

Interpersonal Communication *Contributes Duo Baleh* in form Work Music “Tigo”

Frendy Satria Palindo¹, Vinna Aulya²

^{1,2} Institute Indonesian Arts Yogyakarta, Padang State University

Article DOI: 10.55677/SSHRB/2026-3050-0203

DOI URL: <https://doi.org/10.55677/SSHRB/2026-3050-0203>

KEYWORDS: communication, interpersonal, sumbang duo baleh.

ABSTRACT: The phenomenon of *sumbang duo baleh* is a value system built in response to the attitudes and behavior of the next generation, especially women in Minangkabau traditional culture. The purpose of this study is to avoid misunderstandings in interpersonal communication of *sumbang duo baleh* in several works that will be presented by the artists and summarized in this tigo musical work. The phenomenon of *sumbang duo baleh* as a principle in regulating how to behave according to the norms and provisions that apply to women in Minangkabau in the form of symbolic expression, so this experience in this study uses qualitative phenomenology in an effort to obtain data in the emic area. So that the process of creating musical works will never be separated from research because the birth of music does not only rely on imagination but the real state of humans as subjects must also be reflected in the construction of the imagination, therefore the creation of this work begins with research.

Corresponding Author:

Frendy Satria Palindo

Published: February 06, 2026

License: This is an open access article under the CC BY 4.0 license:

<https://creativecommons.org/licenses/by/4.0/>

INTRODUCTION

The birth of a work of art will never be separated from events that occurred in the past, present, and future. These events are often perceived as an anxiety for the creator of the work of art that cannot be conveyed directly through verbal words so that it requires certain communication as a medium of expression in facilitating expression in order to have different practical outputs. In addition to producing new practical outputs, aesthetics and values, academically both from the audience's perspective and in written form can also be easily understood is a challenge that must be faced by the creator of the work of art. One of the steps of communication through works of art in the context of music, must first be transformed into a sign position that must be labeled with meaning so that certain goals of a creator can be achieved properly. Based on the author's observations, events that are currently occurring in everyday society, namely the *sumbang duo baleh phenomenon*, is a value system built in response to the attitudes and behavior of the next generation, especially women in Minangkabau traditional culture.

Minangkabau is a culture that adheres to a matrilineal system, namely kinship originating from the mother's side or *basuku ka ibu*. From this, women in Minangkabau are expected to be able to position their roles as special women. If Minang women do not position themselves appropriately, they have violated Minangkabau cultural norms and rules. Although *sumbang duo baleh* is an unwritten rule in Minangkabau customs, the punishment for violating this rule will result in shame, not only for themselves but also for their *mamak* (uncle) and family. Sofiani, N., Fitrisia, A., & Ofianto. (2022)

Sumbang duo baleh is a system of values, norms, and local wisdom that safeguards women's honor and serves as a guideline for regulating women's behavior so that it does not deviate from their natural and social status. *Sumbang, jangga*, or *cando* are considered undesirable behavior and should be avoided by Minangkabau women, as they can bring shame to their own tribe and clan. Furthermore, inappropriate behavior will undermine their dignity as respectable women. There are twelve rules and prohibitions that every woman in Minangkabau must obey, namely, *sumbang duduak* (sitting), *sumbang tagak* (standing), *sumbang bajalan* (walking), *sumbang bakato* (speaking), *sumbang mancaliak* (looking), *sumbang makan*, *sumbang bapakaian* (dressing), *sumbang karajo* (working), *sumbang tanyo* (asking), *sumbang jawek* (answering), *sumbang bagaua* (socializing), and *sumbang kurenah* (whispering in public).

The rapid advancement of technology, easy access to information through cyberspace, and global interactions have led a generation to follow current trends, leading to the shifting of traditional values from what is considered new or modern. This has

significantly impacted the behavior of Minangkabau women, resulting in a lack of understanding of the principles of *sumbang duo baleh*, a self-control principle essential for maintaining respectable and dignified women. Examples of women who ignore *sumbang duo baleh* include inappropriate clothing, inappropriate social interactions, lifting their feet while eating, and so on. These actions reflect a low level of self-awareness due to external influences and a lack of control from both the nuclear and extended families, much of which is largely unnoticed by society, especially women in Minangkabau today.

