



## Educational Values on *Dendang Saluang Pauah* in the Life of the Kuranji Community, Padang City

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### Abstract

This study aimed to describe and analyze the educational values contained in the poems and stories of Kaba and the community's understanding of the aesthetics of *Dendang Pauah* in the Kuranji District. The presentation of the story of Kaba was a story about the life of community behavior that contained an educational value, also to find out the relationship of the story of Kaba in the performance of *Dendang Pauah*. The type of research was qualitative research with a descriptive analysis approach. The informants of this study are *pemain saluang* (flautist), *tukang dendang* (thugs) and the audience (old and young age) and other community leaders. The data collection techniques were literature study, observation, interviews and documentation. Ensuring the validity of the data obtained, the data was carefully examined and analyzed using data reduction, presentation, and conclusion. The results of this research showed that the story of Kaba can be proven that the Kuranji guided by the expression of Kaba to live a wise life in the attitude to act, prioritize cooperation with neighbors, *gotong royong* (mutual assistance) by emphasizing the value of beauty/aesthetics contained in the presentation of *Dendang Saluang Pauah*. The *tukang Kaba* tells the story resounding in the rhythm of a *pakok limo* song *Tanjung Karang* and *pakok anam* with the *pado-pado* song then closed with *lambok malam* rhythm with *malereang*.

**Keywords:** *Dendang Pauah*; Educational Values; *Saluang*.

### Abstrak

*Penelitian ini bertujuan untuk mendeskripsikan dan menganalisis nilai-nilai pendidikan yang terkandung dalam pantun dan cerita kaba serta pemahaman masyarakat terhadap estetika pada Dendang Pauah di Kecamatan Kuranji. Penyajian cerita kaba adalah cerita tentang kehidupan perilaku masyarakat yang mengandung nilai pendidikan, juga untuk mengetahui hubungan cerita kaba dalam pertunjukan Dendang Pauah. Jenis penelitian kualitatif dengan pendekatan analisis deskriptif. Informan penelitian ini adalah pemain saluang, tukang dendang, penonton tua dan muda serta tokoh masyarakat lainnya. Teknik pengumpulan data melalui studi pustaka, observasi, wawancara dan dokumentasi. Untuk menjamin keabsahan data yang diperoleh di lapangan kemudian diperiksa dengan teliti serta dianalisis dengan cara reduksi data, penyajian data dan mengambil kesimpulan. Hasil penelitian ini menunjukkan cerita kaba dapat dibuktikan bahwa masyarakat Kuranji berpedoman kepada ungkapan kaba untuk menjalani kehidupan yang bijak dalam sikap untuk bertindak, mengutamakan kerjasama dalam tetangga, gotong royong dengan memaknai nilai keindahan/ estetika yang terkandung dalam penyajian Dendang Saluang Pauah. Cerita dalam dendang disampaikan oleh tukang kaba dalam irama pakok limo lagu Tanjung Karang dan pakok anam dengan lagu pado-pado kemudian ditutup dengan irama lambok malam dengan irama malereang.*

**Keywords:** *Dendang Pauah*; Nilai-Nilai Pendidikan; *Saluang*.

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## **Introduction**

Minangkabau is one of the tribes or ethnic in Indonesia located on the island of Sumatra, namely in the province of West Sumatra. Territorially, West Sumatra borders the province of North Sumatra in the northern hemisphere, the East borders the province of Riau, the South borders the province of Bengkulu, and the West faces the Indian Ocean. As a community, the Minangkabau ethnic group organizes life following customary traditions and special cultures inherited from generation to generation, based on the philosophy of *Alam Takambang Jadi Guru* (Navis 1986: 59).

