

The Educational Role of *Tauh Dance* in *Kenduri Sko* Custom Rituals in Pulau Sangkar Village

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Received: 22 Jan. 2022, Revised: 07 Jun. 2022, Accepted: 09 Jun. 2022

ABSTRACT

This study aims to analyze and describe the educational role of the *Tauh Dance* in the *Kenduri Sko* traditional ritual, as well as answer why the *Tauh Dance* is returned to be cultivated in the Pulau Sangkar village community. This research method is descriptive qualitative. The research location is in the village of Pulau Sangkar, and the research informants are indigenous peoples, traditional stakeholders, artists, and related governments. The research instrument was the researcher himself as key instrument, assisted by observation and interview guidelines. Data was collected through interviews, observations, literature studies, and documentation. Data were analyzed using Miles and Huberman's pattern, namely collecting data, reducing data, presenting data, testing data, and concluding the results of data analysis. This study's findings explain that the *Tauh Dance* has a close relationship with the *Kenduri Sko* traditional ritual, and the *Tauh Dance* acts as a means of connecting between the real world and the supernatural world, namely humans and the ancestral spirits of the Sangkar Island community. The *Tauh Dance* plays a role in providing an overview of the characteristics of the candidate for the governor to be elected in the *Kenduri Sko* ritual, through the visible expressions of the *Dance*' movements and expressions. With the reason that the *Tauh Dance* is a cultural heritage as well as a cultural identity that must be maintained, the *Tauh Dance* can be returned to its position as a cultural tradition by the people of Pulau Sangkar village.

Keywords: *Tauh Dance*, *Traditional Rituals*, *Kenduri Sko*.



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INTRODUCTION

Kerinci Regency is one of the centers of Old Malay civilization in the world, marked by various cultural relics of the past which are still widely stored in Kerinci Regency. Kerinci Regency is a country that is so fertile and prosperous and its nature holds a million beauties so that it is nicknamed "The land of a piece of paradise land".

The Kerinci area is inhabited by a community called the Kerinci tribe. The Kerinci tribe is one of the oldest tribes in the archipelago, the Kerinci tribe inhabits the peaks of Andalas Sumatra, they inhabit fertile valleys and mountains, generally, people's lives in the Kerinci realm are mostly farmers and they are known as tenacious and diligent farmers (Jauhari & Putra, 2012). In general, the indigenous people of the Kerinci tribe are traditional people who still know, believe in, and carry out certain traditional ceremonies, both related to beliefs and those related to religion (Islam). One of the ceremonies that are still being carried out today is a traditional ceremony called the "*Kenduri Sko*" ceremony.

The *Kenduri Sko* tradition has been around for a long time, which has been passed down from generation to generation until now and is still being maintained and preserved by the people of Kerinci. This *Kenduri Sko* procession lasts for 7 (seven) days and 7 (seven) nights or 3 (three) days and 3 (three) nights. However, currently, the Kerinci people carry out *Kenduri Sko* for only 3 (three) days and 3 (three) nights. The *Kenduri Sko* ceremony begins with the opening ceremony, art events (complimentary events), the *Tauh*

Dance ritual, and the coronation ceremony for the *Depati*. Every area in Kerinci Regency always implements *Kenduri Sko*, but there are differences between *Kenduri Sko* in the Kerinci Mudik area and the Kerinci Hilir area. This difference is due to the absence of the *Tauh Dance* performance at the *Kenduri Sko* event in the Kerinci Mudik area, but in the Kerinci Hilir area, it is mandatory to perform the *Tauh Dance* at the *Kenduri Sko* event. In the Kerinci Hilir area, the *Tauh Dance* for the *Kenduri Sko* ceremony is performed in Pulau Sangkar village, Lempur village, and Lolo village. *Kenduri Sko* in the language of Pulau Sangkar, Lempur, and Lolo is called *Laek Skao*.

