

Transmission Of The Inheritance Of Onang-Onang Traditional Art In The Lubukraya Group In Padangsidempuan City

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Abstract. This traditional art is still present in the traditional ceremonies of the people of Padangsidempuan City which are performed by a group that combines music, dance, and singing. This paper examines what kind of inheritance system is used by the Lubukraya group in passing on these arts to the next generation. The results of the study revealed that the use of traditional customary arts is still carried out by the Angkola tribe community in Padangsidempuan City inheritance system that is carried there are three patterns of inheritance: first, vertical transmission which is carried out through genetics, namely from parents to their children, secondly, horizontal transmission which is carried out through peers in an environment where a person develops, from birth to adulthood, the three oblique transmissions that are carried out through adults and other institutions (formal, informal and non-formal education) both in one's own culture or in another culture.

Keywords: Inheritance System

1 Introduction

Art is one aspect of culture that has an important meaning in people's lives and cannot be separated, society and art originate from the relationship between humans and their environment, so art is always present in human life and has a very important role. So, it can be understood that Law Number 5 of 2017 concerning the Advancement of Culture is an action taken against objects for the Advancement of Culture namely inventory, security, maintenance, and rescue¹. Initially proposed by the Culture Law and is a manifestation of the mandate of the Constitution of the Republic of Indonesia, which mandates the state to advance Indonesian culture contained in Article 32 paragraph [25] of the 45 Constitution which reads "The state advances Indonesian national culture in the midst of world civilization by guaranteeing freedom society in maintaining and developing its cultural values. As for the 10 objects of promoting culture, namely Oral Traditions, Manuscripts, Customs Customs, Rites,

Traditional Knowledge, Traditional Technology, Arts, Language, Folk Games, and Traditional Sports (Article 3 of RI Law No. 5 of 2017).

These traditional musical instruments are still found in the community, this is evidenced by the inheritance of traditional musical arts which have been passed down from generation to generation and are always maintained. This is done as an effort to maintain traditional customary arts that have been passed down by previous generations. The implementation of a tradition in customary activities has a very good role, one of which is in the cultural arts tradition that is played in large party wedding ceremonies (horja godang) done by society. The type of art is Ofirst Traditional custom art Onang-onang This itself is one of the traditional cultural arts which is a means of introducing this traditional art in a unique way and at the same time preserving it. One of the oral literature that cannot be separated from the history of the development of culture, language and society of the Angkola tribe and still exists today is onong-ong. In the opinion of some customary kings say that the word Your mother it self means mother (mother), and Onong-onang it is a trigger for feelings of longing for loved ones, and gradually its meaning has changed and now it has become a meaning that contains praise, prayer, and hope which contains a message of life as a form of good lesson.

Presence of type o music firs titself belongs to oral literature which is artistic singing accompanied by dance, namely tor-tor. Onang-onang written using the Angkola language, and can be used as a parent's advice to their children who are getting married in the form of messages of life, prayer, and hope. One of the hallmarks of Onang-onang this is where the lyrics are sung by the singer (pronang-onang first) directly by writing the lyrics on a piece of paper after they (the singer/people) get a description of the groom (bayo pangoli) and the bride (boru na ni oli) that expresses social status panortor (both bride and groom). The lyrics have a figurative meaning in the text of the song and have a connection between the previous sentence and the next sentence. This traditional traditional art still exists in the traditional ceremonies of the people of Padangsidempuan City. The traditional traditional art performed by the Lubukraya group is a traditional traditional art that combines music and dance, singing and so on. Music played with traditional instruments such as gondang dua, flute, and ogung. Onang-onang not only on the singing in the big customary wedding (nagodang), also serves as a means of communication, entertainment, or other functions. The sound of music is the result of human behavior that is formed based on the values, attitudes and beliefs of different people in a culture, as well as traditional arts. Onang-onang formed by customs, civilization and culture. For people who sing Onang-onang this itself is named as Paronang-onang must be able and able to adjust the content and lyrics of the song to be sung live. So that Paronang-onang this must know the intent and purpose of carrying out the traditional ceremony to whom the song is addressed and what kind of poetry is appropriate and appropriate in the traditional ceremony.