*Alam Takambang Jadi Guru* (nature as a teacher) becomes a guide in organizing and preserving culture and culture in social life following values, norms, and universal rules. Concerning this philosophy, Koentjaraningrat (1990) argues that the culture preserved by the community is tangible (real) and intangible (not real). The nature of the tangible or intangible culture is based on three components, namely: (a) ideas, are abstract that contain values, ethics, norms, and rules; (b) actions or behaviours that are deeds, attitudes of each individual manifested in daily life; and (c) artefacts, that is, concrete forms or forms of ideas, patterned actions that can be observed in the behaviour of each member of society daily, such as art objects or the like.

Art as one of the branches of culture is inseparable from ideas, actions, and artefacts. Being one of the creations means the procurement or creation of a work of art that has never existed. According to the philosopher Aristotle, creating any art is a process of imitation (mimesis) to the real world, even using the experience and aesthetic expression that it has and goes through. (Djelantik: 1992 p. 21)

Creating art through imitation is inseparable from ideas/ideas that include values, norms, ethics and aesthetics. Values are an inherent form that the owner can understand and understand. Norms are under and not contrary to local customs and cultural rules. Ethics is following the rules regulations that apply in the community. Aesthetics follows the thoughts (philosophy) and feelings of the creator of art as a member of the community of its owner. An artist's actions based on the ideas or ideas created are expressed following the function and use in society. Artefacts from works of art can be plastic, such as paintings, sculptures, architecture, music, dance and drama.

This type of traditional artwork in Minangkabau creates painters, composers, choreographers and even directors guided by customs and culture. One of the types of

traditional art in Minangkabau is vocal music called *dendang*. Judging from the growth and development of *dendang* in West Sumatra, it is divided into two major parts, namely *dendang* in land areas, called *dendang darek* and in coastal areas, called *dendang pasisia*.

*Dendang darek* grows and develops in three areas called *luhak nan tigo* (the third region), namely: (a) Luhak Agam in Agam Regency, namely Bukittinggi City and Agam Regency; (b) Luhak 50 Kota, namely Payakumbuh City and 50 Kota Regency; (c) Luhak Tanah Datar, namely Padang-panjang City and Tanah Datar Regency. The name of *dendang darek* in Luhak Nan Tigo, among others: *dendang sampong*, *dendang sirompak*, *dendang sungai pagu*, *dendang salawaik*. In the coastal region of West Sumatra, three names of *dendang* are known, namely (a) *Dendang Piaman*, (b) *Dendang Pasisia*, and (c) *Dendang Pauah*. The naming of the three resentments above is based on the name of the area of growth.

The naming of *dendang* in Minangkabau follows customs and culture, including the accompanying musical instrument, the name of the area of its growth, and the genre associated with its beliefs. It is called *dendang sampelong* because the accompanying musical instrument is *sampelong*. *Dendang Sirompak* is because the accompanying musical instrument is *saluang sirompak*. *Dendang Sungai Pagu* is because it develops in the Pagu river area. The pronunciation of *Dendang Salawaik* because the dish is in the form of blessings. The naming of *dendang* in the coastal area according to its place of growth, namely: *Dendang Piaman*, develops in Pariaman Regency and Pariaman City. *Dendang Pasisia* in the South Coast Regency. *Dendang Pauh* because it grows and develops in Pauh District in Padang City. *Dendang Piaman*'s accompanying musical instrument is *rabab* (fiddle); *Dendang Pesisir*'s accompanying musical instrument is a four-stringed violin, but people call it *rabab*; *Dendang Pauh*'s accompanying musical instrument is *saluang* (Kadir, 1990: 27-28).

The growth and development of the arts in Minangkabau are open, following the corridors of, by, and for the people under a democratic system of society, and supports the philosophy of equality and togetherness between human beings (Navis, 1986: 263). Being open can be defined as accepting foreign culture through mixing (acculturation) or cultivating or accustoming (inculturation) into Minangkabau culture. The process of mixing or refraction may be due to advances in technology and science. As a breakthrough from the younger generation or a shift in values that some people think needs to be done.

The path of traditional art performances in Minangkabau is from the people, by the people and for the people, both for the city and the village.

