



Bia Music: Traditional Music Heritage and Preserving Tradition Across Generations

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Abstract

This research aimed to see the phenomenon of the bia music of the Minahasa tribe that needed to be carefully observed in considering Bia Music then until now was shifting and changing due to the society's lack of awareness towards Bia Music. This traditional music was very concerning due to the decreasing quantity and quality of the players. The objectives of this research were to analyze: (1) the traditional music heritage and preserving tradition across generations and (2) the educational process in traditional musical performances. The research applied a qualitative method with data collecting techniques by interview, observation, and literature review. Data validation technique based on credibility criteria, using data triangulation. Data analysis techniques consisted of collection, data presentation, data reduction, and data verification. The results of the study show that the younger generation realizes that bia music has become distinctive music that belongs to the community. This music has become part of the social life of the people in Batu village, North Minahasa, so that the educational process in society occurs naturally as a model of inheritance that occurs continuously in society.

Keywords: Bia Music, Traditional Music, Heritage, educational process

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INTRODUCTION

The North of Sulawesi province consists of five major tribes that are domiciled in that province. Those ethnic groups are Minahasa tribe, Bolaang Mongondow tribe, Sangihe tribe, Talaud tribe, and Siau tribe. However, the ethnicity in North Sulawesi is more heterogeneous. The five tribes have different characters and traditions. One of the traditional music of the Minahasa tribe is *Bia Music*. Bia Music is a wind musical instrument made of conch houses/shells. This musical instrument is found in Batu village, Likupang district, Minahasa regency, North Sulawesi pro-

vince. This musical instrument is usually played in various community activities in Batu village. Culture is the whole complexity that includes knowledge, beliefs, arts, morals, laws, customs, and other capabilities, and also the habits acquired by the human as a member of society (Taylor, 1958)

The advance of technology in various fields greatly impacted various aspects of art life, both in terms of expression and appreciation. Various forms of cultural behavior, such as lifestyle, language, clothing, and food, are included in the art that is shown on the screen, which is considered the best. Cultural behavior that is captured by society was just imitated without lear-

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ning the compatibility and the function. The consequences could be seen as related to the concepts, rules, insights, or category that in the beginning was considered the standard and then changed by something "new." This thing made a big contribution to the shifting of cultural values, including the change in character. What used to be considered good and right according to moral norms is now no longer even. On the contrary, what was once considered taboo and wrong is now regarded as normal. Even among young people, it is considered slang; in other words, it is good and right. This phenomenon greatly affects the taste for art images (Soehardjo, 2005)

The important realistic and contextual perspective to consider with the changes is the real problem surrounding the cultural phenomenon and its proponents. Any form of a cultural phenomenon, its position is unstable.

In Minahasa, bia music only existed in one village in the North Minahasa regency, Batu village, the Likupang district. Other music instruments such as Kolin-tang and bamboo music developed in all regencies in North Sulawesi, while Bia Music only developed in Batu village. Bia Music is very typical and unique traditional music, so bia music is marked as the traditional music of North Sulawesi province. Bia music is made of shells or conch houses. Initially, around 1938 a resident of Batu village in North Minahasa used the shells or conches as a communication tool to invite the community to gather and do activities like Mapalus (service work) and work together to clean the village. The people of Batu village are mostly farmers, and the highest income in this village is the fruit that is sold all over Indonesia, but in Batu Village, they have traditional music made from shells or conch houses. The materials to create this musical instrument were obtained from the coast. Along with the times, Bia Music is used as one of the traditional musical instruments in Batu Village.

This traditional music is very concerning that the players from year to year

are decreasing in quantity and quality. It is very rare to find people that want to play this musical instrument because it is hard to be played, and also the material is also difficult to be found because they were taken from shells or the sea conches. Usually, the people of Batu village take the empty conch, or the animal inside the snail is already out of the shells. Bia Music is one of the traditional music that is almost extinct because the main materials that are Bia are very hard to find since the ecology destruction destroys the habitat of this animal. On the other hand, the government wants to preserve this musical instrument because bia music is a traditional music of Minahasa tribe.