Onang-onang is an accompanying song track-track in traditional ceremonial traditions and can only be used in traditional ceremonial activities previously, so Onang-onang it is used in several rituals such as welcoming the birth of a baby, marriage, death and entering a new house. But now its use is increasing, namely in welcoming guests at events related to tradition, then filling in activities at a cultural festival. Presence of singing Onang-onang is part of a series of ceremonies/contents of all traditional ceremonies that are performed, because this makes this art so important that its role and presence in traditional ceremonies. As with there

is a big traditional ceremony (horja godang), not all of these communities hold large-scale weddings, and only people who are capable of holding these traditional parties do so.

This acculturation process is seen as an attempt to pass on or traditionalize a value, knowledge, belief, norm, attitude, behavior, and skill so that it becomes a habit or custom (culture) to be owned and passed on from one generation to the next generation so that it survives and is sustainable. Cultural inheritance is obtained through cultural agents such as parents, community groups, arts communities, and educational environments. Traditional art will survive if it is developed in the local area with customs. Art transmission activities carried out by the Lubukraya group have been carried out from the first generation to the second generation. The implementation is through genetics or parents to their children and grandchildren, and through the group community, this art is passed on to generations who have the interest and talent to play this artistic musical instrument. This music community conducts training for the next generation in order to improve the skills and proficiency of the younger generation in playing these traditional arts, this is the most effective way of passing on/carrying on and reintroducing art to generations and people both in the surrounding environment and outside the environment to get to know and remember the traditional arts that exist in their own culture.

The existence of this traditional art performed by the Lubukraya group cannot be separated from the efforts of the leading artists to preserve the rationing-on This. In this case, the existence and inheritance system is an interesting thing to study in depth, how to maintain and pass on these arts from one generation to the next. Inheritance in the context of traditional arts itself is the process of transferring ownership and activities of these traditional arts. This inheritance takes place from the older generation to the younger generation, in itself, the inheritance aims to continue the growth and development of traditional art culture in society so that the art will continue to grow and develop in the midst of the community environment. Judging from the condition of the people in the Padangsidempuan City area, they still adhere to the traditions of their own culture, especially the culture of the Angkola tribe until now, social and economic conditions are not too dependent on this art group in every appearance at traditional traditional events, and this is not a job that is so promising in terms of material to the artist. The presence and existence of local/traditional art supports the community environment for art as a regional cultural asset that occurs due to the high level of concern from the younger generation and the community in trying to develop these traditional arts. Inheritance of culture, especially traditional arts, is very important because individual culture shows identity as one of the cultured beings and as a characteristic of that culture so that their cultural identity and dignity are not lost to the flow of globalization and they must be proud of their own culture.

This acculturation process is seen as an attempt to pass on or traditionalize a value, knowledge, belief, norm, attitude, behavior, and skill so that it becomes a habit or custom (culture) to be owned and passed on from one generation to the next generation so that it survives and is sustainable. Cultural inheritance is obtained through cultural agents such as parents, community groups, studios, etc. Traditional art will survive if it is developed in the local area with customs. Based on the background that has been described, the formulation of the problem in this study is:

1. What is the system of inheritance of traditional customary arts Onang-onang what did the Lubukraya group do in Padangsidempuan City?

The purpose of this study is to examine the system of inheritance of this traditional art to the people of Padangsidempuan City as a form of effort to preserve this traditional art.

2 Materials And Method

2.1 Material

2.1.1 Transmission

Culture itself can be understood as something that includes knowledge, art, morals, customs, habits, and abilities that humans acquire through their role as a society[3]. Meanwhile, Koentjaraningrat (2009) says that art itself is a creation of all human thoughts and behavior that is functional, aesthetic, and beautiful so that it can be enjoyed with the five senses such as sight, hearing, taste, smell, and taste. by humans, it is very important to be passed on to future generations[14].

Inheritance of traditional arts aims to introduce values, norms, and customs in life to an individual in order to create an orderly, peaceful, harmonious situation in society (Fitriyani, et al: 2015)[4]. So in the cultural inheritance project, it is not an activity that involves only one individual but must be carried out by a community whose components are interconnected. So, art is born from a society that is continuously connected and passed down from generation to generation, and in its own inheritance it cannot be carried out only with the aim of maintaining an object, but there must be an organized action. In cultural inheritance, of course, it cannot be equated with the process of inheritance from one to another, because each art it has different things and uniqueness. So traditional art itself has its own pattern of inheritance according to its characteristics and needs.