Syahrel, who is nicknamed *Adat dengan sendi-sendi kehendak kitab Allah* at the *Depati Rencong Telang* Customary Institution, Pulau Sangkar Kerinci, admitted that initially the existence and use of the *Tauh Dance* for traditional ritual activities were always used by the local community. The *Tauh Dance* is a mandatory offering in the *Kenduri Sko* traditional ritual. However, as time went on, the *Tauh Dance* was banned by religious scholars, and Islamic religious leaders in Pulau Sangkar Village, they banned the *Tauh Dance* from being used in the life of the people of Pulau Sangkar village. Because the *Tauh Dance* is considered a shirk according to Islam. Then the *Tauh Dance* was no longer used by the people of Pulau Sangkar village for 87 years. From 1933 to 2020 the *Tauh Dance* was not part of the *Kenduri Sko* ceremony, then only in 2020, it was returned to its position as a traditional *Dance*, which is used to support the *Kenduri Sko* ritual. As also according to Mr. *Gettar*'s narrative, he said that because of the prohibition from the religious scholars or Islamic religious leaders in Pulau Sangkar village in the end, the *Tauh Dance* spread to the neighboring village, namely Lempur village. Lempur Village is descended from *Pamuncak Tuo* Pulau Sangkar. Until now, Lempur village is seen as the center of activity and inheritance of the *Tauh Dance*. So that the *Tauh Dance* which is used for this ritual activity is better known by the people of Kerinci as the *Tauh Lempur Dance*.

Based on the grand tour that the researchers conducted, one of the information from an informant, namely *Gettar Depati* Sangka, was that at this time the people of Pulau Sangkar village had realized that the *Tauh Dance* was a legacy of their ancestors, which had to be maintained and preserved. So that the people of Pulau Sangkar village agreed to bring back the *Tauh Dance* to Pulau Sangkar Village, which will be used for the traditional and cultural life of the local community. According to information from one of the traditional stakeholders in Pulau Sangkar village, the traditional leader of Pulau Sangkar asked for the *Tauh Dance* to be returned to the traditional leader of Lempur Village to be returned to Pulau Sangkar village. Along with that, the traditional stakeholders of Lempur village recognize the origin of the *Tauh Dance*, namely from the high *Jerangkang* of the *Pamuncak Tuo* country, namely Pulau Sangkar Village. Currently, based on the agreement of the community leaders of Pulau Sangkar Village and the village of Lempur, it is agreed that the community and the heirs of the *Tauh Dance* in Lempur village will allow the younger generation with the term "anak male anak inner heart" *Depati Rencong Telang* Pulau Sangkar to learn the *Tauh Dance*. Indirectly, he invited the *Tauh Dance* to be brought back to its place of origin, to be used again in the *Kenduri Sko* ritual in Pulau Sangkar village.

According to the young *Depati* in Tambo Sakti, Alam Kerinci, it is stated that the *Tauh Dance* is classified as a primitive *Dance*, namely a *Dance* that is worship and an offering to the spirits of the ancestors. *Tauh Dance* is also classified as a traditional *Dance* that is held at every *Kenduri Sko* ceremony. Since the agreement to take over the inheritance of the *Tauh Dance* from the traditional leaders of Lempur village to Pulau Sangkar village, the *Tauh Dance* has now been reinstated as a traditional *Dance* and is used in the *Kenduri Sko* ritual. The reality today is that the *Tauh Dance* has returned to become the cultural heritage of the Pulau Sangkar village community.

Today, traditional rituals have used the *Tauh Dance* again in the procession. In turn, the *Tauh Dance* cannot be separated from ritual activities such as the *Kenduri Sko* ritual. Because the *Kenduri Sko* ritual is the biggest and main ritual in Pulau Sangkar village. Although several things are still being questioned by traditional stakeholders and religious leaders, the question is about the substance of the *Tauh Dance* as part of traditional rituals. However, this *Dance* has been accepted again in the current village community of Pulau Cangka. Based on the problems above, the researcher believes that there is a strong bond between the *Tauh Dance* and the local culture and customs of Pulau Sangkar village so that the community can accept the *Tauh Dance* again in their socio-cultural life. Thus, the researcher assumes that the role factor of the *Tauh Dance* is closely related to traditional ceremonies, or that there is a significant influence between the *Tauh Dance* and traditional rituals in the Pulau Sangkar village community. So that the *Tauh Dance* can be re-cultivated in the Pulau Sangkar village community, as a traditional *Dance* that is performed in *Kenduri Sko* activities.

METHODS

This research was conducted in the village of Pulau Sangkar, Kerinci Regency. Before conducting field research, researchers first conducted pre-research and preliminary studies of the *Tauh Dance* as a medium for the *Kenduri Sko* ceremony in Pulau Saangkar village. The initial data becomes a reference for viewing problems and formulating research questions. This research is qualitative research, with a descriptive method. The research subjects were the people of Pulau Sangkar village with the research object being the *Tauh Dance* a ceremonial *Dance* in *Kenduri Sko*. In this study, the researcher selected informants using snowball sampling, namely those who indirectly continued to roll according to the wishes of the researcher if the data was not considered sufficient to answer this research question.

