



Inheritance of Halibambang Dance Through Education: A Case Study of SMP Negeri 7 Bandar Lampung

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Abstract

Halibambang Dance is a Lampung regional dance with roots in Sekala Brak, West Lampung Regency. One type of dance known as Tari Halibambang has evolved from its original purpose in ancient Lampung ceremonies into a popular form of entertainment. Cavalli-Sforza and Feldman's theory of inheritance distinguishes between three types of inheritance: straight, flat and oblique. The researcher adopted the concept of oblique inheritance to be applied at SMP Negeri Bandar Lampung through non-formal education. The goal is for students to be able to maintain and preserve the cultural wealth of the Halibambang dance tradition by modeling the learning stages and values taught by the trainer.

Keywords: *Halibambang Dance; Oblique Inheritance*

Introduction

Lampung culture has a traditional art, especially in dance, which is deeply rooted in society. We cannot deny that the Lampung region has its own characteristics, namely dance. Melinting, Serampang Dua Belas, and *Halibambang* are just some of the many dances that make up Lampung's rich cultural heritage. This dance has its own purpose, namely as an offering dance (Habsary, 2017). In a culture, it must advance the developing technology and advance a community's art so that it does not escape from the values of the culture itself, the purpose of the rapidly developing cultural technology at this time is only to preserve the culture so that it does not become extinct and the next generations can understand the meaning of culture itself. Inheritance is an activity or activity that has the aim of maintaining and developing an art object so that it remains alive in the times. So that the inheritance project is not an individual project or an individual but a big project that must be carried out by a community whose components are interconnected. In line with this expression, there is another statement that art is born in a community and will continue to be connected for generations. Inheritance cannot only be done on the pretext of maintaining an art object but there must be organized action.

Traditional dance, characteristic of a region, is rich in cultural history and often tells stories about the people who perform it. "(Hidayat, 2005)" One of the consequences of Lampung residents embracing modernization at the expense of tradition is the decline in the vitality of traditional urban dance. The evolution of humans as creators and connoisseurs of art cannot be separated from the growth and

development of dance as one of the components of culture. According to Hera (2014, p.210), learning a type of traditional dance as part of a well-rounded arts education helps students find their own voice through dance. *Halibambang* dance has its roots in the Saibatin Sekala Brak culture in Balik bukit sub-district, West Lampung district. The use of *Halibambang* dance is not only for traditional ceremonies but also for community entertainment in various events. *Halibambang* dance is a legacy of the ancestors of the West Lampung tribe which until now the *Halibambang* traditional dance culture is not extinct in the arts both in Lampung and outside Lampung itself. The meaning of the *Halibambang* dance depicts the majesty, beauty and courtesy of muli-muli in the event of greeting guests. (Habsary, 2017). Culture that is growing rapidly at this time must be preserved and developed to our current generations, because it is inferior to more modern creative dance forms, preservation efforts are focused on traditional Lampung dances, especially *Halibambang* dance.

People have been dancing since prehistoric times "One of the many non-traditional means of education that has been shown to have a positive impact on creative thinking is dance, which provides an outlet for the cultivation of students' interest in and skills for an art form The movement of the body that represents the spirit, polished by aesthetics and governed by the laws of attitude and behavior-like dance (Hera, 2021, p.44)

The fact that *Halibambang* dance still exists in modern culture is evidence that many people are either unaware of the dance or too disinterested to show their admiration for it. particularly through increasing interest in the arts among the general public, particularly among the young, through the teaching of the arts" Educators can achieve their goal of providing aesthetic experiences to students through teaching about cultural arts. Through acts of admiration and artistic production. Appreciative tasks are connected to intellectual understanding, while expressive tasks are closer to emotional engagement.

Cultural inheritance in indigenous expressions is the most common event for transferring ownership and action of indigenous expressions. younger generations receive this inheritance from older generations. This inheritance is intended to encourage the growth and development of traditional arts culture in order to continue to thrive in the midst of modern society. The purpose of the inheritance process is so that the historical and future cultural traditions of Bandar Lampung City are maintained and preserved for generations to come.