The developments that are known to be better now include the efforts to preserve that related to efforts of maintaining, developing, and spreading the Bia Music in North Sulawesi province. Artists, government, society, and the younger generation play very important roles in preserving Bia Music as a cultural asset while maintaining its authenticity. Therefore, through the artists and their partners, the government conducts regular performing arts activities regularly witnessed by the people of Batu Village and the young generations, who continue to be tasked with preserving traditional music that is almost extinct. Bia music is one of the components of traditional music that stores various local wisdom and has cultural values that reflect the cultural and social identity of the community.

Inheritance refers to the efforts of the inheritance of traditional art, while the traditional arts have been known as the arts that have been inherited from one generation to the next generation. (Kasim, 1981) stated that "the result of traditional arts is usually accepted as the traditions, the inheritance that is bestowed from the younger generations to the younger generations. The inheritance process was conducted through the transfer learning of ideas, values, and skills.

The concept of inheritance adopts the real world in which an entity/object can have a derivative entity/object (Jazu-

li, 2011). Inheritance is about encouraging and preserving the performance components from the old generations (the generations who inherit) to the young generations (the generations who are inherited) and the inheritance of values that occur in a family or society (Jazuli, 2014). The inheritance or culture value transmission is something that has been passed down from generation to generation, although it is often difficult to trace its origin (Cahyono, 2006). Therefore, inheritance can also be interpreted as transmitting culture from generation to generation.

Soehardjo (2005) explained that the inheritance system is participatory or parental succession. Various motives why the parents inherit something from their biological children, among others, the main one is the struggle for life. Values, beliefs, and traditional faiths may become a pattern of some need or completeness of the concerned community. Not only the forms that are transmitted but also including the values and norms that are believed and admitted by the supporting community. The norms and values that the parents inherit are always strived to be highly respected.

Legacy from generation to generation is passed down historically. A generation owns a culture through a learning process. Culture is not a biological heritage but a social inheritance from one generation to the next. It's about all the knowledge, experience, and strategies of human adaptation to meet their life needs. Art is one of the necessities of life. Needs that have been integrated in society will continue to be maintained through education. Education can be done by anyone who has an interest in order to maintain the shared values that are morally justified (Rohidi, . Rituals, for example, are one of the needs of society. Rituals that are preserved can be due to the community's need for art, which has become a part of their lives. For example, the use of pantun in the ceremony of sedekah bumi in the Malay community, which is also very religious (Andari & Suharto, 2020).

Vertical inheritance means from the

parent to the children that inherit values, skills, beliefs, cultural motives, etc. Horizontal inheritance means someone learns from his peer (in primary or secondary groups) during development. Oblique inheritance means someone learns from the adults and institutions (e.g., in formal education). The enculturation behavior (inheritance) works as a mediating variable in the relationship between the acculturation attitude and entertainment product from cultural heritage (Kizgin, H, and A . Jamal, 2018).

Education serves as the enculturation medium carried out systemically within a family, school, and community. As the enculturation medium, every formal and non-formal educational institution is expected to inherit and instill the systems of knowledge, belief, ideas, and community cultural values where the education takes place (Raharjo et al., 2021).

There is always an educational process in the process of cultivating culture, including enculturation. Education is how that culture is passed on in everyday life through the family and society. As a result, local culture, which has become local wisdom, accidentally becomes a daily habit (Marhayani, 2016). In general, the habits of the people who have become local wisdom have a function and become part of the community's social life.

The function of Bia music itself, which used to be a means of ritual and communication, has now turned into a means of entertainment (Kapoyos, 2018). Bia Music is one of the music that very unique. It used to have only one tone later due to the development of the current patterns. Bia music now has seven diatonic notes. However, now there is a lack of demand because the young people of Batu village do not really like traditional music, so only the elders play it. In the process of preserving it, the people still continue to play this Bia Music because the bia music has already been there since the era of Japanese colonial in around 1938, which used to be a communication tool when the community was in danger, so the people want to pass

down to their grandchildren because this music has become an identity of the community in Minahasa regency.

In fact, Bia's music still exists in people's daily lives, such as in worship, communication, and entertainment. Based on existing phenomena regarding the existence of bia music, its use in social life, religion, and entertainment in the Batu community, researchers investigated how it is preserved from generation to generation and its educational process.

METHOD

The study applied a qualitative research method with an interdisciplinary approach and Ethno pedagogy. This approach is important because this research pays special attention to local genius and wisdom by disclosing cultural values as educational practices in various domains that emphasize local wisdom (Alwasilah, A. C., Suryadi, K., Karyono, 2009).