The corridors of, by, and for the people in Minangkabau indicate that traditional art is known as *pmainan rakyat* (people's game). Folk games can be classified as secular (worldly) games. It is secular because a particular group does it with different wants and needs, temporary or momentary. Danandjaja (1994: 171).

Traditional art in Minangkabau can be seen from its creation until now remains and lives in society, liked, used, inherited, and in demand by the community. The process of creativity is done together guided by good values that do not conflict with local customs and culture; liked by the community because it can meet physical and spiritual needs; used in any social activity in welcoming guests; archipelago cultural festival and the venue of local level arts festivals, which is passed down to the younger generation orally.

*Dendang Pauh* or sometimes referred to as *Saluang Dendang Pauh*, is one of the traditional music genres and game genres of the Minangkabau people in Pauh District created together by the people have a difference with dendang in West Sumatra. Many people know the pauh area through some of its uniqueness, namely (a) the accompanying musical instrument, called *Saluang Pauh*, a *of end-blown flute*, (b) has six pitches, has the term *pakok* (pitches), (c) has five parts of rhythm or song, and (d) presents a fictional Kaba and is parsed in the form of a poem.

Based on an interview with an informant (Zambri, November 17, 2021), the kaba or a story that is often presented in the Pauh resounding show entitled *Tanjung Karang* (Tanjung Karang). The story told relates to the life of a family (husband, wife, and children). Sometimes the title is changed to *Lubuak Sikapiang* (Lubuk Sikaping). The plot of the story is no different from *Tanjung Karang*. Kaba title presented is *Tanjung Karang* is based on value considerations as stated by Titus (1984: 123-124). He said that there are two values in each object: subjective and objective. Subjective value is a statement of value pointing to feelings or emotions, such as eating, drinking, playing, listening to music, or watching the sunset. All of that is valuable because it evokes a sense of fun and gives rise to experiences that we love. One of those experiences is enjoying or watching a work of art or performing arts. At the same time, objective values are found in human life. These objective values are facts and qualities that invite human consideration.

Man's judgment of value is man's interpretation of what is conveyed by the work of art itself. The consideration of value in the Kaba of *Tanjung Karang* is the consideration

of the feelings or emotions of some spectators where the events of household life narrated took place in Tanjung Karang, not in Kuranji District not the Minangkabau tribe. In addition to that consideration, *Kaba* Tanjung Karang is a step to anticipate the similarity of the characters' names. Then by choosing *Kaba*, the dignity and price of the figure narrated in the *Kaba* are well maintained without insulting someone in the *Kaba*.

Considerations of objective and subjective values contain moral, social and aesthetic values that may or may not be realized by society in general and some audiences in particular. Moral values aim to educate people to know the ethical values, which are the good and bad values of an act, what should be avoided and what should be done. An example of attitude in a family environment is speaking in kind and polite words towards parents. In the school environment, comply with the applicable order and be responsible. As a citizen willing to sacrifice in the public interest and respect the opinions of others (deliberation). So, an order of human relations is created in society that is considered good, compatible, and beneficial for the person, society, environment, and the environment (Nurgiantoro, 2007: 321).

In line with this opinion, Zuriyah Nurul (2007: 25) also revealed that the problem and development of moral education in Indonesia are moral education aims to inculcate a set of values that characterize the Indonesian people as a whole that harmonize religious and cultural values (ideology, science knowledge, and others).

Social values mean things that pertain to society or the public interest. The value of social education is a wisdom that can be taken from social behaviour and social way of life. Social behaviour is a person's attitude towards events around him that have a relationship with others, the way of thinking and social relationships between individuals. Abu Ahmadi and Nur Uhbiyati (2007: 20) say that social education aims to educate children to adapt to life together and participate in that life together.