Open system and closed system are two ways in which individuals sometimes inherit and pass on traditional arts. All Lampung residents, regardless of race or family relationship, are subject to the same open system of inheritance. This proves that it is not only blood ties that play a role in passing down the dance. In contrast, in a closed system, inheritance only occurs between those who are already connected. The bonds between these people are deeper than blood relatives; they are also founded on a shared history and heritage. This means that the person who gets the inheritance must be close to the person who gives it. According to the KBBI, inheritance is "an act, deed, or manner of bequeathing or passing on". The purpose of passing something on to future generations is so that they can benefit from it. Cavalli-Sforza and Feldman distinguish between three different systems of inheritance, namely:

The first type of cultural transmission is vertical transmission, where cultural goods and the people who own and distribute them are passed down from generation to generation within a family. Third, social relationships with peers Learning is passed down through generations through the Diagonal Transmission system, which can take the form of formal or informal schooling. The inheritance of *Halibambang* dance in Bandar Lampung city, seen from the real and actual conditions in the studios in Bandar Lampung city that inherit *Halibambang* dance through non-formal education in the teaching process, especially in SMP Negeri 7 Bandar Lampung, is the concept of inheritance from Cavalli-Sforza and Feldman. The overall goal of this research is to accelerate the praise and commitment of Lampung residents in preserving *Halibambang* dance by revealing in detail how the dance is passed down from

generation to generation at SMP Negeri 7 Bandar Lampung. This investigation is qualitative, in the form of a case study. Thus, in qualitative cultural research, by using the researcher's sensory observation as a more accurate approach to perceiving a culture that tends to change with the times, the researcher can gain a more nuanced understanding of the cultural phenomenon under study.

Researching the transmission of *Halibambang* dance at SMP Negeri 7 Bandar Lampung through non-formal education centered on the learning process of *Halibambang* dance is natural if a case study approach is taken. Researchers are interested in pursuing this line of inquiry to better understand the issue of inheritance. Therefore, the problem of passing on *Halibambang* dance to future generations has been revealed through this research. This study examines *Halibambang* dance within the framework of transmission. This study aims to examine the inheritance of *Halibambang* dance from one generation to the next at SMP Negeri 7 Bandar Lampung through formal and informal teaching.

Research Methods

The method in this research is qualitative, with non-numerical data sourced from various kinds of scientific arguments related to the socio-cultural phenomenon of *Halibambang* dance. The characteristics of the qualitative type method prioritize the observation of the phenomena of the research material object in depth by making many observations and collecting non-numerical data with certain themes.

In the data collection process this time, researchers used observation, interview and document selection approaches. At the observation stage, researchers came directly to SMP Negeri 7 Bandar Lampung to observe various kinds of phenomena related to the object of research material, especially in the learning process of *Halibambang* dance. At the interview stage, the researcher met the trainers and students involved with the teaching and learning process to be asked for in-depth information. Finally, at the data selection stage, researchers took data from various kinds of archives in the form of documents and photographs related to the *Halibambang* dance learning process at SMP Negeri 7 Bandar Lampung.

For the data analysis process, researchers used the theory of Miles & Huberman who divided data analysis into four stages, namely, data collection, data reduction, data presentation and conclusions. In carrying out its function, data collection is the same as what the researcher has explained earlier, the data will be related to the *Halibambang* dance learning process, obtained from direct observation or exploration of scientific articles related to *Halibambang* dance. Furthermore, the data reduction process is related to sorting data and reducing data that is not in accordance with the purpose of writing this article. Next is data presentation, a collection of data that has been valid previously arranged in the form of categories based on data criteria. Finally, the conclusion, at this stage, the researcher has made an interpretation of the previous data, and found a red thread from the results of the research topic to be written.

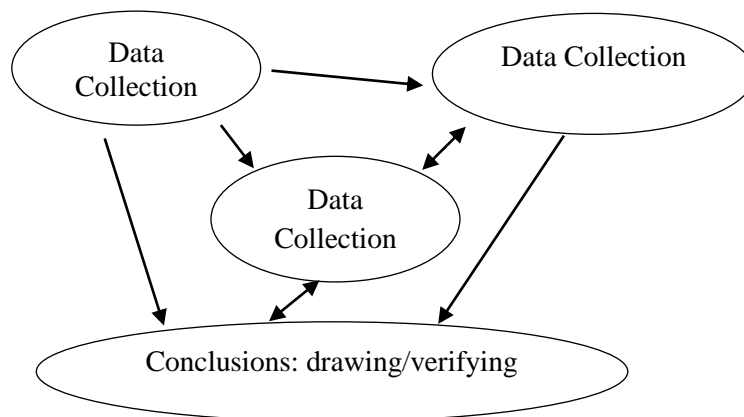


Fig.1. Miles and Huberman theory concept

Discussion and Results

Halibambang dance has its roots in the Skala Brak area of West Lampung Regency. The original purpose of *Halibambang* dance in Lampung culture, in Lampung's traditional rites, has been replaced by its current use as a form of entertainment at various social gatherings. The dance was created in a studio in Taman Budaya of Lampung Province and is a reflection of the importance of maintaining cultural traditions. *Halibambang* dance was passed down from the head of the studio at Taman Budaya Lampung. Researchers see this dance as an example of intangible cultural assets that are passed down through generations in the tradition described by Cavalli-Sforza and Feldman in (Elvandari, 2020). This research looks at how trainers at the Taman Budaya studio of Lampung Province acquired knowledge about *Halibambang* dance through non-formal education, tracing the development of the dance from its origins to its current form and then evaluating its development at each stage.

