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## **Structure Analysis of *Ma'marakka* Musical Form on *Pa'pakandian* song**

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### **Abstrack**

This study discusses one of the ritual music in Toraja culture. The purpose of this study is to analyze the structure of the musical form *ma'marakka* as a song in the death rites of the Toraja people. Of the several types of songs in *ma'marakka* music, the author will focus on one type of song, namely the *pa'pakandian* song. *Ma'marakka* music is known as vocal music or ethnic songs that are full of meaning. The *ma'marakka* song is accompanied by a wind instrument made of bamboo, the *suling lembang*. This song was first used by the people of Buntao' sub-district, North Toraja district, then developed into a ritual song which is used by the Toraja people in general at *rambu solo'* (death rites) ceremonies. The study of *ma'marakka* singing in *pa'pakandian* songs will be described descriptively in a qualitative method. The results of this study describe the structure of the *ma'marakka* music form of the *pa'pakandian* song and describe some of the uniqueness and beauty of the musical aspects presented by Toraja cultural influences. With this research, it will be an effort to preserve Toraja cultural music as well as add insight as a form of cultural music in Indonesia.

**Keywords:** form, music, *ma'marakka*, *pa'pakandian* song

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## INTRODUCTION

Traditional music is music developed by the community where the music was born and even becomes a musical work that continues to be passed down from generation to generation to the next generations. Merriam in Prasetya (2020, p. 3) explained that the existence of music in a culture can be considered as a symbol or symbol of ideas or things related to people's behavior.

Seeing the richness of various cultures that exist in Indonesia, there are various people who support and preserve their culture. The existence of various ethnicities and communities creates traditional arts that have their own characteristics and aesthetic values (Sinaga, 2006, p. 2). Awareness of the beauty contained in traditional arts encourages the desire of art researchers to learn more about art in culture.

Music in culture has attracted the attention of ethnomusicologists or music researchers in order to carry out criticism, review and analysis and even transcription. Likewise, researchers in this case want to conduct a study of one of the musical works contained in Toraja culture. Toraja as one of the regencies in South Sulawesi Province, is known to the international stage for its customs and culture as well as interesting artistic expressions. One of the artistic expressions embodied in traditional Toraja music, known as "*ma'marakka*".

Before discussing the *ma'marakka* song further, it is better to discuss the scope of the existence of the song first. The *ma'marakka* song is used as one of the ritual songs in the death circus. The series of Toraja people's death rites, known as "*rambu solo*". For the Toraja people, the purpose of the *rambu solo*' ceremony is to honor and deliver the spirits of the deceased to the spirit realm. The dead are believed to have migrated to rest or immortality with their ancestors (Ismail, 2019, p. 2), (Handayani et al., 2020, p. 1). In a series of rites performed at the *rambu solo*' ceremony, art becomes an important component in it (Suherman, 2017, p.

162). Likewise with *ma'marakka* as a song that contains nuances of grief, or can even be called a death song.

Mangopo (2019, p. 2) explained that *ma'marakka* is a ritual song that contains words of flattery spoken through a rhythm that is as steep as someone who is crying. The sentences used contain Toraja literature, this can be seen in the contents of the song in the form of flattery leading to the dead, praising God's creation, and even affirming the social bond between the participants and the existence of the grieving. Mangopo as a previous researcher analyze the characteristics of the *ma'marakka* ritual including contextualization, parallelism, metaphor, and comparison, and even describe the denotative text on certain songs from *ma'marakka* music.

Although this research leads to the form and structure of music, but of course there are factors from culture that are interrelated to form the beauty of *ma'marakka* music. Nakagawa (2000, pp. 17–18) supports this, that music is realized through a cultural model so that the concept of music maintains cultural identity. Ethnomusicologists, through their research, show the distinctive elements of the musical meanings of each culture (Pudentia MPSS, 2015, p. 6). Likewise, the researcher's interest in seeing the gaps contained in *ma'marakka* music. Both in terms of language and music, *ma'marakka* can suggest feelings that arise through the ways of singing it. The series of tones tend to cause the same touch of feeling to every listener.