Aesthetic value is inseparable from other natural beauties. The medieval philosophers (Scholastic School) said that the single, true and beautiful are the nature of reality. Reality is also because beauty is an essential value equivalent to right and good (Rafael, 2000: 138). Aspects related to aesthetics, namely: (1) value, (2) experience, (3) creativity, (4) appearance, (5) intuition or ability, (6) symbolism, (7) expression, (8) intentions, intentions, goals, (9) appreciation of art, (10) influence of religion, (11) morality, and (12) understanding of art and non-art and others there is no limit to the science of society and continues to evolve.

The values traced in *Dendang Pauh* are moral and social education values that are functional in building civilization and the dignity of human life. In addition, the aesthetics of *Pauh* resentment will be traced through his relationship with the community. The experience poured by *tukang dendang* through creativity in understanding household life. The creativity of *tukang dendang* is a process of contemplation of what a work of art should be like to be displayed. The appearance of *Dendang Pauh* is adapted to customs and culture. Intuition is to modify or engineer a storyline. Symbolic depicts household life that deviates from customary and cultural traditions: expression, moral and social expression. The intention is for family life to be harmonious and peaceful. The purpose and goal are to anticipate the occurrence of turmoil in the household. The audience's appreciation is accepted by the influence of religion, which is not contrary to belief. Morality is related to human dignity and worth.

Concerning the description of the values of moral, social education, and expression mentioned above, then the values of education and aesthetics that will be revealed, described and analyzed in the art of *Dendang Saluang Pauah* is the value of moral education, social education, and aesthetics. The limitation is due to *Dendang Saluang Pauah*. The Minangkabau custom and culture is called a folk game that is a secular show and is not related to matters of faith or religion embraced by the community.

### **Research Methods**

This research was qualitative research using a descriptive analysis approach. Moleong (2012: 4) states that qualitative research aims to understand a characteristic that occurs in attitudes, views, and actions with languages that are understood according to the data and facts of the research field. The data collection techniques were through literature study, observation, interviews, documentation, and transcription. The informants of this research were thugs, flautists, audiences (old and young age), and other community figures. It was carefully examined and analyzed through data reduction, data presentation, and concluding to ensure the validity of the data obtained in the field.

### **Performing Arts *Dendang Pauah***

*Dendang Pauah* performers must be men of various ages. So it is because *Dendang Pauah* players are not descended from families only but according to the talents that exist

in each of them. The cultural context of the Dendang Pauah Performance is also influenced by seven universal cultural elements prevailing in the community where the performance is held. Dendang Pauah was held in the context of the wedding. Marriage is the event behind the show. The show is entertainment that is provided for invited guests who come. Dendang Pauah has never been performed in religious places or activities related to religion.

That night, the audience was from several circles, namely young people and the elderly. Although at the baralek event, the audience was only men, it did not rule out the possibility that women could enjoy the *pauah* that night. *Dendang Pauh* according to (Wardana, 2013, p. 64) has its own meaning and pride for the pauh community because *Dendang Pauh* is considered an art that is located because the content of *Dendang Pauh* can be heard by all ages because the contents of the fine are in the form of stories and advice.

The performance of *Dendang Saluang* was at Pak Edi Aur's family baralek event, Gunung Sarik subdistrict, Kuranji subdistrict. The time was determined and agreed upon jointly between the host, customary and cultural elders and the performers. The show usually starts from 7.30 pm until 04.00 am.

Accessories used for thugs and flautists are mattresses, pillows, and speakers (mics). The mattress as a seat aims to support the body of the thugs who sit for hours from 08.30 until dawn. The pillow for thugs serves to support the hand or chin when chanting the drummer. The speakers serve to increase the volume of the sound of choruses. Besides the main players of *dendang* and *saluang*, there are also additional *tukang dendang* and *tukang saluang*.

### ***Kaba* Presented and the Form of Pantun**

*Kaba* is one form of Indonesian folklore minangkabau tribe, West Sumatra. Danandjaja (2007, p. 1-2) defines folklore as a part of the culture of a collective, spread and passed down through generations, among any collective, traditionally in different versions, both in oral form and examples accompanied by gestures or reminder aids. Amir (2013, pp. 77-78) explains that oral literature is a language art that is realized by artists and enjoyed orally by audiences, using language with a variety of poetics and aesthetics with the language community.