According to Soerjono Soekanto (2015) explained that the principles of lineage greatly influence the determination of heirs, and the determination of heirs has an inheritance system that is carried out individually. The nature of imitating humans in a social context is a learning activity that absorbs various information about knowledge and skills which will eventually form a personal character in the individual.[22] As individuals who have intelligence, these qualities will be determined by a set of values and self-potentials that are processed and raised by their own environment. In Mulanto's statement (2015) cultural values are behaviors that must be learned and passed on from one generation to the next.[13] The cultural learning process better known as socialization or enculturation is referred to as acculturation, its activities can be carried out through formal schools or outside schools. In order to be properly interpreted, learning must be able to develop a variety of reliable means so that it can interact with its environment in accordance with its natural identity. So, the process of cultural inheritance which is carried out socially is closely related to the process of learning culture in relation to the social system. In the process of socializing an individual starts from childhood to old age, so that they learn the values, norms, and patterns of action toward society in social interaction.

2.1.2 Traditional Arts

Art is an element that unites different guidelines for action becomes a complete, comprehensive, operational design, and can be accepted as something of value. Meanwhile, traditional is a term that comes from the word tradition which is associated with an ancient meaning or something that is noble as a legacy from our ancestors. Traditional art according to Rohidi (1987: 7) is an art that lives and develops among rural communities and has its own characteristics and characteristics.[20] Khayam (1981:59) argues that traditional art was born not from someone's concept and it cannot be ascertained who the creator is.[13] Traditional arts are born in the midst of society because of the improvisation or spontaneity of the perpetrators.

According to Bastomi (1988:16), the characteristics of traditional art are as follows: 1) It is a collective idea of society. 2) The theme of the idea/form contains special characteristics that are owned by a group of people. 3) The collective ideas are held so highly by the members of the community concerned that they become their collective pride. 3) There is recognition from other people or groups of people in the framework of social interaction.[5] Khayam (1981:60) details traditional art as follows: 1) It has a limited reach in the cultural environment that supports it. 2) It is a reflection of a culture that has developed and is very enduring because the dynamics of the society that supports it are indeed like that. 3) Is part of a round cosmos of life, which is not divided into words of specialization. 4) Nois the result of individual creativity but is created together with the supporting community collectivity.

Traditional art exists and develops, of course, related to the meaning, function, and culture that underlies its supporting community. So, a creative and innovative strategy is needed to preserve the inherent values of traditional arts which have become part of the local wisdom of an ethnic group. Preserving local wisdom values is one way to strengthen the cultural identity of a society. This traditional art is also believed by the supporting community not only as entertainment that creates joy but also as a medium capable of facilitating their prayers and hopes.

2.1.3 Onang-Onang

Onang-onang is an accompanying track that is in the marriage customs of the Angkola tribe in horja godang (big party). Formerly, some sources say that the word Your mother itself means mother (mother), and Onang-onang it is a trigger for feelings of longing for the person you love, and gradually its meaning changes to a meaning containing praise, prayer, and hope for the bride and groom. Onang-onang is divided into two forms Siriaon and to follow, which gives a message of life to individuals who are getting married and can also be a form of advice to their children. Onang-onang has a figurative meaning that is figurative in the text of the song, this meaning has a connection between the previous sentence and the next sentence.

According to Ch. Sutan Tinggi Barani Perkas Alam, Onang-onang is a song that is made by a person with his voice and style that is free outside the village, and with a rather high voice. When guided and regularly at certain times can be echoed in the house or in the village, such as in ceremonies horja godang, namely at the traditional ceremonial party. Music Onang-onang is an important part of the wedding ceremony horja godang. According to Merriam (1964: 6), the sound of music is the result of a process of human behavior that is shaped based on the values, attitudes, and beliefs of different people from within a culture itself.[16]

Demian is also the case with Onang-onang formed by the customs, civilization and civilization of the culture of the Angkola tribe, so that in order to understand the Angkola culture we can see and learn from its musical culture (Onang-onang).

