



CATHARSIS 11 (2) 2022
195-207

p-ISSN 2252-6900 I e-ISSN 2502-4531

Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>



“Analysis of Penanian Dolo Musical Composition Entitled: Ia Ke Ka'tumo Tu Sunga'ku”

Sostenes Mono Tandililing[✉], Sunarto Sunarto, Widodo Widodo
Email: monotandililing@students.unnes.ac.id

Universitas Negeri Semarang, Indonesia

Received 30 May 2021, Accepted 25 July 2022, Published 15 September 2022

Abstrack

This study discusses the art forms in Toraja cultural rituals, which are more precisely held in Lembang Gandangbatu, Gandangbatu Sillanan District. The ritual is called *Ma'bulle Tomate*. The Ma'bulle Tomate ritual is an activity of carrying the corpse to the burial place. The community performs the Ma'bulle Tomate ritual while singing a spiritual song called *Penanian Dolo*. This study aims to reveal the structure of the Penanian Dolo musical composition entitled *Ia Ke Ka'tumo tu Sunga'ku* as one of the songs in the funeral ritual. This research is qualitative research using musicology and sociology approaches. It was conducted in Lembang Gandangbatu, Gandangbatu Sillanan District, Tana Toraja Regency. Data was obtained through observation, interviews, and documentation. The data obtained were then analyzed using qualitative data analysis techniques: data reduction, data presentation, and conclusions. The results of this study explain that the musical composition of Penanian Dolo entitled *Ia Ke Ka'tumo tu Sunga'ku* belongs to the form of a two-part song with symmetrical sentence pieces (AA'BA'). Like a hymn song that has simple melodic movements and is easy to learn and remember, that is the character of the song *Ia Ke Ka'tumo tu Sunga'ku*. The community's interpretation of singing the song *Ia Ke Ka'tumo Tu Sunga'ku* uses a 6/4 time rhythm pattern with an Adagietto tempo which means slow with a speed of 63-69 beats per minute. The heart-rending recitation of the verses and the resulting three-voice harmony can bring a sad and gripping feel, even though the song does not start with a minor chord. This research would be an effort and contribution of thought in the form of written works as a form of preserving Toraja cultural music as well as adding insight into the art of music in Indonesia.

Keywords: Music Composition, Penanian Dolo, The Ia Ke Ka'tumo tu Sunga'ku Song

DOI : <https://doi.org/10.15294/catharsis.v11i2.59642>

INTRODUCTION

Singing is an integral part of the church liturgy, including songs of praise and prayer (Muhammad Yusuf, 2017). Congregational singing has different forms and characteristics; one type is a hymn. A hymn is a song that contains praise to God (Paula, 2018). Congregational songs are sung in a series of services in the church or Christian services. Singing in worship becomes a vessel for reflecting testimony and worship as well as an expression of acceptance of God's words, and humans can produce sounds that represent direct expressions of the body through singing (Spreadborough, 2022). Singing is often used as a means of consolation for grieving people because they can communicate their feelings and situation they are struggling with by singing (Tumimbang, 2020). According to Rapoport (2010), one of the congregational songs within the early Toraja Church was *Soera'Penanian, Passikola sia to Sarani dio Tondok Toraa* (The Songbook of Christian Students and Community in Tana Toraja) which today Toraja Christian community calls as *Penanian Dolo* (Past Songs). Apart from the Psalms, *Penanian Dolo* was the first spiritual song introduced by missionaries from the Netherlands under the coordination of the *Gereformeerde Zendings Bond* (GZB).

Penanian Dolo was first printed in 1927 in Makassar which contained 13 Psalms, including Psalms 19, 25, 42, 66, 68, 73, 81, 84, 121, 134, 139, 146, 150, and 70 spiritual songs. According to Tiku Rari (2020), the first seventy songs in *Penanian Dolo* could not be sung in ecclesiastical worship because of the Calvinist view that only Psalms were proper to be used in worship as congregational singing. The understanding was guided by missionaries so that of the 70 (seventy) songs in *Penanian Dolo*, only Christian students sang at school. Considering the contents of the *Penanian Dolo* song, which is essentially praise to God, the lyrics are still based on the commandments. All the songs in *Penanian Dolo* in 1941 were determined by the GZB

board to be used by missionaries in evangelism and may be sung in ecclesiastical worship.