The researchers collected data based on interview guidelines and observation guidelines, as well as through documentation studies, regarding the existence and activities of the *Tauh Dance* in the Pulau Sangkar village community. In collecting data, researchers used various instruments, one of which was interview and observation grids, assisted by audio and visual equipment. At the data collection stage, the researcher triangulated so that he could see the validity of the data in different places and situations as well as in different informants. The data is analyzed using the pattern or method of Huberman & Miles (2002).

The analysis phase is carried out by collecting data, such as interview data, observations, and documentation collected based on interview and observation guidelines. Then it is reduced by sorting valid data, then it is presented descriptively with pictures and charts. In the next stage, the researcher conducted data verification to conclude.

RESULTS

3.1 The role of *Tauh Dance* in *Kenduri Sko* traditional rituals

In the implementation of traditional *Kenduri* or what is called *Kenduri Sko*, the *Tauh Dance* is always performed on the peak night of the *Kenduri Sko* ritual or the night before the coronation of the candidate for *Depati*. Why is this *Tauh Dance* always performed at the *Kenduri Sko* event? Because the *Tauh Dance* has an important role in the *Kenduri Sko*

ceremony, especially in the selection or inauguration of the candidates for *Depati*. Between *Kenduri Sko* and the *Tauh Dance*, things are interrelated and are two elements that cannot be separated, because they have a close relationship with each other in the ceremonies performed by the local community. If the *Tauh Dance* is not performed at the *Kenduri Sko* ceremony, the ceremony cannot be held.

Tauh Dance for the community and indigenous people in Pulau Sangkar village, this *Dance* is not just a *Dance* but is considered a medium of communication between humans and the spirit realm (the spirits of the ancestors), they think the spirits of the ancestors will give good directions or signs or bad for the selection and coronation of candidates for the *Depati*. In these instructions, it will be seen whether the candidates for the *Depati* Head who will be crowned deserve or not to hold the title that will be given. These clues will appear and appear from the expressions or behavior of the *Dance* who experience the subconscious, they have been possessed by the spirits of the ancestors (trance), and the signs or characteristics that appear on the *Dance* are such as forms of movement, gaze, as well as sound. The expressions shown by the *Dance* were crying, happy, and even angry.

For the people of *Pamuncak Tuo* Pulau Sangkar country, the *Tauh Dance* plays an important role in the inauguration or coronation of the *Depati*, because the *Tauh Dance* is a medium of communication between humans and humans and between humans and the supernatural, to convey feelings, thoughts, feelings, news, even instructions for the nation's children in choosing their leaders. To make it easier and more observant for the nation's children in choosing their leaders, the local community has made the *Tauh Dance* a sacred tool or medium of communication. One informant said that the *Tauh Dance* has an important role in the *Kenduri Sko* ceremony because the two cannot be separated from each other, the existence of the *Kenduri Sko* means that there is the *Tauh Dance*, and vice versa, there is the *Tauh Dance* which means there is the *Kenduri Sko*. The *Tauh Dance* cannot be *Dance* at any place and time, because there must be a certain moment to *Dance* it. Furthermore, it can be explained that every movement, every expression, and every behavior that is raised spontaneously by the *Dance*, has a relationship with reality which will be interpreted as a feeling and hope. The feelings that are felt are in the form of pleasure, happiness, sadness, touch, fear, worry, and anger, while hope is in the form of help, blessing, blessing, grace, and prayer. As revealed by a *Depati* to researchers in Pulau Sangkar village, namely that when the *Tauh Dance* takes place the *Dance* one by one begin to be under their conscious minds, they have been possessed by the spirits of their ancestors, and they spontaneously show their expressions according to the wishes of the spirits. that possessed them, some cried, some were angry, some were happy and just smiled, some spoke in strange voices (not the *Dance* original voice), and some even wailed as loud as they could.