Form in music is a form in outline in which there is content or structure, so that form and structure talk about the container and content of a music. Music consists of the arrangement or relationship between melodic and rhythmic elements that make up sound. Jamalus (1998, p. 1) describe the form of music includes aspects that are textual include: rhythm, melody, harmony, structure analysis, poetry, tempo, dynamics, expression, instrument, and arrangement. Miller (2017, pp. 81–102) also describes the form of music as in

the description Jamalus (1998, p. 1), although in a different and broader structural order.

In studying the form and structure of music, there are sections that are described in a structured manner. The description of the structure begins with the melody of the song, in the composition of the melody there is a song motif, then a combination of several motifs forms a phrase, then forms a song sentence (Prior, 1996, pp. 2–3). Banoe (2003, p. 151) added that the elements that make up the structure of music can be seen through a framework that is based on the parts of the song itself. *Ma'marakka* music as vocal music does not only talk about the melody but also about the singing text. The language used in the singing text is more flexible and has a deeper meaning when compared to daily language (Supanggah, 1995, p. 101). Thus the text is also important to be a discussion in analyzing the form of the structure of *ma'marakka* music.

## METHODS

The method that will be used in this research is a qualitative research method using an interdisciplinary approach, namely the disciplines of ethnomusicology and musicology. Rohidi (2011:61) explained that the merging of two or more scientific disciplines into one, can build the relevance of the context of the scope of the problem that is the object of study. Abraham in (Sambira et al., 2020, p. 3) explained that the approach was carried out as an initial action to facilitate research. Furthermore, data collection was carried out by means of interviews and literature studies.

Interviews are important in collecting data, with interviews there is verbal communication between the interviewer and the interview subject or informant (Moleong, 2002:135). The interview technique in the research of *ma'marakka* singing is done by in-depth interviews". As described Rohidi (2011a, p. 209) In-depth interview is an interaction that involves the interviewer and resource person with the aim of obtaining valid and reliable data. The conversation was in the form of

verbal communication carried out by the researcher (interviewer) who gave questions to several informants. In conducting interviews, researchers prepared supporting instrument in the form of an audio recording device to listen repeatedly to the recorded singing being studied so that it can then be used transcribed.

Furthermore, the researchers analyzed the data that had been obtained from the field. In analyzing *ma'marakka* singing, the researcher refers to data analysis steps according to Endraswara (2012, p. 85) including the following: (1) transcribing oral data into written form, (2) summarizing, paraphrasing and translating into report language, (3) understanding and then interpreting the data. Then the researcher explores the object of study according to the suggested work process Supanggah (1995, pp. 90–92), that there are two main jobs in ethnomusicology research, namely field work and laboratory work. Field work is basically studying music in tandem with the culture obtained from the community. While laboratory work must be based on field research, the two must have a balance.

Laboratory work is carried out as the main place for researchers to compose and analyze the structural form of *ma'marakka* music. As an art researcher, one must have a high level of sensitivity or appreciation of art, especially in the field that researchers are interested in and occupied with. Being an art researcher is not just observing by seeing and hearing, but also being able to feel the pulse and vibration of the art object being studied (Rohidi, 2011a, p. 47).

## RESULTS AND DISCUSSION

The *ma'marakka* song comes from Paniki Lembang Hamlet/Sapan Kua-kua Village, Buntao' District, North Toraja Regency. *Ma'marakka* is a vocal music containing lyrics of death, accompanied by a traditional Toraja musical instrument called "*suling lembang*" (Regar, 2021, p. 3). The *suling lembang* is made of selected bamboo, this of course departs from people who make musical instruments of

course selectively choose the bamboo to be used. Quality bamboo will produce quality sound (Febrianto & Utomo, 2018, p. 244). The type of bamboo used for the *suling lembang* is "bulo". The general public of Toraja knows *Bulo* as bamboo that has long segments, small in size like bamboo shoots.

At the *rambu solo'* ceremony, *ma'marakka* is used as a song to deliver "to *ma'papangngan*" (a family who brings siri treats to guests), a treat called *pangngan* as a sign of the family's meeting with relatives, friends, even all those present at the *rambu solo'* ceremony. Food treats are a sign that the conversation between family and guests is about to begin (Buntu, 2020, p. 94).