According to tradition, Onang-onang itself is only sung when gondang begins to be sounded to accompany the tor-tor. In other words, that Onang-onang will not be sung when tor-tor is not danced with accompaniment gondang This would clearly show that its existence Onang-onang will depend absolutely on tor-tor and gondang accompaniment as an absolute unity between the two elements, namely dance and music.

2.1.4 Tradition

Traditions that are created or born by humans based on decisions that have been made together with other members of the Angkola ethnic community are customs, which are habits but place more emphasis on supernatural habits covering cultural values, norms, related laws, and regulations within the community itself. The traditions that exist in the Angkola ethnicity are the result of decisions that have been made and have been passed down from their ancestors. Culture and humans influence each other, both directly and indirectly, this influence can certainly change because the culture itself comes from the results of deliberations with the Tribe community itself. So that The custom that has been formed is a result of interaction and joint decisions from the community, from this The thoughts of the ancestors first gave instructions so that the tradition that will be carried out has a very large position and influence in giving a decision in the customary session of the community, so there are values that exist in the tribal tradition where the customs of the tribe are expected to be accepted by future generations throughout the ages or at any time.

There are three characteristics of tradition according to Martha and Martin in Sibarani (2013:4), namely as follows [21]:

- a. Tradition is a habit and at the same time a process of activity shared by a community group
- b. Tradition is something that is created and strengthens the identity of an ethnic group. Choosing traditions to strengthen the values and beliefs of forming community groups.
- c. The tradition is something that can be recognized and recognized by the group as its tradition. The other side is to create and strengthen identity by participating in the tradition, thereby allowing people to share values and beliefs that are important to them.

In a tradition, it must be known and recognized as something that has cultural values, functions and meanings by community groups. As long as the community group recognizes this tradition and is not something that has been destroyed, but still acknowledges that it exists and will continue to develop. a tradition will remain the identity and art of the local community or ethnic group who have experienced it and passed it on to future generations both orally and in writing and its implementation.

2.2 Method

Research according to Creswell (2019) is a study that discusses and describes the meaning of individuals or groups for a problem or social issue in society.[8] Qualitative research itself has a research procedure in producing descriptive data in the form of written or spoken words from the people and behavior observed so that the researcher will make a complex picture, examine the words, and a report that is filled from the views of the informant.

According to Iskandar (2008: 17), a qualitative approach is a research approach that requires a deep and thorough understanding, related to the object under study to answer the problem to obtain data, then analyze and obtain research conclusions in certain situations and conditions, in addition to research Qualitative also actually uses several data collection techniques to describe a phenomenon.[12] Basically, this qualitative method uses interactive qualitative because it uses data collection techniques directly from people in the environment being studied.

According to Nana Syaodih Sukmadinata (2015: 102), the choice of place relates to determining units, sections, groups, and places where people are seen in the activities or events you want to study.[24] In this study, the authors conducted research in the city of Padangsidempuan and later will see what the system of inheritance of traditional customary arts is like as carried out by the Lubukraya group.

Informants are people who are used and are expected to be able to provide information regarding the situation and background conditions of the research. The selection of informants was carried out using certain techniques with the aim of capturing and finding as much information as possible, which informants would be selected and in accordance with the problems and research objectives (Creswell, 2015: 216).[8] Informants used by researchers in this study are people who really understand and know the problem that the author will examine. The informants who are the subject of this study are group members who play traditional customary arts Onang-onang and the generation of traditional music players (children of group members) who are involved in inheriting traditional customary arts in the marriage tradition in the people of Padangsidempuan City.

Data collection techniques are used with several techniques, namely by observation, interviews, and documentation. Meanwhile, the data analysis technique used was data reduction, then data presentation and conclusions were drawn.