There are two possible meanings of *Halibambang* dance: hali means "like", and bambang means "butterfly". *Halibambang* dance is generally seen as an aesthetic movement (dance) that depicts butterflies flying. In the wild, butterflies sway on the edges of flowers and flap their wings. The *Halibambang* dance performed by girls and women to welcome officials is a representation of beauty, majesty and modesty. *Halibambang* dance, like other Lampung traditional dances, was originally a special dance performed at Lampung Saibatin traditional events. The traditional Lampung nyambai event is the only time this dance is performed in public. *Halibambang* dance can be performed anywhere because of its development, including for guest receptions, weddings, folk parties, and traditional parties. Nevertheless, *Halibambang* dance still follows the guidelines that have been set for generations. In addition, dancers from Lampung Sekala Brak families are no longer obliged to perform the *Halibambang* dance; anyone can now do so. Change or transformation in dance is common. Changing a traditional dance becomes inventive. (Hidayatullah & Bulan, 2017).

The art culture of a person, community or nation encompasses its entire way of life, including all its activities, beliefs and habits. Art and the norms that govern it are essential for the survival of society. Development and preservation go hand in hand; the former involves maintaining pre-existing cultural values for the latter to keep up with the changing times. Traditional arts need to be preserved, hence efforts should be made to ensure that the next generation receives as much arts training as their predecessors did. The most important factor in ensuring the continuity of a community's artistic tradition is the level of interest and involvement of its members in the tradition. Internal motivations, such as the desire to pass on a family legacy, or external drives, such as the admiration of individuals outside the tradition owner to partake in the benefits of the tradition, can both serve as forms of motivation for inheritance. However, there are still challenges faced by arts organizations in terms of inheritance, especially when it comes to the transmission of traditional arts, which requires the participation of players that not everyone is interested in cooperating with.

Cavalli-Sforza and Feldman propose the idea of a legacy system, and they divide it into three parts:

1. Upright Inheritance (Vertical Transmission)

Cultural traits are passed from parents to children through straight inheritance, which occurs through genetic processes that occur intermittently from generation to generation. In the biological inheritance system known as "upright inheritance", parents impart knowledge, skills and motivation to their children.

2. Horizontal Inheritance (Horizontal Transmission)

Horizontal inheritance (Horizontal Transmission) occurs when a person picks up traditions through the actions of others around him, such as family members or peers. This method of transmission

is acquired by associating with and learning from people who are already experts in the arts, whether or not they are formally registered as members of an arts organization. One can acquire the knowledge and skills of contemporaries through purposeful or self-taught study.

3. Indirect Descent (Diagonal Transmission)

The emphasis of the Oblique (or Diagonal) Inheritance System is placed more on formal education (both formal, informal and non-formal education). Inheritance at all levels of formal education (school): Primary and elementary schools, junior and senior high schools, and universities. Both "dance" and "art education" can be understood in the context of dance education; the former refers to the content of art education materials, while the latter refers to dance itself as an educational vehicle or all-encompassing instructional approach (education through art). Dance classes, for example, reveal the artistic transmission system of early childhood and kindergarten in the workplace. At the Kindergarten level of Dance and Movement (ECD), children learn the basic fundamentals of dance and movement to the accompaniment of a soundtrack of children's songs. As these songs are played frequently, children become more familiar with them. More than anything, this artistic legacy is meant to help children develop their dexterity with both their hands and their bodies. Adjustments are also made based on the age of the child and the amount of arrest they receive when they are young. Focusing on the child's courage in expressing themselves through art is more important than assessing the quality of his or her work at the ECEC and ECD levels.

a. Efforts to Pass on Traditions in Lampung Society

One of the efforts made by Lampung people to preserve traditions and culture is to teach directly to the younger generation when the ceremony is held. In this case, children in Bandar Lampung who are not included in the *Halibambang* dance, with their own initiative, join the line and dance, and of course there is no prohibition to dance even though they have not memorized the *Halibambang* dance movements. With the help of the studio's trainers, these children without any reluctance continued to dance even though they were not in the line of dancers. This is a form of communication within the community that is very effective by directly guiding children who are interested in the implementation of the tradition. What is meant by the term "inheritance process" in the traditional art of *Halibambang* dance is the process of transmitting knowledge and dance skills from the older generation to the younger generation in the community. This happens in the context of society. The act of passing down or passing on this information is closely related to the customary procedures that take place within the village environment and is carried out in line with the surrounding environment, traditions and local beliefs. The passing on of this information is often not done through formal education, but through more informal means such as daily experiences, observations, stories passed down through generations, and so on.