Figure 1. Mr. Husnul, one of the Indigenous Stakeholders (Source: by Liza Azoni)

The role of *Tauh Dance* apart from being a guide in the coronation of *Depati*, the *Tauh Dance* also a conveying of a moral message to the male child of the inner child (country child) and the traditional stakeholders who have held the title of *Depati*. These moral messages are conveyed through poetry or lyrics from the words found in the *Mantau* (poems/songs) sung by the *Pantau* singers. It is hoped that the content of the moral message will enable the children of the country and traditional stakeholders to be able to realize it in their daily lives and serve as a reference and guide for the social system in carrying out every action in association and in carrying out their respective roles. An example of a *Mantau* containing a moral message for traditional stakeholders is as follows:

*Iioo...hooiii...iolah ka 'ooii..
Ilok nian kayo butanam padi
Padi di tanam di sungai pua
Ilok nian kayo jadi Depati
Depatilah berena,..iiooo dari Pulau Sangka*

*Iiiooo...hooiii...iolah ka'ooii...
Bungo tarai bunga kacubung
Bungo mujarak di dalam taman
Kalo pandai kayo menghukum tentulah segalo
Iiooo.... rakyat menjadi senamg*

*Iioo...hooiii...iolah ka'ooii...
Bungu teratai bungu melati
Kembang setangkai bungu sikujut
Kalo pandai kayo jadi Depati
Bulih kito...iiooo...pakai seumur hidup*

The lyrics or *poems* of *Mantau* signal to the customary stakeholders, *Depati*, Ninik Mamak who leads the nation of Sangkar Island to be clever in solving a problem experienced by the male child of the inner child (country child) related to custom. As a *Depati*, you have to be good at punishing and good at sorting out what is right and what is wrong in managing people's lives. In the customary saying, the duties and obligations of the adat stakeholders are "clear up what is cloudy, eat it up, cut it off", which means: the *Depati* is in charge of resolving all problems faced by the male son of the inner child (his country's child) properly and thoroughly, and the decision of the *Depati* is can't be bothered anymore. The role of the *Tauh Dance* is very important in the implementation of the *Kenduri Sko* and the coronation of the *Depati*, but no less important is that the *Tauh Dance* has a role in the survival of the male child of the inner child (national child) in preparation for the future, both mentally, physically and mentally. Based on information from one of the *Depati* as an informant for this study, explained that the *Tauh Dance* is a cultural product that also acts as a cultural expression itself in the form of respect for the contents of nature or all creatures that are on earth. The *Tauh Dance* is part of the *Kenduri Sko* ceremonial procession, which cannot be separated from one another because they are interrelated elements that form a unified whole.



Figure 2. Researchers with one of the *Tauh Dance* experts (Source: Liza Azoni)

The *Tauh Dance* is not just a *Dance* but is considered a medium of communication between humans and the spirit realm (the spirits of the ancestors), they assume the spirits of the ancestors will give good or bad instructions or signs for the election and coronation of candidates for the *Depati*. This means that the existence of the *Tauh Dance* in the *Kenduri Sko* traditional ritual is a bridge between humans and the spirit or supernatural world. Thus, the *Tauh Dance* can be said to play a role as a transcendent bridge between the real world and the unseen world, where *Dance* has the power to become a link between the two realms. So the existence of the *Tauh Dance* becomes a means of bonding between these two realms.

The people of Pulau Sangkar village believe that from the expressions of the *Dance* who have been possessed by ancestral spirits in performing the movements of the *Tauh Dance*, the traditional stakeholders can analyze and consider what instructions were conveyed by the ancestors regarding the candidate for *Depati* who will be inaugurated (crowned). This clearly illustrates that the role of the *Tauh Dance* can be a guide or guide medium for indigenous people in the implementation of the *Kenduri Sko* ritual that is being carried out. According to Indrayuda (2013) that one of the roles and functions of *Dance* is as a medium, both social-cultural media and transcendent media between the real world and the unseen world. This means that *Dance* can act as a medium for conveying the good expression of the human being himself but also for expressing the supernatural powers that permeate the human body.

Along with that, the role is a function that is expected of someone who is holding a position or from an activity that is given a role or authority to carry out his role. So the role can cause a person's behavior to influence in carrying out its functions on the activities it carries out (Ratnamulyani & Maksudi, 2018). Referring to the understanding of this role, it is clear that based on research findings that the *Tauh Dance* is given the authority to carry out its role, where in reality it can function as an intermediary, between the real world and the unseen world. The form of its role is as a summoner for spirits in the unseen realm, to be able to contribute to *Kenduri Sko* activities. Where the form of contribution is conveyed through the expressions of *Dance* who are carrying out performance activities in the *Kenduri Sko* traditional ritual.