3 Results And Discussion

The inheritance system according to Cavalli-Spozan and Fieldman (1981) states that there are three types of inheritance systems, namely vertical transmission, horizontal transmission, and oblique transmission. Vertical transmission is an inheritance system that takes place through a genetic mechanism that is passed down from time to time across generations, which involves passing on cultural characteristics from parents to their children and grandchildren.[7] Horizontal transmission is obtained from the environment where a person lives, as in general it comes from daily interactions from peers/one age, and there is special socialization given by friends, people around where a person lives, from when the person is small to adulthood, in other words there will be no unification between biological and cultural transmission. Oblique transmission is a system of inheritance that takes place through educational institutions such as schools or studios.

3.1 Vertical Transmission

Heritage passed down through generations by the family, namely from parents to their children or grandchildren. This inheritance system is often referred to as hereditary inheritance, in which parents or older family members teach traditional arts to their children in an unstructured and informal way. This inheritance is carried out by every player who has played this traditional art musical instrument for a long time. From the results of the data in the field, it was stated that the musicians had already inherited it, namely from their children. Not only that, the parents who carry out the inheritance always provide opportunities for their children to continue to practice and understand every concept of rhythm that is in accordance with the inherited musical instruments, by continuing to guide and provide an understanding of this artistic tradition to their children who will continue the traditional arts. So that it does not cause the generation to be blind to the traditions that have been passed down.

Based on the results of an interview with Sutan Siregar (January 2023) that he bequeathed to his own son without any element of coercion to participate in the Lubukraya art group. He also provides education to his children slowly until the child is able to master the art and can practice according to the directions given by the parents which have been passed down from generation to generation. Providing an understanding of cultural traditions to their children through genetic pathways is carried out slowly, step by step so that the child will not feel bored in understanding as well as conducting training in learning these traditional customary arts. Parents who do the training are said to be teachers who will provide knowledge education to their children who will pass down these traditional customary arts.

The process of inheriting traditional arts through vertical transmission is concluded to be able to generate good benefits for generations and traditional arts, namely maintaining the authenticity of traditional arts because it is carried out from generation to generation so that the data ensures that the traditional arts learned by the next generation remain original and without the influence of modern culture. Then cultivate a sense of love for their own culture, a child will be proud of his own culture because he has learned about his ancestral heritage and is able to maintain the existence of these traditional arts in the future. With this matter of inheritance, the family relationship between the parents and the child is getting closer to this learning relationship because the two parties interact with each other in sharing knowledge and receiving knowledge in preserving traditional arts in their environment.

This upright inheritance is in the process of transferring knowledge and skills from parents to children or their offspring. The process of passing it on orally which is conveyed by word of mouth, by seeing, hearing, and then by imitating what is done as a teacher tells. Apart from this, the generation that will pass on these traditional arts will later participate in various performances held outside the region and within their own region. With this experience, it will give this generation an aesthetic experience, and give an idea of how to give the best performance in presenting a work, and then get a good appreciation from the public who see the traditional arts performed.

So that in the inheritance system, it is to give or pass on art to the heirs or direct descendants of the heir's family. Although we know that not all children are able to pass on talents that parents are interested in, but with respect and devotion to parents, a child will be able to continue his ancestral traditions. On the contrary, many generations do not go as expected due to the lack of interest from the next generation in the art, This can be caused by several

factors, namely a child has desires or aspirations that conflict with their parents, then a child considers the traditional art to be not liked by the current generation.

Based on the results of an interview with Bapak Bahron Siregar (January 2023) that the inheritance process carried out by the previous heirs to the next generation will turn into a cultural phenomenon, because the noble values that have been present in each traditional art must be handed down in accordance with the provisions occurs in custom, on this basis, it will not fade or lose the meaning of the value that is in the inheritance from the ancestors. Thus, the inheritance that is carried out to the next generation cannot be inherited arbitrarily, the heir must also see the talents and interests of the generation and whether they can continue the traditional arts or not later. Providing a motivation to generations who will pass on these arts can awaken a spirit of cultural ideals to preserve these traditional arts without having to think long and hard, without having to be afraid of not being able to play modern art. This method can be effective and it can also be ineffective because it all depends on the individual of each generation whether they want to accept these traditional arts in future life, because traditional arts themselves will still exist and develop if the arts are continuously preserved and maintained until the next generation.

