as a form of the ongoing Balo-balo art. Balo-balo art is usually played at

certain events, namely at recitation events, circumcisions, in-law pots and weddings. In this case, the role of Balo-balo Art with its status as a traditional folk performing art, especially in the Tegal city is expected to provide benefits for the inheritance development of social cultural values in Javanese community, especially Tegal City.

This paper is important to be conveyed. Some previous studies strengthens this study as follows.

Idih Tri Relianto (2015) states that the uniqueness of the *terbang papat* art lies in the *jedor* instrument, when playing a *terbang* musical instrument, the artist of *Terbang Papat* must be able to master the tone and lyrics first. The relevance of this study to the researcher's thesis is about the study of religious art and religious art performances.

Khothibhatul Ummah (2019) states that the results of study show that the *petik laut* tradition is one of the traditions of ancestral heritage that is continuously carried out and preserved by the Muncar fishing community. The events at *petik laut* tradition have the function of *pitutur macapat*, namely as a form of gratitude, respect, and obedience to God. The relevance of this study to the researcher's thesis is to examine the inheritance of traditional arts which still exists until today and there are message in traditional art.

The research results of Cahyono & Hanggoro (2016) also show that the meaning of the *Barongsai* performance text is the religious meaning of God. The relevance of this study to the researcher's thesis is about performance as a material used based on theory and religion to God.

Murdiono's (2010) research results show that the strategy was carried out to internalize moral and religious values in the learning process. The relevance of this research with the researcher's thesis study about religious values. Meanwhile, the research results of Riski Alita I (2016) show that local wisdom contains religious values in the Besemah Pagaralam community of South Sumatra which consists of three aspects, including *pekik* (norms of life),

*tauhid* (faith), and *tasawwuf* (character). The relevance of this research that the researcher would do is on the research subject related to religious values in traditional arts.

Based on the description above, the main problem that would be studied is how the form of balo-balo art performances and the inheritance of socio-cultural values in the balo-balo art community at the *Cahaya Rembulan Musik Studio*, Tegal City. The purpose of this research is to analyze and describe the form of performances and socio-cultural values in the balo-balo art. Cultural inheritance took place simply and could be divided into two groups, namely: cultural inheritance in traditional societies and inheritance in modern societies (Hermanto, 2010: 144; Mulanto & Cahyono, 2014: 3).

## METHODS

The research method used is a qualitative research method that has a purpose to explain carefully the ways of people who are in a certain background, works, or the results of their actions, so that they can understand, predict, take the steps needed in researching the inheritance of the balo-balo art by using an interdisciplinary approach.

An interdisciplinary approach was used to understand a study problem by combining several disciplines, namely ethnomusicology and anthropology. The ethnomusicology approach was used to study the inheritance of the Balo-balo art form, while the anthropological approach was used to study the inheritance of socio-cultural values carried out by the balo-balo art community at the *Cahaya Rembulan Musik Studio*, Tegal City.

The data collection techniques used in the study, namely, observation, interviews, and documentation. Interviews were conducted by asking questions to the main resource person, namely Mr. H. Tambari Gustam, he is the owner of the *Cahaya Rembulan Musik Studio* as well as the Balo-balo art trainer. Interview with Mr. Toni as a artist of the Balo-balo art, as well

as the community or audience of the Balo-balo art.

The documentation data collected are: photos of practices and performances, documents and newspapers containing news about the Balo-balo art. The validation of the data from various sources obtained during the next research that would be described, categorized, and analyzed so as to produce a conclusion. The data analysis technique used in this study refers to the analysis of Miles and Huberman which was translated by Rohidi (2011). The analysis process was carried out with a cycle model starting from data collection, reducing data and clarifying, concluding and interpreting all information selectively. The data analysis is put in a comprehensive and systematic framework. The data in the form of words, statements of ideas, explanations of ideas, or events and not a series of numbers, have been collected and processed and then arranged in an enlarged text and analyzed.

## RESULTS AND DISCUSSION

### **The form of Balo-balo Art Performance at the *Cahaya Rembulan Musik Studio*, Tegal City**

Performance is a work of art that involves individual or group action in elements of time, space, the artist's body and the artist's relationship with the audience (Simatupang, 2013: 31). The presence of performing arts is not only a form, but also matters of content (Hadi, 2006: 7-8; Prasetya (2013: 49).