Traditional society often cultivates irrational things and also cultivates things that are sometimes not logical for modern society. The characteristics of traditional society according to Indrayuda (2012); Alkaf (2012), are people who tend to think irrationally and cultivate things that are magical and mystical, and believe more in old cultural heritage. Another thing is that traditional society tends to be more fanatical towards abilities beyond reason and to cultivate meta-physics which for us has not been digested in terms of logic. However, this custom is always maintained by traditional communities such as the people of Pulau Cangka village. This can be seen in the *Kenduri Sko* traditional ritual, in which they believe that the *Tauh Dance* is a medium that can be a tool to retrieve the spirits of their ancestors from the unseen world. This is what until now believed by the people of Pulau Sangkar village. Indrayuda (2013) says that traditional *Dance* is a *Dance* that was born from the collective agreement of the community that owns it, which is quite old and is oriented towards the values and cultural customs of the community that owns it. In turn, the *Dance* becomes the cultural heritage of the people who own it, which is used for the benefit of their socio-cultural life. In addition, Sedyawati (1984); Jauhari & Putra (2012) that traditional *Dance* is a *Dance* that is quite old, which is the collective mind of the people who own it. In turn, traditional *Dance* is bound by traditional values and norms that apply in society. Along with that, historically, traditional *Dance* is *Dance* that is quite old, even predicted to have originated from ancient times. Thus the bond between *Dance* and old culture, such as things that smell mystical and irrational, is very close. Referring to the

above, it turns out that magical and mystical issues are still being cultivated by the people of Pulau Sangkar village. They did this in *Kenduri Sko* activities, which they still do to this day. They carry out *Kenduri Sko* activities by involving the *Tauh Dance* in traditional rituals. Because according to their belief, the *Tauh Dance* has a special feature that can play a role in summoning the spirits of their ancestors, which they will refer to as a marker in the implementation of the election of the *Depati*.

Ritual activities are represented by certain symbols that symbolize the expression of human feelings in certain communities. In some societies, rituals are accompanied by art so that art is seen as a form of culture that appears in all aspects of life. In rituals or religious ceremonies, art plays an important role (Yashi, 2018). Ritual has become an integral part of the existence of every individual and community group so that in daily life seasonal rituals and ceremonies dominate human life (Indrayuda, 2012). Referring to the views of the experts above, the reality is in the general findings in this study, that ritual activities use symbols as media or ceremonial devices. As in *Kenduri Sko*, we see the people of Pulau Sangkar village using media and tools such as art for their implementation. Apart from that, rituals in *Kenduri Sko* also use elements of art such as the *Tauh Dance*. Thus, the *Tauh Dance* has become an integral part of the *Kenduri Sko* ritual. It can be concluded that ritual is closely related to art in *Kenduri Sko* activities. This means that the *Tauh Dance* is believed by the community to have a special role in the *Kenduri Sko* traditional ritual.

3.2 Reasons for the *Tauh Dance* used by the indigenous people

The *Tauh Dance* existed in the 6th century, namely during the reign of *Pamuncak* in the Kerinci area. *Pamuncak* is in the form of a name or form of government at that time in the Kerinci area which was headed by the *Pamuncak* itself. At that time the *Tauh Dance* was the hallmark of *Pamuncak*, until during the reign of the *Depati Empat Alam Kerinci*. And until now the *Tauh Dance* has been maintained and preserved in Kerinci Regency, especially the Kerinci Hilir area, namely Lempur Village, Lolo Village and Pulau Sangkar Village. As time has passed, the people of Pulau Sangkar village as the land of *Pamuncak* Tuo which is the place where the *Tauh Dance* was first created and *Dance*, feel very much at a loss for the loss of the *Tauh Dance* tradition from their lives. Moreover, seeing that the *Tauh Dance* is currently known by the people of Kerinci and from other regions, namely the *Tauh Dance* in Lempur village and Lolo village. Even though the village of Pulau Sangkar is the birthplace of the *Tauh Dance* itself, it is unknown to the people of Kerinci at this time.