There were two kinds of Kaba stories presented in the *Dendang Pauah* shown in Kuranji District. An interview with Mr Zambri (November 17, 2021) said that the Kaba audience was also more receptive if the Kaba did not carry the region's name in West Sumatra province. The theme *Kaba* explained in a poem was the story of a marriage where the father was no longer responsible for his wife and children because he was married to another woman.

### **Form of *Dendang* and *Saluang***

The form was the musical realization of *dendang* with *saluang* combining two musical elements. The most prominent *dendang saluang* was more about lyrics than songs (melodies). Thus, it could be concluded that *Dendang Saluang* was a kind of lyrical folk song that triggered the anonymous author's feelings without telling a continuous story. One of the characteristics of a song or singing that prioritized the song's lyrics was a free meter.

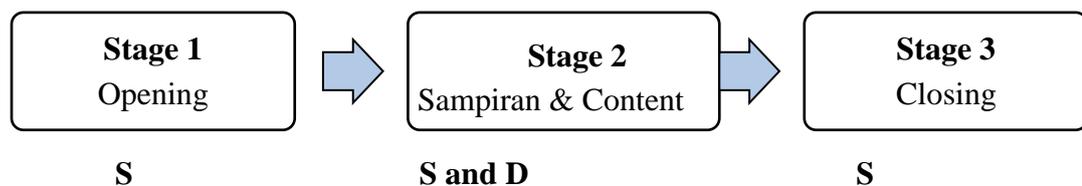
The performers of *Dendang Pauah* were the thugs and the flautists. They acted collaboratively in certain parts, but the two players played alone in other parts. At the rhythm of the *pado-pado*, as the show's opener, the flautists played alone without *dendang*. In part, *pakok pakok anam* rhythm, *malereang limo* rhythm, rhythm *dendang* with *saluang* play together. At the *lambok malam*, *dendang* was served by *dendang* without being accompanied by *saluang*.

The rhythm of *pado-pado* without resonance aimed to give a picture of rhythm and melody to the resonant. Moreover, it was considered necessary so that when the *tukang dendang* started singing, there was no clash in tone between the two music. At the *pakok anam pakok limo* rhythm, *malereang* rhythm, instrument *saluang* also played a short *pado-pado* followed by a *dendang*. According to the *tukang saluang* and *tukang dendang*, it was not a *pado-pado* because it was short. They called it the "connector" of the rhythm already with the continuation. Thus, it could be categorized as an introduction to entering the following rhythm.

Before starting and ending *dendang*, on the *pakok anam*, *pakok limo* rhythm, *malereang limo*, *tukang dendang* first presented a toned sound using the live letters *aaaaaeeeeiii* three times, serving to continue *dendang*. Based on the researcher's interview with the *tukang dendang*, it was done as a sign of entering the next stage of the

rhythm. Similarly, it was ended by the *tukang dendang* presenting the same thing but with a shorter duration, only once as a sign that a certain rhythm had been completed.

Sequentially the flow of presentation of each rhyme *Dendang Pauah*, namely: The first stage was preceded by a *saluang* without *dendang*; the second level of the *saluang* enters in tandem with *dendang*, the third level of the *dendang* stops, but *saluang* continues to be played. More details can be seen in the following image.



Description:

S = *Saluang*

D = *Dendang*

The flow of singing *dendang* and *saluang* based on the type of rhythm is as follows.

Level 1 is *Pado-Pado* → *saluang*

Level 2 is *Pakok Anam* → *saluang & dendang*

Level 3 is *Pakok Limo* → *saluang & dendang*

Level 4 is *Malereang rhythm* → *saluang & dendang*

Level 5 is *Lambok Malam Rhythm* → *dendang*

The *pado-pado* rhythm was the opening song for the *dendang* performance. The *tukang dendang* presented the melody without being accompanied by *dendang* performed for 10 minutes. As an opener, the *tukang dendang* gave instructions *tukang dendang* about the highs and lows of the tone used. The following showed a picture of the initial implementation of the *Dendang Saluang* show presenting the rhythm of *pado-pado*.