The form of balo-balo art performance was one of the efforts to make art still exist. The efforts made are conserving music, musical instruments, and performance techniques. The inheritance was carried out at the *Cahaya Rembulan Musik Studio* by doing exercises, preparations, and balo-balo art performances. Performance forms include music, musical instruments, performers, and performance venues.

Balo-balo art music has different sound sense on each musical instrument. *Terbang kencer* produces a "dung-dung" sound by

hitting it and making your fingers together. The sound of "jring-jring" by vibrating in the hand and the sound of "dong-dong" produced by Java *terbang* by hitting the middle of the palm. The Kendhang produces a "tak-tak" sound by stretching the palms and fingers apart. The poetry in balo-balo art is the main element, but not a source of support and does not mean anything else is not important. Balo-balo art poetry in the form of *wangsalan* (poem) which contains advice about God Almighty accompanied by sibalo-balo music. The lyrics of the balo-balo art song use the original Tegal language which can only be understood by the Tegal City community and its surroundings. The poetry was adapted to the theme of the event which contains an invitation to always remember God Almighty, advice, and moral messages. The musical instruments of Balo-balo art including the type of percussion instrument, namely music that is played by being hit. The musical instrument consists of Java *terbang* including *gong*, *induk*, *kempyang*, *kempling*. *Kencer terbang* includes *pajak*, *tingkah*, *telon*, *kepatan*. There are 3 pieces of *saron*, 1 big *gong* and 2 *kendang blampang*. *Terbang kencer* includes *pajak*, *tingkah*, *telon*, *kepatan*. There are 3 pieces of *saron*, 1 *gong gede* and 2 drums *blampang*. Java *terbang* is a type of *terbang* instrument made of wood that has a circular shape and one side is covered with goat skin. Java *terbang* consists of 4 pieces, each of them has a diameter of 25 cm, 26 cm, 27 cm and 28 cm. To play it is by being hit with your palm. *Kencer terbang* is one of the musical instruments known to the Tegal City community and its surroundings, a musical instrument made of wood in a circular shape with a diameter of 30 cm, one side covered with goat skin and the edges are given three metals, so that the local community calls it "genjringan". If the *terbang* is played, it will not only make a sound that comes from the skin but also the sound from the *genjringan*. *Kendang blampak* is a musical instrument that has survived in its form and use today, a type of instrument made of jackfruit and *cempedak* wood. On the surface uses jackfruit skin and on the outside using goat

skin. The *kendang* used in the balo art of the *Cahaya Rembulan Musik* Studio consists of small drums and large drums. *Saron* is a traditional musical instrument which is part of the gamelan. The *saron* is made of metal sheets which are played by beating them with a special hammer shaped like a wooden hammer. To play it, after the metal has been hit, then the area is "*dipethet*" or pushed, the point is to stop the buzz that is generated before the other *wilahan* are hit. The way to play the *saron* is that the right hand hits the *wilahan* with a percussion while the left hand pushes the end of the *wilahan* so that it eliminates the remaining buzz from the previous beating. The balo-balo art performers of the *Cahaya Rembulan Musik* Studio consist of community around Muarareja with middle to lower economic class, namely working as fisherman, factory workers, tailors, entrepreneurs, traders, and there are also students. The number of all players are 15 people.

The balo-balo art performance at the *Cahaya Rembulan Musik* Studio did not have a fixed venue, but it was still worked on creatively. Creativity is the basic asset in art (Sugiarto, 2019). The form of the show can be indoor and outdoor. Indoor is usually in a building, *pendapa*, or house, while outdoor is in an open area, if the show is an open area, it requires a stage with a size of 10 x 16 meters or 20 x 25 meters. The musicians and singers are in one area which is divided into two parts, for the musicians are placed behind the state and the singers are placed at the front.

The costume used by the balo-balo art group *Sanggar Cahaya Rembulan Musik* studio were black, with loose pants and a black headband. From the results of an interview with Mr. H. Tambari Gustam, this outfit was inspired by the clothes of fishermen in the past. The make-up in the balo-balo art at the *Cahaya Rembulan* studio did not use make up, because the balo-balo players were male. If there were female players, only natural make-up namely using powder, eyebrows, and lipstick. The accessories used were sunglasses.

The sequence of presentation is the flow of a presentation of an art performance to be displayed to the audience from the beginning of the show to the end of the show; the audience is one of the elements in the show that is very influential on the appearance of the artists who present a performance. One of the goals of the show is to attract the attention of the audience so that the audience can give opinion, enjoy, and appreciate the show. If there is no audience, a show can be unattractive.