The research focused on bia music: Traditional Music Heritage and) the educational process in traditional musical performances. Data were collected through observation, interview, and literature review. The researcher placed himself as the observer of the participant's observations. The observation and interview results were recorded and analyzed, followed by visual recording with the aid of a photo camera and voice recorder. Data were analyzed using Milles and Huberman's reduction, presentation, and verification theory (Miles & Huberman, 1994). The results of obtained data were related to the inheritance process.

RESULT AND DISCUSSION

The Inheritance of Bia Music and Preserving Tradition Across Generation

The government's role in maintaining and preserving bia music tradition already exists. In July 2010, Bia's Music was performed at the Pinabetengan Batu Tradition Music Festival, the Pa'dior Tompaso Cultural Arts Institute Foundation at the

cultural center of North Sulawesi, Minahasa Regency, North Sulawesi Province for the first time. And this was awarded the World Record-breaking award (Setiawan, 2010).

The perception of the people in Batu village towards bia music is based on the narrative of the informants in the field, the original meaning of playing being an individual or group entertainment. This music used to be used as a communication tool, ritual, and dance music. The successor of this art has already lost the true meaning due to the shifting of culture: beliefs, demographics, new discoveries, and technologies.

At this time, the function of bia music has already shifted, no longer as a ritual tool, communication, and dance music but has increasingly developed into traditional music that can be a means of entertainment for the people in Batu Village. Based on the direct observation and interview results with several participants in Batu village, it is known that the efforts to preserve this music have been dynamic. Positively by the potential of the community, especially the younger generation. The public is generally known to respond enough and express positive views and understandings of the efforts to preserve Bia Music.

Bia music, in every journey, has to deal with institutions of power like the community, the state, and particularly the heir of the art that is the people of Batu village. Seeing the increasing global products that continuously threaten the existence of Bia Music. Preservation is the effort to maintain, develop, and spread. Thus, it is time for the government now realizes the changes in the Batu Village community. The community has important roles in decisions to influence and benefit their environment's life.

Positive steps taken by the educational institution towards *Bia Music* are through art performances, both music, dance, and drama. The existence of an art education institution that continues to grow will maintain the continuity of local culture, particularly *Bia Music*, which pro-

longs its life from extinction.

As an effort to anticipate the facts above, a strategy is needed in the implementation of art education in the community of Batu village. By re-activating traditional art activities that live in the community. One way is to form a culture council whose task is to provide consideration and input to the government related to preserving and developing traditional culture. Furthermore, through the technical agency (tourism and culture office), the government conducts guidance according to the input given by the culture council.

It is necessary to preserve the original form because Bia Music is the typical character of the people of Batu village. It is a pride to have a local wisdom reflecting cultural identity and social community as the owner of the art that is actualized in the form of particular music. Music is seen as something that can evoke the feeling of an artist (bia music), can be used as an emotional and interesting expression to see and watch.

Preserving the original form is very important, preserving the original form, the artist, community, and related parties. It is necessary to preserve the original form of Bia Music because this Bia Music is a characteristic of the traditional music of the people in Batu Village, which is relatively simple but has a uniqueness that is played by blowing into the holes that have been made in the Bia. Bia Music is actualized in the form of voice art. The people of Batu village see this voice art as something that can evoke feelings, be used as an expression, and be pleasant to hear.

The artist opens the spaces to the community, particularly the young generations, as the successor of this traditional art to learn the bia music. They can join the exercises in the afternoon in the Culture Center of North Sulawesi, *Pa'Dior*, Foundation of the Tompaso Culture Arts Institute, Minahasa Regency, North Sulawesi Province. This is done so that Bia Music is continuously preserved in the community of North Sulawesi, particularly the Batu village. The participants who joined the

exercises were from various circles: college students, school students, and communities.

In addition to exercises with college students, school students, and the community, usually the Bia Music Groups: *Mutiara Kasih*, *Permata Laut*, and *Mutiara*, exercise together in preparing for the shows which perform Bia Music dan also the governments' events. In every performance, Bia Music's original form is always preserved. In the past time, Bia Music was only a means of communication, rituals, and dance music for the people of Batu village, which has changed its function to become a traditional musical instrument of the people in Batu Village. It has now become a musical instrument whose function has changed.