**Figure 1.** *Ma'marakka* Performance Procession. (Documentation: Regar, 2022)

In Figure 1, it can be seen the delivery procession to *ma'papangngan* as described previously, the singer and flute player walking and followed by the to *ma'papangngan* to the *lantang karampoan* (the place where guests arrive). *Ma'marakka* consists of 60 types of songs (interview: Hernipakan 2022), but in the delivery procession, usually only 2 or 3 types of songs are sung. In discussing the structure of the musical form, the author analyzes one song that is most often sung, namely the *pa'pakandian* song.

*Ma'marakka* music is still oral, so to describe the form of music, researchers first transcribe the songs that have been obtained through field research. The transcription of the *ma'marakka* song is done by reducing the music by notating the sound on paper, then analyzing the notated material. Transcription is done using notation which is always selective to the musical phenomena it reproduces (Nettl, 2012, p. 98).

### Analysis of *Ma'marakka* Musical Forms *Pa'pakandian* song

Prier (1996, p. 1) explained that in analyzing a piece of music such as a song, it can be seen from a number of tones arranged in bar rooms. The song analysis step is carried out by starting from the song as a whole, then cutting and paying attention in detail to see all the parts in the song being analyzed. Referring to the concept Prier (1996, pp. 2–3) which is also in line with Jamalul's opinion (1998, p. 35), that the analysis of the form of music is an attempt to link the relationship between each element of music and see the meaning contained in the music. Prier explained that the analysis was carried out by looking at the form of the music (form), then analyzing the motif or each smallest unit of melodic expression, then a series of several motifs forming a phrase, then forming a song sentence.

**Marakka**  
**(Lagu pa'pakandian)**

Adagio

5 Ta be' ting - nga-yo... o bo - ko

10 ki le ne - ne'

14 o si man

20 ka - nan ka - ri ng - ki

26 o ba ting le ne -

32 ne' o la

37 us - sa' - bu' kan ma ri o..

**Figure 2.** *Pa'pakandian* song (transcription: Regar, 2022)

### Pa'pakandian Song Lyrics

Syair is a more popular term to refer to texts in songs. Supanggih (1995, p. 101) explained that the text in the song is not like everyday language, but the text has a deeper meaning. Likewise the verses in the *ma'marakka* song, that the song uses the highest literary verses of the Toraja people which are rich in meaning. The poems used in *ma'marakka* are *pa'pakandian* song types:

*Tabe' tingayo boko'ki*

(Excuse me in front of and behind us)

*Siman kanan kairingki*

(also the one on the right and on the left)

*La umpokada kan bating*

(we want to convey a groan)

*La ussa'bu' kan mario*

(we want to mention sadness).

From the description of the poems used in the *pa'pakandian* song, it contains expressions about opening greetings or greeting sentences to all who listen to *ma'marakka* music (see also the meaning of syair *ma'marakka* in: Regar 2021, p. 7).

### Sentence/ Period (Satz) of Pa'pakandian song

Sentences/periods in a song are a number of bar spaces/bars that are formed into a single unit and usually consist of 8 or 16 bars (Prier, 1996, p. 2). One part of the song sentence is marked by the impression of "finished" at the end of the sentence. To show a structured sentence in the song *ma'marakka*, a number of symbols are used using capital letters (A, B, C) and so on. In general, song sentences consist of two clauses known as phrases, including: antecedent phrases/ prepositions/ question sentences and consequent phrases/ back sentences/ answer sentences. Some symbols are used to show each part of the sentence/period in the *ma'marakka* song of the *pa'pakandian* song.

**Table 1.** The symbols in the song period  
Refers to Prier (1996, pp. 8–15)

Symbol	Description
A	Period A
B	Period B
C	Period C
a	Antecedent Phrases (Question A)
x	Consequence Phrases (Sentence answer A)
b	Antecedent Phrases (Question B)
y	Consequence Phrase (Sentence answer B)
c	Antecedent Phrases (Question C sentence)
z	Consequence Phrases (Sentence answer C)

### Analysis of the period / sentence of the pa'pakandian song



**Figure 3.** Analysis of the Pa'pakandian Song Period (transcription: Regar, 2022).

After analyzing the *ma'marakka* musical form of the *pa'pakandian* song above, it can be concluded that there are two parts of the sentence/period in the song. From the first bar to the 10th bar, it is period A, then continued on the 10th to 18th bar which is concluded as period B because the song's sentence has a significant difference from the previous period.