The development of Christianity is growing rapidly under the Presbyterian Synodal Church of Toraja by seeing the dominant population of people who embrace Protestant Christianity. The development can be seen in the number of printed congregational hymnbooks by YAMUGER (Church Music Foundation) and The Contemporary Hymns received by the Toraja Church. The emergence of various forms of congregational singing has made the existence of the *Penanian Dolo* chant fade. It is almost unrecognized by the current church community, especially young people. It is different from the case of the community and youth in the Gandangbatu area. *Penanian Dolo* is close and familiar with them. It is because the song is always sung at every Rambu Solo ceremony by the community ritual as a form of togetherness and solidarity. In addition, it is a form of sharing with the grieving family on the last night before the body is buried and during the funeral. People, who experience bitterness because of grief events over the loss of a relative or family, need a medium to improve their mood, energize, and cheer them up. Music is one of the consolations believed to have a positive impact. *Penanian Dolo* is one of the choices used by the Gandangbatu community to comfort each other with families experiencing grief (ter Bogt et al., 2021). *Penanian Dolo*, which incidentally is a product of the Christian religion, continues to be actualized in cultural rituals without any problems or reprimands from the Toraja Church Synod. It can happen because culture and religion are primordial needs for awakening humanity's moral level, which is the main condition of a long-lasting culture (Rusu & Petraru, 2005).

One of the rituals in the Rambu Solo ceremony is *Ma'bulle Tomate*. *Ma'bulle Tomate* is one of the rituals in organizing the Rambu Solo ceremony, in which the community carries the coffin to the grave. The form of the *Ma'bulle Tomate* Ritual before the

Christian gospel entered the Lembang Gandangbatu area accompanied by Badong. According to Haruddin, Badong is a type of literature or poetry sung by the community at the funeral site, both as family and as guests (Sambira et al., 2020). The Christianization in the Lembang Gandangbatu area has changed the concept of community culture because of the contextualization between Christian and local culture. It is namely the contextualization of Penanian Dolo with the Ma'bulle Tomate ritual. This event resulted in the Ma'bulle Tomate tradition being replaced by Penanian Dolo in the popularity of Badong, which is a product of Christianity.

The Toraja community has two ways of carrying out funeral rituals: carrying the corpse while running and carrying the corpse by walking to the burial place (Rapa & Gulo, 2020). In the context of the Gandangbatu region, the Ma'bulle Tomate' ritual custom is dominantly performed in a unique or different style compared to other Toraja regions. The uniqueness is that it can attract the attention of all levels of society, both children and adults (Raditya, 2017). The Gandangbatu community performs the ritual by walking back and forth while singing a spiritual song called Penanian Dolo. This culture has become the ethnic mascot of the Gandangbatu community because it originated and developed in the Lembang Gandangbatu area. Even, it has become a character and identity of the Lembang Gandangbatu community because of its difference and uniqueness from the habits of the Toraja community in general. The following are some previous studies related to Penanian Dolo in Ma'bulle Tomate rituals with different topics of discussion. Research by Rapa (2020) discussed the cultural shift of Aluk Todolo (Toraja Tribal Religion) in the Ma'bulle Tomate ritual due to the influence and development of Christianity in Toraja, especially in Lembang Gandangbatu. In the Aluk Todolo culture, the Ma'bulle Tomate ritual is accompanied by a badong song whose lyrics contain the story of the life of the "dead" and the worship of

deceased ancestors. Since the development of Christianity, the Badong song has begun to be displaced by the presence of spiritual songs. In addition, they are actualized in the Ma'bulle Tomate ritual until now. Kombong (2021), in his journal, explained the form of presentation of Penanian Dolo in the Ma'bulle Tomate ritual that is situational in terms of the performance time, the performers, and the costumes worn. As an element of novelty in this study, the present researchers would examine and analyze the musical composition of the Penanian Dolo song of *Ia Ke Ka'tumo Tu Sunga'ku*. The focus of this study includes two things, namely material objects and formal objects. The material object is related to the musical material, Penanian Dolo music, in the funeral ritual (Ma'bulle Tomate) in Lembang Gandangbatu, Gandangbatu Sillanan District. Specifically, the present researchers focus on one of the songs with the title "Ia Keka'tumo tu Sunga'ku," which is a hymn song contained in the Kidung Jemaat 401 with the title "Makin Dekat, Tuhan" (Nearer My God to Thee). The formal object of this research is the musicology science in studying and analyzing the musical composition of the song "Ia Keka'tumo tu Sunga'ku."