3.2 Horizontal Transmission

This inheritance occurs when a person learns from the behavior of people the same age as that person in the environment where he lives, from his playmates who have the same tradition, this could be joining an art group, and that person is not registered as a member of the art group but elsewhere. The side of a person has the ability to master the art in the art group. knowledge or skills with peers/play can be obtained self-taught, self-taught which is meant here is by seeing and observing someone in the practice of art tools. The benefits that arise when a person frequently and intensely observes and sees how other people play the art instrument will gradually lead to an understanding that comes from outside of himself so that he can master the art outside of the special learning techniques in the art group. Learning in a deliberate way, that is, a person has a high desire to learn and master the art directly through an existing art group.

The Lubukraya art group was formed to help the current generation and the public to know and not forget the traditional arts of their own tribe, and to be able to pass on these traditional arts while maintaining the preservation of these arts to the next generation. The inheritance of this traditional art is carried out between a number of individuals in a community. This inheritance is also not limited to the family but involves friends and other community members. Even though there are people in charge in this group, they are not very inclined towards leadership when they will provide training and as a teaching role when they are studying these traditional arts.

This inheritance system is often carried out in a formal and structured manner with the existence of educational institutions or cultural organizations. On inheritance horizontal transmission These lessons are carried out outside the home or outside the family environment so that they have wider access to studying these traditional arts. Apart from that, the Lubukraya art group does not only focus on teaching basic techniques but focuses on learning

about the cultural values behind these works of art. This is done in order to create a sense of love for culture and a sense of preserving art from one's own culture to exist and last forever.

So it can be said that in making a successor into a member of a traditional arts group, one has to be really serious and deepen the role and guidance for 3 months. by the art group. This writing, it produces a traditional art group that helps young people or the community understand and learn about art tools onang-onang which was formed by the Lubukraya group. This is done in order to open up vacancies for the interest of the community to understand more about traditional art tools that have existed for a long time. This type of inheritance also applies if the descendants of the art owner do not want and are interested in passing down these traditional arts. This inheritance also applies to people who are outside the heir's family tree and who do have an interest and interest in continuing the existing arts. Inheritance like this can be carried out intensively on a regular basis by the owners of the traditional art tools that will be inherited, namely in the form of participating in performance activities from the art tools themselves, or a special learning system in a group formed by these traditional arts. Blending an heir with the environment, making art will make a person closer to art both physically and psychologically and the pleasure in playing these traditional art instruments.

The inheritance carried out by members of the Lubukraya art group has the potential for the preservation and longevity of traditional arts to remain in the future, the preservation they carry out is very helpful for current generations and also for the public to know and know, and how to use each of the musical instruments used is in the Lubukraya art group. The process of inheriting traditional arts which is carried out through the Lubukraya arts group can be drawn as a good benefit in this inheritance process, namely increasing the quality of learning that is carried out formally and in a structured manner so that the learning time and the provision of the material provided are more complete and of higher quality so that it can lead to better quality. to students who participate in carrying out learning in developing these traditional arts. Then it creates a sense of togetherness in the learning process, Not only that this inheritance process also involve only one teacher and one student, but the large number of students creates a high sense of solidarity in terms of togetherness among fellow members in the Lubukraya art group.

Creating a sense of comfort for the younger generation who play a role in preserving this art is mandatory and most important in conducting training in the Lubukraya art group. After that, strengthening the cultural identity of each individual who participates in preserving these traditional arts through the learning process provided by the art group, which later this generation will become the successor of their own cultural heritage which strengthens their own local cultural identity. The goal is that the cultural identity will still exist and be known to the next generation and the surrounding community, both in the area where the culture exists and other cultural environments, namely outside the area where the culture is located.

3.3 Oblique Transmission

Oblique transmission is more inheritance to formal, informal, and non-formal learning. This inheritance model takes place through adults who do not have good family ties, so that the inheritance results in socialization and enculturation. Inheritance in formal institutions is like schools, while in informal institutions it is like course and training institutions, community

learning activity centers, and other types of education units, then non-formal institutions are social institutions that do not originate from government institutions. The difference between non-formal and informal is that non-formal is an educational path outside of formal education that can be carried out in a structured and tiered manner, while informal is a family and environmental education path.