Indirectly, Minangkabau culture already has a natural mechanism that regulates daily life in Minangkabau. As the traditional proverb says, " *tigo serat sajarangan, tali tigo sapilin* ," namely the vital role of three leaders who determine the system of values and norms in community activities. These three elements, namely Ninik Mamak, Alim Ulama, and Cadiak Pandai, have a social function in society. However, in reality, the changes that have occurred show that the value system has shifted. Forget punishing wrongdoing, even simply reprimanding seems difficult to do for various reasons. One reason is that some feel it is inappropriate to reprimand, lack of knowledge, different levels of social status, or even simply do not bother with the matter. The weakening of the role of the nuclear family and extended family according to custom in social change and open Minangkabau culture, has shifted social existence as an ideal regulation that has become only a romanticization of the past.

The shift in the value system that guides social life is inseparable from the important role of three traditional figures in addressing the current phenomenon of *sumbang duo baleh* as something that women in Minangkabau must avoid. Therefore, observing and observing the difference between what should be and the reality of the *sumbang duo baleh phenomenon* has inspired the creation of a musical work entitled *Tigo Sapilin* with material objects in the form of symbolic expression.

METHOD

This study uses a qualitative method with a phenomenological approach in an effort to obtain data in the emic area. In the data collection stage consisting of observation and interviews, in Observation Researchers note or record observations very carefully and in depth, either in the form of field notes or through audio/video recordings (if possible and ethical). The use of field notes rich in descriptive details is very important in phenomenology to provide a complete picture of what happened. as well as the next important point in the creation, namely data analysis will be carried out from Creswell (2002: 18) said that phenomenology is essentially a type of qualitative research through observations made on a person's experience as one of the important factors for examining material objects. In many cultures, music is one of the material objects used to convey messages or represent interpersonal communication that has a certain meaning.

DISCUSSION

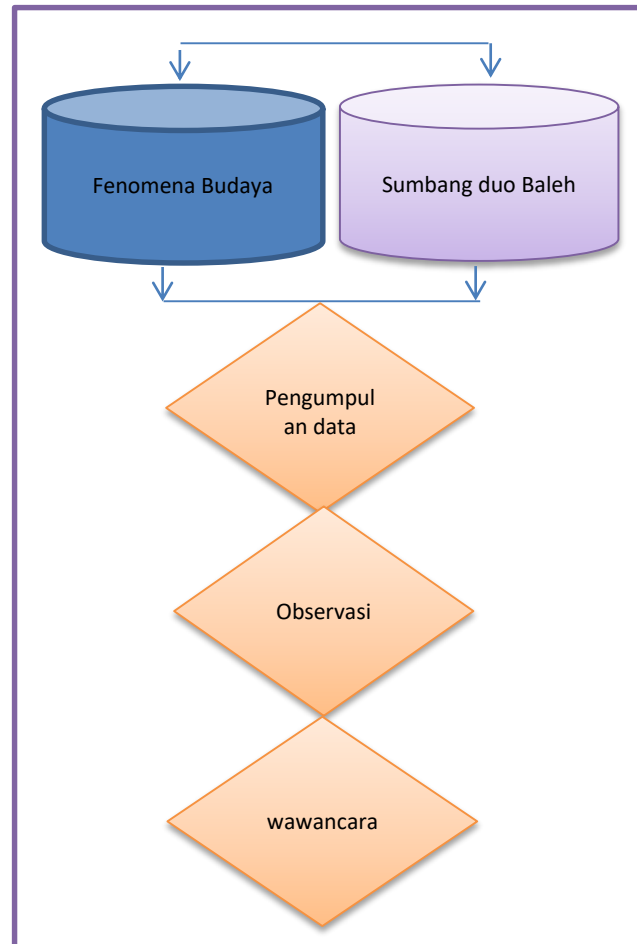
Minangkabau women 1_____ Nurman, SN (2019). The Position of Minangkabau Women in a Gender Perspective. Al-Aqidah Journal, 11(1), 90-99. As a matrilineal society, Minangkabau women have an important role in the family and social structure, so that intrapersonal communication in their lives can be key in balancing cultural identity and modernity. Three important foundational aspects in facing social change are associated with this explanation: stability, harmony, and evolution.

In intrapersonal communication, Minangkabau women tend to maintain stability in the face of external changes brought by technology and globalization. Therefore, intrapersonal communication as Minangkabau women in the current era in responding to technological advances and global civilization has the meaning that in social society to achieve ideals is divided into three aspects: stability, harmony, and evolution. These three aspects provide an understanding of how Minangkabau women can maintain their cultural values while adapting to social changes brought by technological advances and globalization. The process of self-reflection through intrapersonal communication becomes an important tool for them in determining the direction of life, both in individual, family, and community aspects.