The rhythm of *pakok anam* (playing with six *saluang*) meant that the song (melody) was worked using only six pitches and produced seven tones. The work of the melody starts from a low tone by closing six holes. The tone of *saluang* did not exist, but in the transcript, it used diatonic tones to get closer to the rhythm because no techno music could transfer its *saluang*.

The rhythm of *pakok anam* (playing with five *saluang* holes) meant that the song (melody) that was worked *saluang* using five tone holes produces seven tones. Therefore,

although the melody *dendang* started from a low tone, the tone would slowly rise when entering the *sampiran* and the contents of the *Kaba*.

Based on the transcription of the rhythm above, it could be explained that there were similar descriptions of the *dendang* melody with the *saluang* rhythm of *pakok anam*, *pakok limo*, and *malereang limo*. They were working melody, sound range, rhythm density, melody flow, and *saluang* relationship of *saluang* with *rage*.

Working melody *saluang* on the rhythm of *pakok anam*, *pakok limo*, and *malereang limo* was not symmetrical or parallel (*unparalleled*) because the *saluang* preceded *dendang*. In addition, sometimes the melody of the *dendang* is silent for a few beats (see sheet music), while the *saluang* does not stop playing from the beginning of the *pado-pado* rhythm to the *malereang limo* rhythm. Observed more carefully, section by section or verse one with the next, the form of work was as follows:

Intro ( <i>Saluang</i> )	<i>Dendang</i> + <i>Saluang</i> (Sampiran Pantun)	<i>Saluang</i>	<i>Dendang</i> + <i>Saluang</i> (Contents of the poem)	Closing and Intro ( <i>Saluang</i> )
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The tone range of *dendang* in rhythm *pakok anam* was seven tones starting from the tone “f” to the tone “e” (fgabcde). In contrast, in the range of tones in the rhythm of *pakok limo*, the lowest tone was the tone “d,” and the highest tone was “d” (defgabc-d’). Furthermore, the range of *malereang limo* tones started from the tone “g” to the tone “d” (gabcd). These tones only reflected the *saluang* rhythm when transcribed into western tones through techno music applications.

The rhythm density of *pakok anam*, *pakok limo*, and *malereang limo* between *saluang* and *dendang* were different. *Saluang* resonant rhythm was denser than the rhythm *dendang*. The tone or note in the *saluang* ranged from three to four, while *dendang* was one, two, three and occasionally four.

The melodic flow of *dendang* and *saluang* was neither absolutely monophonic (one sound was the same) nor was heterophonic (many different sounds). But at certain times, it would sound the same and could also be different. The similarities and differences resulted from the difference in rhythm in the two music.

The melody *saluang* and *dendang* were collaborative but not monophonic or homophonic. The cooperation between the two, while the *saluang* moved up, down, and horizontally, the *dendang* also followed it though not precisely the same.

## Educational Values in the Art of *Dendang Pauah*

### a. Moral and Social Values

The dominant society has a particular livelihood, such as farming has songs related to economic conditions (Danandjaja (1994: 171). *Dendang Saluang Pauah*, as one of the folk songs in Kuranji District, was a story (*narrative folksong*) that was a folk song that tells a story or ballad. The story presented by the art *Dendang Pauah* was about a family that fell apart due to my father marrying another woman.

Tanjung Karang's story was presented in songs at community social activities in Kuranji District, Padang city. Therefore, it was very reasonable that *Dendang Saluang Pauah* had the task of conveying a message that contained the values of moral and social education and the relationship of aesthetic values with the audience and the local community.