The method of inheritance of cultural arts by the community occurs in a simple way, through direct face-to-face, word of mouth and direct practice. The training is carried out as an effort to provide knowledge and understanding of how to play arts and dances to accompany traditional music in carrying out events, both traditional events and other events related to tradition. The oblique inheritance system carried out by the Lubukraya group is a form of training for today's younger generation both in learning traditional arts as well as dance tor-tor which accompanies the traditional music.

Conducting training for the current generation of children through training conducted by opening a training that is not carried out every day, but the training that is carried out only takes place when that generation comes and attends the residence of the chairman/person in charge of these traditional arts. The group leader and other members of the artist are very receptive to the presence of any generation who will conduct training on traditional customs and dances to the accompaniment of traditional music. Those of the generation who did the training were given knowledge and training according to the rules that apply in performing dances and also playing musical instruments. The following is the documentation of the generation that conducted the training at the residence of the head of the Lubukraya art group. A learning and training process carried out by the Lubukraya arts group for the current generation, namely students who come to study traditional art music onang-onang which in the picture is given direction by the artists by sharing their respective tasks to train these students. The artist who conducts the training provides knowledge of what kind of traditional music is used and how to play it so that it can match the rhythm of the music that has been determined in playing this traditional music.

The training conducted by the Lubukraya group artists for these students is an activity of imparting knowledge through informant education which is carried out through traditional art communities. The opinion of the person in charge of the art group said that during the training the Lubukraya arts group did not carry out a predetermined training schedule. However, the training schedule is carried out when there is a younger generation who will carry out training on the arts, both dance accompaniment to music. This will also be carried out when an agreement has been made between the two parties to carry out a training schedule. After an agreement is reached between the two parties, training will be carried out which will be trained by artists belonging to the traditional musical arts.

The results of the interview with the head of the Lubukraya group also explained that in special training to train the skills of members who will join the Lubukraya group, it will be carried out when that generation really has an interest and talent in music, but as time goes by for now this training has not yet been opened. The training will be carried out for three months so that this generation can and will be able to appear at every traditional event that will be carried out when there is an order for traditional arts by the community both within and outside the environmental area of Padangsidempuan City.

4 Conclusions

The process of inheriting art is seen as one of the transfers, passing it on from one generation to the next in order to maintain a tradition in the family tree that moves continuously and simultaneously. The purpose of inheritance is to maintain the values that have existed for a long time, as well as to maintain the sacredness of the arts. The concept of the inheritance system put forward by Cavalli-Spoza and Feildman divides the inheritance system into three, but only two concepts are included in the inheritance system carried out by the Lubukraya Group, namely:

Vertical Transmission, an inheritance that is passed down through generations carried out by the family, namely from parents to their children or grandchildren. This inheritance system is often referred to as hereditary inheritance, in which parents or older family members teach traditional arts to their children in an unstructured and informal way. cultivating a sense of love for their own culture, a child will be proud of his own culture because he has learned about his ancestral heritage and is able to maintain the existence of these traditional arts into the future. This upright inheritance is in the process of transferring knowledge and skills from parents to children or their offspring. The process of passing it on orally is conveyed by word of mouth, by seeing, hearing, then by imitating what a teacher does to his students.

Horizontal Transmission, This inheritance occurs when a person learns from the behavior of people the same age as that person in the environment where he lives, from his playmates who have the same tradition, this could be joining an art group, and that person is not registered as a member of the art group but elsewhere. The side of a person has the ability to master art in the art group. Knowledge or skills with peers/play can be obtained self-taught, self-taught which is meant here is by seeing and observing someone in the practice of art tools. The benefits that arise when a person frequently and intensely observes and sees how other people play the art instrument will gradually lead to an understanding that comes from outside of himself, so that he can master the art outside of the special learning techniques in the art group. Learning in a deliberate way, that is, a person has a high desire to learn and master the art directly through an existing art group.

Oblique Transmission, This inheritance occurs when the younger generation or the public gets knowledge education about training from traditional arts artists, here artists inherit to the next generation through the community obtained from informal education carried out by artists and heirs who conduct training on these traditional arts, in order to preserve and maintain the existence of these traditional customary arts still exists and survives in the community, especially the Angkola tribe in the Padangsidempuan City area through the Lubukraya Arts group.

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