The process of developing percussion patterns includes the development of several rhythmic patterns that are owned by traditional Minangkabau arts spread across several Minangkabau regions. Dino, A., & Syeilendra, S. (2021). So that it will be associated with symbols that become identity in Minangkabau. The symbols of the three figures of Ninik Mamak, Alim Ulama and Cadiak Pandai are ideal functions that are binding in the view of Minangkabau customs and are interpreted as a journey of life as social beings living in the midst of indigenous communities. Women whose space for movement is limited or referred to as the term *sumbang duo baleh* are the responsibility of the three symbols which also determine the life journey of the next generation to run like a natural mechanism of customs that have been formed for a long time (positive or negative) or vice versa depending on the reality of the functioning and dysfunction of a system that is currently built.

Stability determines the extent to which a society, specifically Minangkabau women, can maintain *sumbang duo baleh* as a principle of life that must be avoided so that the honor and dignity of Minangkabau women are still upheld despite the many influences coming from outside. If the understanding of *sumbang duo baleh* can be understood and comprehended properly, a system that applies in society, especially women, will remain. The next aspect of functionalism is harmony, which refers to the spirit of cooperation from all members of society, including traditional leaders, the nuclear family, and the extended family or clan, in educating the female generation to avoid *sumbang duo baleh* as an ideal principle for regulating women's behavior. Meanwhile, evolution refers to changes that occur in society due to renewal. However, no matter how influences come from outside, if the function runs properly in society, women should be able to avoid *sumbang duo baleh* as something negative.

If seen and observed *sumbang duo baleh* is a rule that is forced and becomes a necessity for Minangkabau women in everyday life where when one of these principles is violated it will cause an inappropriate impression especially considering that Minangkabau customs are strong with customs that are coded in Islamic laws and are based on the book of Allah, as the adat adaik *basandi syarak, syarak basandi kitabullah, agamo mangato adaik mamakai* . The adage is intended that everything that is prohibited by religion will not be used in custom. For this reason, the rule is intended for each next generation where the role of traditional figures, nuclear families and responsible people as ideal functions that must be obeyed. This is described in the research area where the schematic process can be described as follows.



Based on the explanation above, the function of social treatment in activities that contribute to the continuation of the customary system, where society itself is a body or entity with its own parts and functions, becomes a symbol that stands upright and solid like the foundation of a building. This symbolization is carried out to see the extent to which the structure within society functions properly and the social structure determines the smooth journey and harmony of society. The symbol is then transmuted into a musical form that represents the function within society itself. Meanwhile, the *sumbang duo baleh* phenomenon is the impact of a dysfunctional social system and structure in the midst of modern society or is part of the aspect of evolutionary functionalism which is analogous to the instruments of each musical instrument that can represent the graceful, gentle, and dignified side of women. Dignity means that the game still maintains the originality of Minangkabau tradition that follows the rules and uniqueness of the chosen instrument. Shift values sublime the gradually can cause disappearance personality And teak self a person . The coverage area is as follows:



Traditional art shows are usually presented in a form that has not been touched by the influence of technology / the development of the times, but the conditions for value and meaning are highly dependent on nature and the environment, full of appreciation and expression. Like the previous research of Fikhen Tri Wulandari (2024) which raised about Silat Shield , which is usually dance for looking for a consensus from disputes that occur between tribe , which is now switch function to be art show or entertainment . In this work, the author focuses on discussing the Sumabng duo Baleh in the musical work "TIGO". Music a living tradition in society is work art that is owned in a way together and not only owned by just one person. It to be reflection and characterize culture society as local genius. Until this linked with Contribute 12. Where incest 12 myself the meaning are 12 inconsistent behaviors or reprehensible, but not yet can categorized on action wrong meaning action this no wrong but awkward in the eyes of Minang people. status and position women in Minangkabau that very important then female that must own nature, behavior and personality, which is based to rules norm ethics and good morals, appropriate with religious teachings, as well as according to rules custom, as well as able take care of integrity and his personality as female Minangkabau.