Bia Music of Batu village community was used as a communication tool, ritual, and music dance. Now, its function has changed into the traditional music of the people of Batu village. Now, the 'Mutiara' Bia Music Group, under the control of Mr. Yano Tooy (an artist), has developed it due to the demands of music and the current development of times, seeing people prefer modern performances to traditional performances. Therefore, bia music, which used to be played by only a few people, now it can be played in an ensemble (Figure 1). The music players can go to thirty in one group of Bia Music.



Figure 1. The Practice of Bia Music
(Document: Kapoyos)

Efforts to spread bia music have been carried out by related parties such as artists and the government, where they have

become regulatory partners. Dissemination is not only through music performances and sales but also live workshops, TV interviews such as TVRI of the village head of Batu and several communities (artists), and broadcast throughout North Sulawesi. Dissemination has also been carried out by publication through coverage of national television, CNN Indonesia, in 2012, about the existence, uniqueness, and beauty of bia music in the village of Batu (CNN Indonesia, 2012).



Figure 2. The Interview of The Artists and The Head of Batu Village (Document: Kapoyos)

The effort showed the seriousness of the government and regional artists to spread the Bia Music to the young generations so that many people know that this Bias Music is the traditional music from Batu Village, South Likupang District, North Minahasa Regency. Through the workshops and TV interviews, Bia Music can be spread and known by many people (Figure 3). But, more importantly, through the education channels. Because through the education channels are the right target because, in art subjects, the students are required to get to know the local arts.



Figure 3. Traditional Music Seminar in Batu Village (Document: Kapoyos)

Bia Music as The Means of Community Social Culture

Since the prehistoric period, bia music plays a vital role in delivering messages because it is known that a number of Bia types can produce varying tones which sound sonorous. At the time, the messages or signs listened to by the people had different tones. The differences based on the meaning of the delivered messages, such as calling the people to gather, are different from asking the troops to get ready. Besides that, the purpose and the voice tones that were listened to can be different in every area or tribe. For sure, the use of Bia as the delivering messages tool helped the people or the tribe a lot in the various corners of the world in delivering and receiving messages or signs like calling the people to gather, doing parties, opening an activity or tribe meeting, opening a sports competition, asking the troops to get ready or attending a ceremony, even more, the kingdom troops often sounded Bia Music as the sign of victory after the war (Wenas, 2000)

In the daily life of the villagers, Bia Music was a sign of starting activities or works; there were the fish selling in the village market, the sign of praying, the sign of sailing activities, porting, or the sign of thick mist in the ocean. In addition, Bia Music was used as a sign of danger of enemy attacks, wild animal attacks, or even natural disasters. Finally, Bia Music was also used as a sign of the death of the tribe members or leaders and a sign of welcoming important guests, particularly government officials.

Communication knowledge focuses on the interaction between humans in creating meaning through symbols. As stated by Clifford Geertz that culture is a learned behavior and a mental phenomenon. While communication is a tool to learn and create the mental in the form of symbols (Purwasito, 2002)

On the other side, communication is

a mechanism to socialize society's cultural norms horizontally, from one society to another, or vertically from one generation to the next generation. Just like culture determines the norms that are appropriate to a particular group refers to the ability of humans to bequeath knowledge from generation to generation (Mulyana, 2004)

In the era of Japanese colonialism, bia music was also used as a sign when the enemies attacked the village because, around 1938, this music was used as a communication tool by the villagers to avoid the Japan troops who often attacked the villagers in the Minahasa tribe. After being more developed, Bia Music became a communication tool to gather in order to work together and do plantations in the gardens; the villagers of Batu usually call it *Mapalus*.



Figure 4. Bia Music used for calling people to do mutual assistance in the ricefield (*Mapalus*) (Documentation of Richard Jr. Kapoyos)

In the Minahasa community, there is a local wisdom called "*Mapalus*" that is a system or technique of mutual assistance for the common interest that the ancestors inherit from the land of *Tohat* and *Lumimuut* in the Minahasa tribe that means "humans live to live other humans" (Sumual, 1995)

Mapalus is mutual assistance based on shoulder-to-shoulder cooperation among the villagers. On the other parts of the community, such as people in Minahasa, the nature of mutual assistance culture can be realized through "*Mapalus*". This is one of the concepts of "*si tou tumou tou*" which means "humans live to live with ot-

her humans."