Values in the Kaba or story (ballad) Tanjung Karang and delivered or narrated during the *Dendang Saluang Pauah* were moral responsibilities to the surrounding community. The moral values conveyed by the art of *Dendang Saluang* to the audience, especially to the husband to be responsible to his wife and children. The moral message to the younger generation was that if you already had a wife and had children later, be a father or husband responsible for his family. The moral and social values are expressed in the following verses.

*Tagak ka jalan rang jati*  
*Kampuang jaoh*  
*Alah co ombak gadang ati*  
*Kaki tataruang galak juo*

Standing to the (edge) of the path of the Teak  
Javanese Village  
It's hard like a wave (happy) happy heart  
Feet stumbling (still)

*tertawa juga Pukua ampek ka balai duku*  
*Kok ka pulang tompang lah Oto*  
*Ka handak dapek pintak balaku*  
*Mak dalima taruih galak juo.*

Four o'clock to Duku Market (area)  
If you want to go home, take a car ride  
Desire or will (can be) asked to apply (fulfilled)  
Dalima's mother continues to laugh too (laughs constantly)

The moral and social value expressed in the verse was that the designated location was not in the area of Kuranji District or its surroundings but was taken from other areas, as revealed in the following verse.

*Manjalang hari tengah hari  
Ka balai anak urang subarang  
Ka pulang hari pukua ampek  
Pokok carito kata jadi  
Dalam daerah tanjuang karang  
Kaliawi namo kampuang ketek.*

By noon,  
The child on the other side went to the market  
I returned from the market at four o'clock.  
The origin of the story happened  
In the area of Tanjung Karang  
Kaliawi, the name of the small

*Sikajuik sambarang di ladang  
Duduk baselo ateh langkan  
Induk baduo baka urang  
Ka di etong untuang jo bagian.*

(tree) Sikajuik grows indiscriminately in the field  
Sitting cross  
-legged on the porch Parent (older man) both like people  
Counting (waiting) fate and what will get

*Sicerek di tapi ladang  
Daun menyulai mudo<sup>2</sup>  
Dari ketek kini lah gadang  
Alun bamimpi rupo iko*

Sicerek tree at the edge of the field  
The leaves (start) grow young  
From small, now big Haven't (ever) had a dream-like this.  
The leaves (started) I grow young, from small now it's big  
Never (ever) dreamed like this

*Di balai buah limo puruik  
Ka ubek anak pandakian  
Cincin di tangan raso ruruik  
Baju tasanguik rang lakekan.*

In the fruit market (orange) kaffir lime  
For children's medicine (living in) climbing  
The ring on the hand felt loose  
Clothes that (were) hanging worn by people

Based on the description above, it could be concluded that the moral, social and religious values contained in the art of *Dendang Saluang Pauah* were exceptionally functional for the community in Kuranji District. A form of presentation to the community through the *Dendang Saluang* on community social activities. It was what made the art of *Dendang Saluang Pauah* was still in demand by the community. In line with the above findings, moral, social and religious values were related to the noble nature of human beings, fighting for human rights and dignity (Nurgiantoro, 2007: 321). These moral values are more related to the behaviour of our daily lives.

#### **b. Aesthetics**

Aesthetics was a form of appreciation, acceptance, appreciation of the community in Kuranji District for the art of *Dendang Saluang Pauah* and *Kaba* or stories presented in the show. The craze for literary art is similar to "pepaosan" (Bali) meaning an expert in reading mating sings verses from his traditional book. In the book "Symposium" Plato suggests that beauty is *LOVE* (affection). Thus the sense of love is applied from the simple to the noble. (Djelantik: 1992 p. 10-11). Art is seen as something beautiful to make "imitation" that is a copy of what is happening actually in the human world. (Djelantik: 1992 p. 21)

The level of public appreciation of the art of *Dendang Saluang Pauah* was very high. It was evidenced by the spontaneous reaction of the audience when listening to the story that the family life that was told had been chaotic, including (a) the lives of Siti Dalima's parents and Bujang Samsudin were in poverty, (b) family life was getting better, (c) Mother had a dream, (d) Father remarried to another woman.