METHOD

The researcher used a qualitative method with an interdisciplinary approach, namely the combination of two or more scientific disciplines in the context of the relevance of the scope of the problem that is the object of study (Rohidi, 2011, p. 6), namely sociology and musicology approaches. In collecting data, the main instrument for collecting data is the researchers themselves. Data collection techniques used in this study consisted of observation, interviews, and document study. The observation this study used involved observation, which provides a great opportunity to see, hear, and experience reality as it is done and felt by the actors in the local community and culture. The interviews conducted in this study were in-depth

interviews and character interviews. Direct in-depth interviews were carried out using various techniques according to the level of interviews that were arranged and designed directly by the researcher and depended on the subject of the interview. This interview was aimed at Samuel Pulung, the head of the Gandangbatu Lembang and a cultural observer. In addition, the researchers also interviewed Eli Banduru, the head of the Lembang Gandangbatu youth group.

Data was also collected through documentation techniques such as taking pictures and video recordings. Putriningtyas (2015) revealed that documentation techniques are important to bridge the limitations of the five senses of researchers in collecting data in the field. The result of the recording can be played repeatedly by the researchers to help transcribe the data from the field. The analysis of the data that has been collected is described in the form of word descriptions. The objective of this study focuses on how the Penanian Dolo music is composed in the Ma'bulle Tomate ritual in Lembang Gandangbatu, Gandangbatu Sillanan District. Through qualitative research methods, the relationship between the problems studied and natural conditions as well as socio-cultural environmental conditions would be explained. (Moleong, 2007) explained that there are seven characteristics in qualitative research, namely: (1) there is a natural setting; (2) humans act as tools or instruments; (3) inductive data analysis; (4) descriptive: (5) process is more important than result; (6) there are limitations; and (7) have data validity.

Miles and Huberman (Rohidi, 2011) described three main streams in analysis: data reduction, data presentation, and drawing conclusions. As for the stages of analysis, the first step was the data obtained were analyzed and data interpretation was carried out while the research was in progress or after all the necessary data had been collected. During the research process, the researchers must always notice and analyze new data obtained in the process of presenting data, if data is seen as

less relevant, data reduction is carried out to facilitate the data analysis process so that the data is appropriate with the research objectives at the drawing conclusions. Each data analysis process is interconnected and always carried out at the same time. The data processing stage was carried out after the data collection and it was processed and analyzed by sorting it into several groups. This data grouping is based on the inferred writing framework used in each writing section.

RESULT AND DISCUSSION

Penanian Dolo is a Christian hymn published in the Toraja language, and it was first sung only by students at school and in ecclesiastical worship liturgies. Now it is used by the people of Gandangbatu in accompanying the Ma'bulle Tomate ritual procession (Rapa & Gulo, 2020, p. 11).

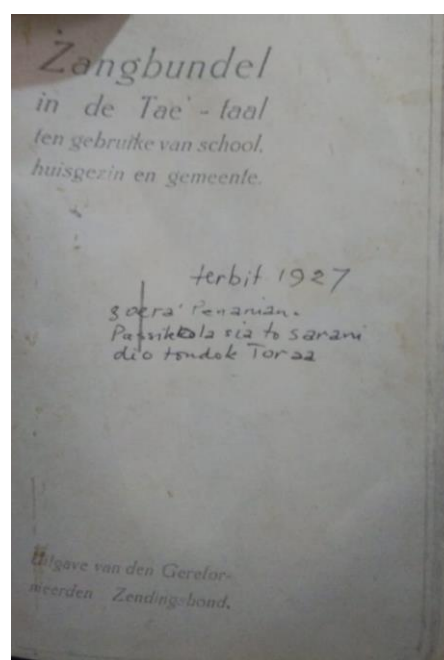


Figure 1. The cover of Penanian Dolo

Ma'bulle Tomate is a ritual of carrying the corpse from the funeral home to the grave. The custom of the Gandangbatu community during the ritual is to sing the songs in Penanian Dolo like the art of a male choir because most of them are performed by men.

The performance of the Penanian Dolo art has become an iconic character for the people of Gandangbatu. It can be seen from the cultural performances held by the Tana Toraja government and various regional art exhibitions. The Gandangbatu community is often invited to perform in a choir by singing several songs from Penanian Dolo. As a cultural characteristic, humans will certainly maintain, manage, and conduct various things to preserve their culture (Shabrina et al., 2022).



Figure 2. The ritual procession of *Ma'bulle Tomate*

(Documentation: Sostenes Mono 2021)

In Figure 1, we can see the *Ma'bulle Tomate* procession being carried out by men as in the previous explanation. The community en masse carried the coffin to the grave while singing the Penanian Dolo song. Penanian Dolo consists of 83 (eighty-three) songs but only 40 (forty) to 67 (sixty-seven) songs are often sung. The popularity of these songs becomes less desirable because there are several songs that are rarely used in the *Ma'bulle Tomate* ritual. In discussing the form of musical composition, the researchers only examined and analyzed one song entitled *Ia*

Ke Ka'tumo Tu Sunga'ku. The researchers considered that this song is believed to represent all the forms and characters of the songs in Penanian Dolo because of the popularity of the song *Ia Ke Ka'tumo tu Sunga'ku* in society is great and always sung during the *Ma'bulle Tomate* ritual.