The transformation process often happens on its own in the form of traditional artistic expression. Those who pass on (donors) and those who pass on usually never engage in a back-and-forth dialog of requests and responses (recipients). The guiding philosophy is "just do it", which means "just play", and then find out later or figure it out yourself. Traditional artists embrace this idea, and as a result, they often give their audience the opportunity to discover things for themselves. Education is a vital component in maintaining the continuity of traditional art practices. The activity of transferring, disseminating, and improving students' expertise and skills in terms of knowledge, attitudes, and skills, especially those related to cultural arts lessons (traditional arts); the inheritance of art from one party to another, one generation to the next, carried out both by individuals and groups, by formal and informal institutions. Inheritance in an educational environment is the activity of transferring, disseminating, and improving students' expertise and skills in terms of knowledge, attitudes, and skills, especially those related to cultural arts. Teaching science is not the same as teaching traditional dance, and teaching traditional dance demands a unique method.

Analytical and holistic methods, while the analytical approach teaches dance skills based on an objective examination of body movements, the holistic method emphasizes a more personal direct relationship between instructor and student (subjective nature). In contrast to Balinese dance, dance teaching usually involves one of three methods: (a) imitation, where the instructor performs the movements while the student simply imitates them; (b) correction, where the instructor corrects the student's mistakes; and (c) "molding", where the instructor shapes and trains the student's body according to the instructor's wishes. Transmission of historic artistic practices through unstructured learning settings, such as dance classes or communities dedicated to the arts. Traditional arts are usually taught in studios or community settings, where the focus is usually placed more on the motor and practical skills of the participants. This is because, most importantly, when students learn traditional arts in a studio, they master and memorize the art being taught, regardless of the history and scope associated with the art being learned. In most cases, it will be found that inheritance in sanggar is not unique to the traditional art being taught. This is due to the fact that many sanggar self-construct the art materials taught (not in accordance with the original art created). Usually, this relates to issues of novelty and innovation as well as the preference requirements of modern society. Therefore, many sanggars in the world today teach traditional arts that are no longer original, and there are even fewer traditional arts materials available when compared to contemporary materials.

b. Steps of Halibambang Dance Learning Process

The first step in any learning process is to receive instructions on how the process is to be carried out; for example, students may be instructed to read a prayer with the sanggar coach before starting their learning, after which they may meet with the coach and begin the warm-up. At SMP Negeri 7 Bandar Lampung, students are provided with basic knowledge about the history of Halibambang dance and a brief motivational direction before entering into the core rehearsal stage of the learning process which includes reciting prayers and warming up. In addition, the coaches at SMP Negeri 7 Bandar Lampung conveyed the objectives of the Halibambang dance program to the students at every stage of the program, emphasizing the importance of preserving and passing on the dance as a means of passing on traditional culture.



Fig.2 Motivational Activity by Sanggar Trainer (Dok.Putri, 2022)

The Sanggar Tengah instructor at SMP Negeri 7 Bandar Lampung took the students through the entire Halibambang dance movement, starting with the basics and progressing to more complex patterns. After a briefing from the trainer regarding the knowledge, motivation, history, names of the various movements, and the goals to be achieved in the studio. The core idea of knowledge and

understanding of dance is very important because it forms the basic concept of dance and the unity of the dance form itself. At the peak stage of the Halibambang dance learning process at SMP Negeri 7 Bandar Lampung, the trainer instructs students together to demonstrate the learning material for Halibambang dance movements, starting with the initial learning activities and ending with the final learning activity stage. process where the material has been obtained by students. The trainer then conducts an initial evaluation to measure the level of understanding of various dance movements.



Fig. 3 Imitation of Seluang Midokh Pose by the Trainer (Dok.Putri, 2022)

c. The Inheritance Process in Non-Formal Education

Inheritance in non-formal education is through learning, seen from the three stages of the learning process put forward, namely pre-instruction, instruction, and assessment by Sanggar Soni 7. Furthermore, the trainer takes the final step by selecting 5 students for each group who have learned Halibambang dance at the final assessment stage to measure student achievement, and at this final evaluation stage students are invited to dance. Studio instructors will observe the Halibambang as they perform the group dance to show their progress during the training process. The results of this final evaluation can be utilized as part of the effort to preserve Halibambang dance, ensuring its development both in the community and in educational institutions and enabling the next generation to successfully carry on the tradition through their own coaching.