CONCLUSION

pg. 177

REFERENCES

1. Afdhal, A. (2023). An examination of traditional customs in Minangkabau leadership tradition: Continuity and changes in the modern era. *Publicus: Journal of Public Administration*, 1(2), 119-134.
2. Brinkerhoff, D. W., & White, L. D. (1989). *Introduction to the social sciences: An active learning approach* (p. 9). Allyn & Bacon.
3. Dini, JPAU (2022). The Effect of the Sumbang Duo Baleh-Based Singing Method on the Character of 5-6 Year Old Children. *Jurnal Obsesi: Journal of Early Childhood Education*, 6(6), 5575-5583.
4. Dino, A., & Syeilendra, S. (2021). Development of Minangkabau Traditional Rhythm Patterns in the Process of Creating the Musical Work Dream High. *Jurnal Sendratasik*, 10(4), 135-141.
5. Fikhen Tri Wulandari (2024). Transformation of the Function of Silat Perisai in Empat Balai Village, Dusun Pulau Empat Kuok, West Bangkinang Vol 13, No 2.
6. Frasandy, RN, Awida, A., & Dorisno, D. (2022). Integration of religion and Minangkabau culture: implementation of sumbang duo baleh in culture art and craft learning in the character strengthening efforts of students in the State Islamic Elementary School. *JIP PGMI Scientific Journal*, 8(1), 1-14.
7. Fuji Astuti: Sumbang duo baleh: a benchmark for the ethics of Minangkabau women's dance movements. *Rajawali Pers*: 2021.
8. Gunawan, I. (2022). *Qualitative Research Methods: Theory and Practice*. Bumi Aksara.
9. Hidayat, HA, Wimbrayardi, W., & Putra, AD (2019). Traditional Arts and Creativity in Minangkabau Culture. *Musikolastika: Journal of Performance and Music Education*, 1(2), 65–73. <https://doi.org/10.24036/musikolastika.v1i2.26>
10. Iskandar, SP, & Putra, YY (2017). The concept of discordant duo baleh in a psychological review. *Journal of RAP (Actual Research in Psychology, Padang State University)*, 5(2), 180-191.
11. ISNANIK, M. (2023). The Effect of Developing Contextual-Based Biology Learning Tools on Evolution Material in Instilling Faith in Grade XII Ipa Man 6 Jombang Students (Doctoral Dissertation, Darul Ulum University).
12. Merton, R. K. (1957). *Social theory and social structure* (Revised ed.). Free Press .
13. Morelent, Y., Isnanda, R., Gusnetti, G., & Fauziati, P. (2022). Character Building and Implementation of Minang Women's Culture through the Sumbang Duo Baleh Rule in Middle Schools in West Sumatra. *JSHP: Journal of Social, Humanities and Education*, 6(1), 41-49.
14. Muhammad Ratmil. Donate duo baleh. *Kabarita Education and Training Institute*: 2018.
15. Nurjehan, R. (2024). Harmony of the Noble Values of Malay Culture in Education. *LIST: Journal of Malay and Islamic Civilization Studies*, 1-15.
16. Minangkabau women 1 _____ Nurman, SN (2019). The Position of Minangkabau Women in a Gender Perspective. *Al-Aqidah Journal*, 11(1), 90-99.
17. Rahmat, HK, Salsabila, NR, Nurliawati, E., Yurika, RE, Mandalia, S., Pernanda, S., & Arif, F. (2022, June). Value-Based Biblio-Counseling by Duo Baleh in Building Positive Character for Adolescents in Minangkabau. In *National Conference on Educational Science and Counseling* (Vol. 2, No. 1).
18. Rustim, SS, Nie, WTW, Ejaipi, AE, Azma, NIAMK, Hussin, MSZ, Ismail, U., ... & Husin, MR (2022). Impact of the Pandemic: Students Lose Respect for Teachers. *Journal of Humanities and Social Sciences (JHASS)*, 4(2), 89-103.
19. Sofiani, N., Fitrisia, A., & Ofianto. (2022). Philosophy of Science on Sumbang 12 (DUO BALEH) Specifically on Sumbang Kato, Sumbang Pakai, Sumbang Bagaua in the Life of the Millennial Generation in Minangkabau. *Journal of Education and Counseling*, 4(2), 2543–2549.
20. Ulya, RH, Gani, E., & Noveria, E. (2022, December). Ethnolinguistic Perspective: Correlational Superstition and Sumbang Duo Baleh Minangkabau Society. In *5th International Conference on Language, Literature, and Education (ICLLE-5 2022)* (pp. 157-167). Atlantis Press.
21. Yunus, PP (2020). Aesthetic Expressive Communication of Artworks. *JCommsci-Journal Of Media and Communication Science*, 3(2).