(Koentjaraningrat, 2002) stated that in rural communities, still traditional, the culture of mutual assistance is a characteristic and way of life passed from generation to generation. This culture in the life of each community has various implementation systems, including mutual assistance based on reciprocity (shoulder for shoulder) and mutual assistance that only fulfills the obligation as the community member.

Mutual assistance is a solidarity form of traditional agrarian communities. These communities belong to each other based on social relations that are called closed family ties, geographic location, and faith. The basic word of *Mapalus* is *palus* which means pouring or directing; therefore, *Mapalus* means an attitude or behavior that is based on the awareness of the necessity to do activities by gathering (unifying) the power (strength and intelligence) of every member of the community to gain an optimal result in accordance with what has been agreed previously (Sumual, 1995)

In the beginning, *Mapalus* was particularly conducted in the events related to agriculture, such as land clearing and harvesting that are called *Mapalus Tani*. *Mapalus* culture is not limited only to agriculture but also conducted in every social event in every life area. Just like the traditional ceremony events, weddings, funerals, and so on. *Mapalus* are the events such as land clearing for settlements, agriculture, rice fields or fields that are carried out with mutual assistance and shoulder to shoulder among families, villages, and community members (Rachbini, 1990; Tusrang, 1983)

The communities which became members of *Mapalus* are helped in reducing the fee costing their land processing them becoming *Mapalus* members to process their land.

The people of Batu village at work are also called *Mapalus (gotong royong)*, where everything is done by mutual cooperation. *Mapalus* is usually used in social events that aim to help each other. And this so-

cial service is often carried out by bia music groups. In the author's observation: the lottery club is in the form of money, goods, or services. This is conducted two times a week before the music practice takes place. This gathering is not only limited to lottery clubs, but many things are discussed, including sharing information about music development, playing techniques, how to choose songs, and emotional activities created in the membership so that there is culture unifying and a kinship relation between each other.

The Educational Process of Bia Music Performances and Sociocultural Activities

Art learning on a community basis has higher durability because the community will continue to live, grow, and develop. Therefore, the potential that exists in the community needs to be optimized.

In many places, traditional music is still the aesthetic tool or means that brings the satisfaction of enjoying music while still being valued as the cultural heritage of the ancestors that are highly valued, because traditional music represents the feature and characteristics of a particular area where the music is used to be based. The more people like the style and the composition of modern music today, the more traditional music still exists as a procession that is still maintained, although quantitatively not as much as people who enjoy modern music.

Education in Music Performance

On various occasions, Bia Music takes part in the entertainment of people. The performance in various events is arranged by the music groups themselves based on the invitations or direct requests from the event organizers of folk performances. The bia music is very important to the villagers of Bau to liven up the celebration atmosphere, such as big national days and other big days. The atmosphere will be less attractive if there is no Bia Music in those folk performances.

Performing arts are an important tool

in arts education. In musical performances such as in commemoration of national days, in addition to increasing the sense of nationalism, the musical atmosphere that is obtained during the musical performances also increases. Besides that, we will also get valuable education through symbols, songs that are played, and costume performances (Asia Ramli, 2021). Bia music as the Minahasa people's identity will educate them to feel proud of their identity. It is the attitude that members of a nation have when they care about national identity. National sense is the attitude possessed by members of a society or nation when they care about national identity Marja Heimonen, David G. Hebert (2012) .

Music education in the church activity

Bia instruments of various sizes can produce a variety of sounds with different types of sounds (CNN Indonesia, 2012). Church members use this for ensemble groups to accompany worship choirs and instrumentals. With the guidance of a music coach, they sound the notes according to the sound they have through the bia instrument (Figure 5). It is not difficult for them to be guided to sing church songs that are usually sung because they are used to singing songs in their services at church.



Figure 5. Practicing bia instrument in the church (Documentation of Kapoyos)

As in a choir, participants who hold musical instruments will be trained to concentrate on their vocals and maintain a balance of rhythm and harmony (Isgro, 1982). Even more important is the process of Christian character education in this educational process (Purba, 2020). This educational process starts from the training, pro-

cess from the trainer to the trained up to the presentation in worship activities.