Development is closely related to issues concerning the quality of art. The development includes something that is conducted without leaving its characteristics. The development of traditional arts can be done by increasing the volume of its presentation, enlarging the area of its area and not there is possibility of processing and renewing the area according to the times. The development effort is an effort to revive traditional arts within the supporting community (Sugiartom 2017; Sedyawati, 1984: 50-51).

The sequence of balo-balo art performance at the *Cahaya Rembulan Musik Studio* lasts approximately 15 to 20 minutes which begins with the opening with moji music, which is playing the opening musical instrument before entering the main song. Musical instruments that are played namely *saron*, *java terbang*, *kencer terbang* that are played simultaneously.

**Moji** 3 5 6 5 5 5 6 5 3 3 2  
1 2 3 5 3 5 6 (2x)  
1 2 3 5 3 5 6....

The opening song is the *Sinok Sitong* song with the following lyrics:

3 3 . 2 1 2 1  
Si nok..... si nok si tong  
6 1 2 3 6 5 3 | 2  
Si nok si tong di kotong - kotong  
5 3 5 6 | 5 3 1 2  
La gi ci lik dibopong- bopong  
2 1 3 2 | 2 1 3 2  
Ba reng ge de di gondol uwong  
2 2 3 5 | 5 3 5 6  
Nan dur ci kal pinggir kenari  
6 5 6 1 | 6 5 6 5

Ko ta Te gal Ko ta bahari  
5 3 5 6 | 5 3 1 2  
Ci kal ki yong encer san tene  
2 1 3 2 2 | 2 1 3 2  
Te gal ke min clong mon cer kotane  
2 2 3 5 | 5 3 5 6  
Klambi lu rik nang sampiran  
6 5 6 1 | 6 5 6 5  
Kotane re sik dinggo ampiran  
5 3 5 6 | 5 3 1 2  
Tu ku san dal diwo lak wa lik  
2 1 3 2 2 | 2 1 3 2  
Plesir tegal pada sungkan balik

After the opening song is interspersed with moji, then the core poem containing balo-balo music with wangsalan that remembers God Almighty as follows:

3 3 2 1 2 1 | 6 1 2 3 6 5  
3 | 2  
E...si balo- ba lo si ba lo u wi te  
tu ri  
3 3 2 1 2 1 | 6 1 2 3 6  
5 3 | 2  
E...u wi te tu ri di tan dur nang ping-  
gir ka li  
3 3 2 1 | 2 1 2 3 2  
Ba lo ba lo te ka sing en di  
3 3 2 1 | 2 1 2 3 2  
O- ra li ya sing te gal sa ri  
3 3 2 1 | 2 1 2 3 2 2 1  
3  
A ri den dang a la sa yang sa lu lu  
ran  
3 3 2 1 2 1 | 6 1 2 3  
6 5 3 | 2  
Jal ma -jal ma lu wih ma nuk ca bak  
ngo lah nga lih  
3 3 2 1 | 2 1 2 3  
A yo du lur pa da taq wa  
3 3 2 1 | 2 1 2 3  
Ma ring allah kang ku a sa..  
3 3 2 1 | 2 1 2 3 2 1  
A yo bersyukur ben uripe berkah

### **Inheritance of Socio-Cultural Values in the Balo-balo Art Community**

Inheritance and development are two activities that cannot be separated or run

independently, because maintaining traditional values is useful for development to maintain in the times (Sedyawati in Mulanto & Cahyono, 214: 3).

A community always has a set of values, faith or beliefs as guidelines for behavior and actions, which is called culture. The set of values, faith or beliefs guided by the community is a valid way that is learned (Cahyono, 2006: 26). Traditional performing arts provide a lot of hope, benefit, and meaning for human life, but the reality that occurs shows that many traditional performing arts have received less attention from the government and community. Efforts and thoughts about preserving traditional performing arts are less and the means and funds are limited. The method of inheritance has not been systematic, many young people do not care, weak data and fragile customary institutions (Jazuli, 2001: 34; Jazuli, 2016: 35; Cahyono, 2006: 26-27).