The audience's reaction to *Dendang Saluang Pauah* was from one of whom was titled Rajo Sakti. He loudly cheered and even commented with whole emotion, such as *agak taruih, lambuik, hajar sampai pagi* and so on. It was one of the audience's responses to indicate the high appreciation. However, the attitudes and behaviour of the characters told in the story of Tanjung Karang could not be accepted in married life.

Public acceptance of the *Dendang Saluang Pauah* was outstanding among young and old married people. The story presented by *Dendang Pauah* is very functional to control family life in Kuranji District. In addition, the presence of *Dendang Saluang Pauah* as a tool of social control and protest against husbands in the hope of being responsible to their wives and children. This Tanjung Karang kaba tells the story of a family consisting of

a father, mother and two children (a couple). One day my father got a job. The beginning of the breakdown of their household from salary (money). The mother could not control finances resulting in the child's education being abandoned and leading to divorce. The severity of his two children was left behind by his father and mother after the divorce. As time passed, they were adopted by their neighbors, their father remarried. After growing up, his sister wanted to travel to Tanjung Karang not long after his brother followed his sister to Tanjung Karang. By the time her sister picked up her brother to the port she met them with her mother (a boiled banana seller). Because they haven't seen each other for a long time, they no longer know each other. Day by day, finally they were reunited by his sister's adoptive family in Tanjung Karang.

Community appreciation for the art of *Dendang Saluang* Pauah was present in every social activity of families, tribes, communities in Kuranji district. In addition, to presenting in community social activities, performers of arts, *tukang dendang* and *tukang saluang* were given proper wages in the hope that they would be active in preserving traditional arts as identity in their area.

*Dance Saluang* Pauah has a distinctive character and is different from other traditional arts in West Sumatra. The peculiarities associated with the art of *Dendang* Pauah can be seen in several elements, including (a) the rhythm or song between *saluang* and *dendang*, (b) working on the musical *saluang* and *dendang*, (c) the story of *Kaba*.

The rhythm or song (melody) of *saluang* and *dendang* collaborated well. The rhythm between the two supported each other even though the tones produced *saluang* with *dendang* were different densities. In addition, the rhythm or song of *dendang* and *saluang* uses a free meter.

Working on the musical *saluang* and *dendang* is known as the *cengkok* technique. Crooks that are created spontaneously produce a personal harmony. The rhyme was created directly by the *tukang dendang*. The sampiran part is information on the name of the place, the name of the plant (flora), and the animal (fauna). Each time the performance of the poem arrangement can change from before.

The message or story conveyed can be understood by the audience. The story's theme that the community loves the most is a family experiencing a crisis. The story or *Kaba* presented in the *Dendang Saluang* is located outside the territory of West Sumatra because morally and socially, it also concerns the self-esteem of the Minangkabau.

Based on the description above, it could be concluded that *Dendang Saluang Pauah*, which was shown in Kuranji District, had an excellent textual aesthetic regarding the *Dendang Saluang Pauah* and contextual related to its existence in the community in Kuranji.

## **Conclusion**

The parsed messages contained the value of moral and social education to the community and especially the audience for the *dendang pauh* performance. The value of moral education conveyed indirectly was: do not imitate creating chaos in the marriage. Social education was also conveyed indirectly: so that the degree of boys and girls in the family was equal. The targets of moral and social education were young adults and young families.

The aesthetics of art was the high public appreciation of *Dendang Pauah*, which was manifested during the performance. The reaction from the audience was in the form of cheers, clapping, provocative speech, resistance, and approval became encouragement for the dancers and *saluang* artisans. The audience's reaction in such a way was an aesthetic or beauty inherent in every viewer. The aesthetics of *Dendang Saluang's* performance through musical work was expressed in every rhythm or song, starting with the rhythm of *pado-pado*, *pakok anam*, *pakok limo*, *malereang limo*, and *lambok Malam*.

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