After finishing in period B, it is continued on bars 19-29 which is a repetition of the same form in period A, then there is also a repetition of period B on bars 30-37. It can be concluded that the *pa'pakandian* song is a song form in two parts in the order AB AB.

#### Periode A



**Figure 4.** Period A (transcription: Regar, 2022)

The *pa'pakandian* song is the first song sung in the *ma'marakka* ritual. This is marked by his verse which contains the opening greetings or greeting expressions to all those present at the rambu solo ceremony. In the *pa'pakandian* song snippet period A, the antecedent phrase (a) is 6 bars, namely at bars 1-6, then the consequent phrase (x) is 4 bars, namely at bars 6-10.

In period A, it consists of 2 phrases or clauses (a and x) and has an unbalanced number of bars. Prier (1996, p. 3) call it "unsymmetrical", in this case between the antecedent and consequent phrases there are bars that are not the same in number. It seems that the antecedent phrase (a) was deliberately extended to allow the *suling lembang* player to play the initial melody before the singer starts the *ma'marakka*.

#### Period B



**Figure 5.** Period B (transcription: Regar, 2022)

In the *pa'pakandian* song, period B the antecedent phrase (a) is 4 bars, namely at bars 10-14, then in bars 14-18 is the repetition of the melody and the number of bars is the same as

in period A the consequent phrase (x). In contrast to period A, in period B there is a bar space of the same length (symmetry), each with 4 bars. Thus, the *pa'pakandian* song can be concluded as a song with two parts A (ax) B (bx). There is a significant difference in the antecedent phrase, but the consequent phrase in sentence A is repeated as the consequent phrase in sentence B (Prier, 1996, p. 9).

#### *Pa'pakandian* Song Motive Analysis

To see the beauty of a song, you must pay attention to every part in detail (Prier, 1996, p. 26), this can be done by analyzing the motif of the song. The analysis of the motifs of the song specifically for the *pa'pakandian* song is carried out by starting from the tone group which is a series into a single unit. The series of classifications of song motifs of period A that have been analyzed can be seen with the code "m" below, then to be able to explain the order of each motif, the codes are used sequentially, among others: m1, m2, m3, and so on.

#### A Period Motive



**Figure 6.** Motif Period A (transcription: Regar, 2022)

m = start with terters (mi-sol) and also end with terters (do-la)

m1 = start with terters (la-do) and end with quart (do-sol)

m2 = start with second (la-sol) and end with terters (sol-mi)

m3= start with second (re-re) with "re" for 4 beats

m4= start with terters (mi-di) and end also with terters (mi-di)

m5= consists of only two notes with the movement of the second interval (mi-di)

m6= start with terts (mi-di) and end with second (mi-re)

m7= start with terts (mi-di) and end with seconds (di-re)

In period A, the *pa'pakandian* song consists of 8 motifs, among others, in the antecedent phrase there are 5 motifs and in the consequent phrase there are 3 motifs. One of the motifs that experience repetition or repetition is "m6" repeated on "m7". If you pay attention to the plot from the beginning to the end of part A, at the beginning of the antecedent phrase, the interval is enlarged (terts-quart-terts), then in the consequent phrase, the interval is reduced (sekon-terts-second). There is an emphasis to be conveyed at the end so as to repeat the same motif, with the intention of intensifying an impression on the song.

### B Period Motives



**Figure 7.** Motif Period B (transcription: Regar, 2022)

m = start with second (re-re) and end with quint (re-sol)

m1= start with second (second) and end also with second (mi-re)

m2 = consists of two tones with the movement of the second interval (mi-re)

m3= start with terts (mi-di) and end also with terts (mi-di)

m4 = consists of two tones with the movement of the second interval (di-re)

m5= consists of only two notes with the movement of the second interval (mi-di)

m6= start with terts (mi-di) and end with second (mi-re)

When compared to period A, Period B consisted of fewer motifs, with a total of 7 motifs. In this section, the antecedent phrase consists of 4 motifs and in the consequent phrase it consists of 3 motifs. In contrast to period A, the movement of the interval in the antecedent phrase of period B also experienced an enlargement of the interval (second-quint-terts). The consequent phrase in period A is repeated as the consequent phrase in period B.