The inheritance of religious values that exist in the Balo-balo art was found in the lyrics/ poetry. The lyrics of the songs in the Balo-balo art have message. As the verse below:

*E.. si balo-balo, si balo uwite turi*  
*E...uwite turi di tandur nang pingir kali*  
*Balo-blo teka sing endi*  
*Ora liya sing tegal sari*  
*Ari dendang ala sayang saluluran*  
*Jalma-jalma luwih manuk cabak ngolah-ngalih*  
*Ayo dulur pada taqwa*  
*Maring allah kang kuasa*  
*Ayo bersyukur ben uripe berkah*

The verse explains that as a human, we must love each other as siblings. And as a human being must remember God Almighty and always be devout to God Almighty in order to live a happier life. Even though you are being stricken with calamities, don't forget to always be grateful to God Almighty.

The inheritance of the educational value carried out by the balo-balo art community was the balo-balo art performance which could be enjoyed at formal and non-formal events so that indirectly the balo-balo art community introduced traditional arts from their home regions. Before the performance, the balo-balo

art community would carry out a practice. In balo-balo art training, the community could also learn how to play Java terbang musical instrument, kencer terbang, saron, gong, and kendang. As the results of the interview with Mr. H. Tambari Gustam:

*"..for the Balo-balo art community, how to inherit by conducting practice simultaneously, so that the community gets to know the Balo-balo art, if there are community/ teenagers who want to learn about the Balo-balo art we will be happy to teach them, and I will teach from the introduction of musical instruments and how to play it..."*

The result of the educational value that has been explained is that the inheritance of educational values that is inherited by the balo-balo art community can be through non-formal education, namely at the *Cahaya Rembulan Musik Studio* through balo-balo art training.

In the development of traditional arts today, it cannot be separated from the problems of external influences, namely the influence of foreign cultures. In the inheritance and development efforts of traditional arts, it is necessary to have a selective attitude to be able to always maintain the development of traditional arts, facilities and infrastructure are also needed as a medium for activities both through formal and informal. The formal is for example through educational institutions, while the informal, for example, through this activity that can be achieved through efforts to develop traditional arts.

Art is entertaining and promises satisfaction and stimulates levels from burdens, emotions to the soul (Sedyawati, 1984: 121). Traditional arts that have experienced development will tend to always return to certain forms. Traditional art gives the impression that it is always repeated, but it is full of values.

Value is an appreciation or quality of something that can be the basis for determining someone's behavior, something that is considered valuable for someone because it is fun, satisfying, interesting, useful, profitable, or it is a belief (Daroeso in Kuswarsantyo, 2011: 107).

Another opinion was stated by Mardiatmaja (in Kuswarsantyo, 2011: 107) that value shows an attitude towards something that is considered good, and it is positive side in the core of something. Value is given because there is a quality around the object that causes people to perceive it as a value, according to Dewey, giving value involves the act of reason to connect the means with the goal (Katrof, 1996: 340).

Religious values carry connotations to the meaning of religion. Religious and religion are closely related and can even merge into one unity. However, they actually lead to different meanings. Religion refers to the institutional worship of God with official laws. Religiosity, on the other hand, looks at the deeply embraced aspects of the heart, comes from one's heart, the totality of the depth of the human person. Thus, religious is overcoming, deeper, and broader than the visible, formal, and official religion (Nurgiyantoro, 2012: 326-327).

Religious morals respect on human character, deep conscience, dignity, and personal freedom owned by humans (Nurgiyantoro, 2012: 327), religion as a natural means of organizing statements of faith in an open media or in the social system of community and its manufacture that can be seen in the form of sermons, prayers, and ceremonies.

The value of education is everything that leads to the field of education, which contains teachings about how humans adapt themselves in social life. The value of education is positive that can be inherited from generation to generation through the learning process (Ratnasari, 2016: 5-6).

## CONCLUSION

Balo-balo art performance that developed in this modern era is very difficult to accept in a sophisticated community, and to overcome this, it certainly requires an inheritance process carried out by artists who provide knowledge about traditional local arts, especially balo-balo art. The inheritance of

socio-cultural values in the balo-balo art community is through religious values, which are contained in the lyrics of the balo-balo art song which advise that humans must always remember God Almighty and always live with gratitude even when stricken with disaster, because if humans are always grateful, their life will be a blessing. The educational value contained in balo-balo art at the *Cahaya Rembulan Musik* Studio is the trainer provides training to members of the *Cahaya Rembulan Musik* Studio that can be seen by local community. The balo-balo art community is expected to be able to inherit traditional arts so that it can be maintained and exist in Tegal City.

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