Learning Method

To be able to become a band and form a beautiful harmony there are at least 15 bia blowers. Each blower can supply 2 tones (CNN Indonesia, 2012). Bia music is taught to the younger generations of the church through practices with the coaches and the musicians in the Batu village so that they can perform in the Sunday services. The younger generations learn how to play this musical instrument from these practices. The musicians of this musical instrument teach with a repetition method. Because of this bia music is a wind instrument; therefore, the first thing to be trained is the breathing technique then, followed by the diatonic scale technique. After that, the bia musicians applied the Drill method so that the new learners could practice the techniques their seniors explained.

One essential technique in learning this musical instrument is the fingering technique. The technique can be interpreted as the ability of the player's fingers to determine their position in relation to the tone of the game to be produced. Thus, the player must first clearly recognize the position and use of the fingers of the right/left hand in accordance with the formation of the notes. The position of the fingers on the left hand is used to hold the instrument, while the fingers of the right hand are used for fingering (especially on brass instruments). The index finger is located on the first valve, the middle finger on the second valve, and the ring finger on the third valve (Latuni et al., 2019).

The bia musicians applied the drill method so that the new learners could practice the techniques their seniors explained. The drilling method is one of the most important methods in learning it. According to Sudjana (1996), the method is an activity that does the same thing, repeatedly in earnest, intending to strengthen an association or perfect a skill to become permanent. The drilling method is carried out because of the abilities of players of

various ages, musical instruments of various sizes, and different types of voices. Luckily, their musical background, which is used to singing in various voices during church services, helps them maintain their musicality when playing the instrument.

The distinctive feature of this method is the repetition of the learning activities from the same thing. Thus, it is formed as knowledge or a skill that is ready to be used by the person concerned. The drill teaching method (training) is a good way of teaching to instill certain habits, as well as to obtain dexterity, accuracy, opportunity, and skills on the subject matter that has been learned. The drilling method in playing bia music together is an activity of doing the same thing over and over again in earnest with the aim of strengthening an association or perfecting a skill, so that it is permanent. Drill is a way of teaching by providing exercises on what students have learned so that they get something. And, the exercise is when they playing individually and playing together in one composition.

Bia's sense of belonging to music and their enjoyment of music makes them seriously take up the practice. Moreover, there is high public support for the use of bia music both in community social activities, worship and entertainment. Interest of learning in a person determines that person will be serious in learning or not, because of encouragement or stimulation can make someone wants to do a study seriously (Febriyona et al., 2019; CNN Indonesia, 2012)

One other method of learning is conveying subject matter with songs. The use of media by singing and utilizing music can increase the effectiveness of learning so that learning objectives will be achieved (Supartini et al., 2020). The songs used can be used as learning models, but there are also songs used in worship activities and entertainment in the community.

This is where the role of the mentor is very important in this activity. Teachers needed to improve musical competence. The ability of teachers to compose or cre-

ate songs in the learning process based on developing students' religious character implied that teachers also had to possess literacy skills by investigating studies that were able to enhance their abilities (Julia et al., 2022). Yano Tooy is a mentor who drills the bia music group in Batu village (Figure 6).



Figure 6. Researcher together with Yano Tooy as the keynote informant of this study (Documentation of Richard Jr. Kapoyos)

Bia music as performing art

In terms of musical performances or religious songs in the church, the Bia Music can not be separated, or the congregation is indirectly entertained by the religious song performances as a human need. The performance of Bia Music in some events, in the religious ceremonies, competition stages, and cultural missions is a means of publication and entertainment. Music observers and lovers usually attend the events at various societal levels. The community's enthusiasm is reflected in how they still put traditional music as a means of entertainment for the community.

Based on the monograph data about the belief system of the Batu village community, it was explained that the majority of Batu village community embraced Christianity. This thing had a great impact on the existence of Bia Music in Batu village. This Bia Music usually plays at religious services like Easter and Christmas, although the Bia Music is also played when welcoming honorable guests such as the

president, governor, regent, or mayor who come to visit Batu village. Jerry Nikson Sampelan clears this as the head of Batu village and as the player of Bia Music. In his interview with the authors as follow;

"..Musik Bia ini nda Cuma sekedar Musik Biasa bagitu, Musik Bia ini so ada dari zaman penjajahan jepang tahun 1938. Dulu ini Musik Bia Cuma jadi sarana komunikasi warga, ja pake ba pangge warga supaya ba-kumpul d lapangan for mo ba mapalus gotong royong ato ba kerja bakti, mar karena so berkembang lama-lama ini Musik Bia ini jadi musik tradisi Desa Batu. Kong akhirnya Musik Bia ini dimainkan di dalam gereja, kong biasa kalo ada tamu sama deng gubernur, bupati ato walikota bagitu, pasti Musik Bia ini mo jadi musik penyambut tamu."