In addition to acquiring information, abilities and attitudes, students also take on a set of inherited values through their actions. For example, when students learn Halibambang at SMP Negeri 7 Bandar Lampung, the trainer will give students values from the knowledge aspect of the students by teaching them about the history of dance and the introduction of costumes in dance.

Sanggar trainers provide two types of skills to their students when learning Halibambang dance: the first is the appreciation of the aesthetic value of symbols and meanings contained in various dance movements; the second is the appreciation of kinesthetic values seen in dance learning at SMP Negeri 7 Bandar Lampung, where they are taught the values of cooperation and tolerance to perform the dance as a cohesive unit. By instilling a deep appreciation of Lampung's rich cultural heritage through experiences such as learning Halibambang dance at SMP Negeri 7 Bandar Lampung, the city's traditional arts scene is given the opportunity to flourish and develop.

The information above shows that SMP Negeri 7 Bandar Lampung is an active place for non-formal education of Halibambang dance to preserve the traditional art form of the local community. On October 18, 2022, I had the opportunity to speak with some of the instructors in this class about the Halibambang dance style, its history, and the importance of keeping it alive as a traditional art and

cultural heritage. Traditional arts can be passed down through generations in various ways. However, formal education does not necessarily have to take the form of attending a school or other official educational institution, similar to the Sanggar UPTD Taman Budaya in Palembang, which serves as a meeting place for those interested in preserving traditional dance forms such as Halibambang.

Many lessons can be learned from SMP Negeri 7 Bandar Lampung's approach to teaching Halibambang dance style, and all of them are related to the studio's mission to preserve and promote traditional dance and its arts. The values in the Halibambang dance learning process at SMP Negeri 7 Bandar Lampung are passed on to students through their attention to the studio's trainers as teachers who offer these values. The values taught are the history of Halibambang dance and the introduction of costumes and history in 1 categorized into three parts. Caca expressed her excitement to learn Halibambang dance at SMP Negeri 7 Bandar Lampung. Siti explained the importance of the Tabur Bunga movement, which aims to eliminate evil from all directions to facilitate the spread of truth that comes from divine guidance. (Doc. Febrilia, 2021).

The studio trainer starts by teaching the history of the dance to his students before proceeding to teach the techniques of Halibambang dance. The trainer reportedly said that students are given two separate grades for the skill category. Students at SMP Negeri 7 Bandar Lampung are taught the values of cooperation and tolerance through the learning process of Halibambang dance. This is done so that one group can dance Halibambang dance with close cooperation, discipline, and independence. This is shown by the various symbols and meanings contained in the dance movement.

d. Efforts to Pass on Traditions in Lampung Society

One of the efforts made by Lampung people to preserve traditions and culture is to teach directly to the younger generation when the ceremony is held. In this case, children in Bandar Lampung who are not included in the Halibambang dance, with their own initiative, join the line and dance, and of course there is no prohibition to dance even though they have not memorized the Halibambang dance movements. With the help of the studio's trainers, these children without any reluctance continued to dance even though they were not in the line of dancers. This is one form of communication within the community that is very effective by directly guiding children who are interested in the implementation of the tradition.

Conclusion and Suggestions

Inheritance is an act that is seen as an intergenerational transfer, transmission and ownership in order to maintain traditions in the family tree that run continuously and simultaneously. This is done to ensure the continuity of the family name. Inheritance generally aims to preserve the cultural values of the past, in addition to efforts to preserve art that is considered sacred. Inheritance is not only passed on in the form of works of art, but also in matters relating to the standards of morality and ethics upheld in a culture.

According to the case study of Halibambang Dance Heritage Through Education: Looking at Halibambang dance learning at SMP Negeri 7 Bandar Lampung, students are exposed to traditional dance forms such as Halibambang through the non-formal education system. Trainers at the SMP Negeri 7 Bandar Lampung aim to promote and pass on Halibambang dance culture to students through non-formal learning activities, like one of Cavalli-Sforza and Feldman's ideas of inheritance by performance. At the end of the course, students are evaluated on their understanding of the content by performing the dance routine they have learned for Halibambang dance in front of the sanggar trainers (out of a total of 20 possible students, 5 will be selected for each group). In addition, the Halibambang dance form has educational values instilled in it through the process of learning activities during the training stage at SMP Negeri 7 Bandar Lampung. The values taught to students fall into three

categories: firstly, the knowledge aspect whose purpose is to encourage students to appreciate local customs, and secondly the skill aspect whose purpose is to help students develop a deeper understanding and appreciation for the dance form.

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