### Analysis of Some Additional Ideas in the Musical Form of *Pa'pakandian* Songs

The idea of *ma'marakka* musical form has its own characteristics from the diversity of other music. Sunarto (2021, p. 88) explained that traditionally, form is understood as a vehicle of knowledge, even the aesthetic value of the work is determined solely by the form. Below, the writer analyzes and interprets several aspects of the musical form contained in the *pa'pakandian* song as well as several techniques in singing *ma'marakka*.

### Tonality

Tonality or recognition of scaled sounds (Prier, 1996, p. 1013) specifically the *pa'pakandian* song. In the author's observation, the scales used in *ma'marakka* music are pentatonic scales, namely scales that contain 5 notes. When viewed from the transcription of the *pa'pakandian* song, the basic tone of *ma'marakka* music uses the tone Do=Es. The notes in this scale include the tone "Es-FG-Bes-C-Es" or the tone "Do-Re-Mi-Sol-la-Do. However, at the end of the antecedent phrase of period A to the end of the consequent phrase of period B, there is a modulation or key shift. (Ponoi Banoe, 2015, p. 650) from "Es" to "F". The author concludes this as a modulation because there is a "re" tone that dominates from the beginning of the consequent phrase to the end of the phrase and ends with a "re" tone which becomes the tonic.



**Figure 8.** Tonality (transcription: Regar, 2022)

### Appoggiatura

Appoggiatura or commonly also called decorative tone. Appoggiatura is an ornament in music in the form of one note that precedes the accented note (Ponoi Banoe, 2015, p. 47). Several tones of the appoggiatura ornament are used in *ma'marakka* singing. The author considers this as an emphasis on certain parts to describe the sad atmosphere in the *ma'marakka* music.



**Figure 9.** Appoggiatura (transcription: Regar, 2022)

### Glissando

Glissando is also known as pitch slip. This technique is used in music by sliding one note to another over a long distance in stages, both diatonic and chromatic (Ponoi Banoe, 2015, p. 376). The glissando technique in the *pa'pakandian* song is used to slide the note "mi-re-di-re" towards the main note "sol" as shown in the transcript below:



**Figure 10.** Glissando (transcription: Regar, 2022).

### Between Musical Instruments (*Suling Lembang*) and Vocals of *Pa'marakka* (Singer of *Marakka*)

In singing the *pa'pakandian* song, it is first started by a *suling lembang* player as an

introduction by playing a melody according to the transcription above. However, there is something interesting in this section, that although the flute *lembang* was played before the *ma'marakka* singer, this was not an intro (interview: Hernipakan, 2022). Considering the intro which stands for Introduction contains the meaning of "introduction or opening" before the start of the vowel sound (Ponoi Banoe, 2015, p. 448).

When the *suling lembang* begins to play the melody of the *pa'pakandian* song, at the same time the lyrics of the song have also started, even though this is considered an introductory melody played through the *suling lembang*. The *ma'marakka* singer usually starts singing in the section as shown in the snippet below:



**Figure 11.** (transcription: Regar, 2022)

As shown above, the vocal sound or the *ma'marakka* singer begins to sing at bar 3, the singer immediately sings the rhyme according to the melody being played by the *suling lembang* player. It is interesting that the instrument, in this case the *suling lembang*, takes part in conveying the poems contained in the *ma'marakka* song. Thus, it can be concluded that *ma'marakka* music is a representation of the *suling lembang* and vocal music which is a single unit.

### CONCLUSION

To find out the beauty of music, of course, by paying attention to the form of music starting from the overall form, to the smallest parts of the song. In accordance with the results of the structural analysis of the musical form of *ma'marakka* in the *pa'pakandian* song, it is concluded that the song is a song with two parts (AB AB). From the analysis that has been described, the *pa'pakandian* song *ma'marakka* music is a song that describes the atmosphere of



sadness not only through poetry, but also through every part of the musical structure. Some aspects of music are interpreted as technical in singing *pa'pakandian* songs so that through the texture of the musical aspects, they intensively describe the real atmosphere. Each part that has been analyzed, interpreted and then explained, can be enjoyed by every beauty of *ma'marakka* music especially in the *pa'pakandian* song.

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