Simultaneously with the almost extinction of the *Tauh Dance* in Pulau Sangkar village, in turn there are no more festivities being held in Pulau Sangkar village. This is due to the fanaticism of religious scholars and community leaders towards religion, and they feel that all festivities and *Dances* and rituals are a shirk. This is according to Febrianti et al (2013) as well as according to opinion Ervina (2018), that the strong understanding of religion in a certain area or certain country, this will be a serious challenge for indigenous peoples and customary stakeholders to control and supervise the arts considered contrary to religious ideology. The prohibition of the clergy is actually implemented and carried out by the local community. Apart from that, the system of customs in Pulau Sangkar village is getting weaker and weaker. Because the philosophy of "*adat dengan sendi-sendi kehendak kitab Allah*" is no longer held firmly by the people. Such as the association of young people who are too free to cause problems, the income of farmers who are no longer abundant, and the generation that pays little attention to religion.

Referring to the importance of cultural identity, in 2019 the *Kenduri Sko* activities and the *Tauh Dance* was returned to their positions in Pulau Sangkar village. Because the

people of Pulau Sangkar village have lost their identity and cultural heritage. By considering that identity and cultural heritage is important to be maintained. So the idea was to return to the traditional rituals and *Tauh Dance* in the Pulau Sangkar village community. With the aim that the tradition which is the cultural heritage of the Pulau Sangkar village community continues to survive as their cultural identity to this day. As Rizaldi (2019) revealed that tradition is something that has been passed down by predecessors or ancestors from generation to generation in the form of symbols, principles, materials, objects, and policies, but the traditions that have been passed down can change or remain to survive as long as the tradition is still appropriate and also relevant to the situation, conditions and in line with the changing times. Furthermore, Indrawati & Indrayuda (2020); Sarastiti (2012), revealed that tradition is the spirit of a culture and culture, and the existence of traditions and cultural systems will become stronger. If traditions are destroyed, then it is certain that the culture of a nation will also be lost.

Given the importance of traditional culture in the people of Pulau Sangkar village, inevitably the people of Pulau Sangkar village return to the existence of the *Tauh Dance* and the *Kenduri Sko* traditional ritual in the socio-cultural life of the people of Pulau Sangkar village. So that the existence of the *Tauh Dance* has an urgent role in the *Kenduri Sko* traditional ritual activities. This means that *Dance* in society has a role in what *Dance* is worn or used, so that it becomes an actor in community activities or activities, both in social life and in cultural life (Indrayuda, 2013). Thus, the position of *Dance* in traditional society is one of the most important, when it is associated with various traditional ritual activities. In traditional society, *Dance* is placed as an intermediary between humans and the supernatural, meaning that *Dance* is given the role of an intermediary or bridge that connects humans with supernatural forces outside them (Indrayuda, 2012). Referring to the above, the people of Pulau Sangkar village consider it necessary to restore the existence of the *Tauh Dance* in their socio-cultural life. Because they use *Dance* as an intermediary bridge between humans and the spirits of their ancestors in the *Kenduri Sko* traditional ritual event. Therefore, they need to restore the existence of the *Tauh Dance* in the life of the Pulau Sangkar village community.

CONCLUSIONS

The role of the *Tauh Dance* in the Sangkar Island village community is important, this is because the *Tauh Dance* is positioned as an intermediary between humans or the Sangkar Island village community and the ancestral spirits. This is believed by the community through the performance of the *Tauh Dance*, will be able to invite the presence of their ancestral spirits. So that through this *Dance*, the people involved in the *Kenduri Sko* traditional ritual can feel the presence of their ancestral spirits. Where do they regard the spirits of their ancestors as bearers of blessings and as a determinant of whom the *Depati* will be crowned with? This means that the people of Pulau Sangkar village are of the view that without the presence of the *Tauh Dance*, they are unable to see a picture of where the blessings of their ancestral spirits will go, which will choose a candidate for deputy to be crowned. By considering that this identity is important for their socio-cultural life, they return to traditional ritual activities, namely *Kenduri Sko*. With the return of the *Kenduri Sko* traditional ritual in Pulau Sangkar village, the position of the *Tauh Dance* in the traditional ritual is also restored. Because if there is the *Kenduri Sko* traditional ritual, then there must also be the *Tauh Dance*.

ACKNOWLEDGMENTS

My thanks go out to the Director of the Postgraduate School, Assistant Directors I and II, the Coordinator of the Social Studies Study Program, and all lecturers of the Social Studies Study Program, especially the lecturers with a concentration in Cultural Arts, who have provided facilities and permission for the research that I did. Next, I would like to thank my mentors and all informants, namely the *Depati*, Traditional Stakeholders, and the younger generation of Pulau Sangkar village, who provided a lot of information about the existence and role of the *Tauh Dance* in *Kenduri Sko* traditional ritual activities.

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