("..This Bia Music is not only usual music, and this Bia Music has already existed since Japanese colonialism in 1938. Long ago, bia music was a means for people to communicate, was used to call the people to do social work, but as it developed more, this music became a traditional music of Batu village. Finally, this music was played in the church. When there are guests such as the governor, regent, or mayor, this Bia Music becomes a welcoming music.")

Based on those interview quotes, it can be concluded that Bia Music is a form of art culture which is a religion breathed in, particularly Christianity, so that it has a close relationship with Batu village. In this case, the majority of Batu village community who embraces Christianity seriously influences the development of Bia Music in Batu village (Figure 7).

Performing arts, such as drama, dance, and musical arts, involve performing in front of an audience. Performances are usually associated with staging performed in a building, arena, proscenium, etc. According to (Brandon, 2003), performance is an art part of the life of an individual or group whose presence is supported by the related individual or group, whose function can be used to share interests in society as its support.

Based on the relationship between art and its supporting community, there

will be changes, and various roles can be owned by the performing arts, which are largely determined by the circumstances of the community and the environment. Throughout the journey of human life, it is recorded that the performing arts are presented to meet various interests ranging from ritual demands, education and profane entertainment (Soedarsono, 2010). He also argues that in the era of modern technology, in general, the performing arts in human life are classified into three: (1) as a means of the ceremony, (2) as personal entertainment, (3) as a show. Although, in this changing era, the function of performing arts, the function of the oldest performing art is still preserved, some have shifted their functions even though their forms have not changed much. And there are those whose functions shift and their shape changes or overlaps. Besides, of course, there are also new forms due to human needs and creativity.

Musical form or technique is part of music theory that includes studying rhythmic and melody structure. In bia music, there are rhythmic and melodic patterns that are presented in each performance. A rhythmic presentation is a form of instrument playing pattern in each structure or part of the playing. So that several patterns of playing emerged in each instrument, while the melody is the harmony in the performance. Bia Music was classified as simple performing arts. If we talk about the form, the simplicity of the forms is not the only one that becomes the determiner in the life of traditional performing art. However, other forms are still contained in this tradition of art. Therefore, basically, an art form is not only something tangible or an art object that is visible or palpable, but an art form has an abstract definition, structure, articulation, the overall result of the relationship of the most intertwined factors, or more precisely the way of in which all aspects are assembled involving the notion of form, expression, which makes art have a unique character.



Figure 7. Bia Music performance
(Documentation of Richard Jr. Kapoyos)

Based on the instruments used in the show, bia music performances are included in the type of Wind music. Bia Music performances are not only played in an ensemble but also can be combined with other traditional musical instruments such as *kolintang*, *seng bamboo*, *bamboo music*. It is customized to the needs or desires of a music composer. The presentation of *Bia Music* can be displayed in various places, for example, on the stage, courtyard (terrace), and house yard. This bia music can be played in a sitting or standing position, and the costumes used by players, both men and women, do not have to wear formal clothes except for attending formal events that must use suits or *Batik*.

Many educational processes in cultural events involving music can be part of the social community. The education starts from how they learn to play the instrument, practice, and control the rhythm to balance and harmonize. What is even more important is learning and instilling the values that exist in the use of bia music in the social life of the Batu village community. Karena pada dasarnya pendidikan itu untuk mempertahankan nilai-nilai yang dipakati baik bagi suatu masyarakat (Rohidi, 2012).

CONCLUSIONS

Bia music has become a source of pride for the people of Batu village, North Minahasa. The music has become part of the social life of the people of Batu villa-

ge, so several social and religious activities have used this music. Because of this, the educational process occurs naturally and is conditioned by the community and local government. The learning process carried out by the community involves people across generations. Because of this sense of belonging, an educational process takes place socially, naturally resulting in cultural preservation in the form of music in the village. They believe that through bia music education in their social life, the music is believed to be sustainable in Batu village.

The process of education through music can be good for society, religion, and musical performances have educated people about the values of social life, spirituality, and of course, the beauty of music. The habit of the people to worship using diatonic type songs facilitates the learning process and the use of bia music.

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