The singing leader serves as the master tuner and poetry reader in the procession of the Penanian Dolo art performance called *Pa'Tolo'* (interview: Samuel Pulung, 2022). Like the formation of a choir, the community performing the Penanian Dolo art produces sound harmony without any written scores that are used as a guide. Therefore, to describe the form of musical composition, the researchers first transcribe the songs obtained from the field research results. The music transcription of *Penanian Dolo* is carried out to visualize what has been heard and facilitate the analysis of the music that has been notated. Nettl stated that transcription is the process of notating sounds, turning sounds into visual symbols, or visualizing musical sounds in the form of notations by writing them down on paper (Nettl, 2012).



Figure 3. The ritual procession of *Ma'bulle Tomate*

(Documentation: Sostenes Mono, 2021)

Figure 2 shows the ways of the Toraja people outside the Gandangbatu Sillanan district during the Ma'bulle Tomate ritual. The community works together to carry the coffin, and they wear black/dark shades of clothing as a form of empathy and condolences (Wahyuningsih, 2018). People who live outside the Lembang Gandangbatu area do not sing the Penanian Dolo song during the Ma'bulle Tomate ritual procession; instead, they sometimes run, push, and shout at each other in the typical Toraja style (*Kumalasi*).



Figure 4. The ritual procession of *Ma'bulle Tomate*
(Documentation: Sostenes Mono, 2021)

Figure 3 shows the way of the Gandangbatu people during the Ma'bulle Tomate ritual procession. The people of Gandangbatu carry coffins together while singing the songs contained in Penanian Dolo. According to Samuel Pulung, the meaning of carrying has a very deep meaning which means that something light does not need to be shouldered but carried, in the sense that death is light enough when fellow humans support one another; and leave life's matters into the hands of the Almighty. The procession of the Ma'bulle Tomate ritual in Lembang Gandangbatu takes quite a long time, even though the funeral home is close to the burial place. It is because people would walk leisurely to the burial place and

sometimes, they call it one step forward and three steps back. In terms of the form of the show, the dominant society uses clothing in dark/black shades as a form of empathy and situational events (Kombong, 2021).

Analysis of Forms of Musical Composition “*Ia Ke Ka'tumo Tu Sunga'ku*”

Ia Ke Ka'tumo Tu Sunga'ku is one of the songs in Penanian Dolo, sung by the Gandangbatu community in the funeral ritual. Prier explained that in analyzing a piece of music such as a song, it could be seen from the number of tones arranged in the bars. The song analysis step starts with the song as a whole and cuts it and notice to detail to see all the parts in the song being analyzed. The theory from Prier is also supported by Jamalusi that stated that the analysis of musical form is an attempt to link the relationship between each element of music and see the meaning contained in the music (Jamalus, 1998, p. 35). The Prier concept as a reference for the researchers describes that the analysis is carried out starting by observing and noticing the structures that make up a piece of music, such as (a) musical form, (b) sentences/periods, (c) motifs, (d) symmetry, (e) period, and (f) comma.

Ia Ke Ka'tumo Tu Sunga'ku

♩ = 64

T1
T2
3ASS

I - a ke ka' - tu mo - tu - su - nga' - ku

I - a ke ka' - tu mo - tu - su - nga' - ku

da - o - mo Su - ru - ga - La ku ni ram - po

da - o - mo Su - ru - ga - La ku ni ram - po

Me - tam - ba Pu - ang ku - Ang - ku me - ba - li - mo -

Me - tam - ba Pu - ang ku - Ang - ku me - ba - li - mo -

Me - tam - ba Pu - ang ku - Ang - ku me - ba - li - mo -

- Pe - na - ang - ku mo - rai - si - so - la Pu - ang

- Pe - na - ang - ku mo - rai - si - so - la Pu - ang

- Pe - na - ang - ku mo - rai - si - so - la Pu - ang

Transcript 1. The song of Ia Ke Ka'tumo Tu Sunga'ku with the harmonious three voices (transcription :Sostenes Mono, 2022)

The lyrics of the song *Ia Ke Ka'tumo Tu Sunga'ku*

Words or sentences that are often sung are called poetry or lyrics. The existence of songs should have functions and uses in society and music as a medium for conveying messages in the lyrics (Tyasrinestu, 2014). Likewise, there is a poem or lyrics in Penanian Dolo that contains a lot of meaning about consolation and strengthening in God's love. It is visible in the lyrics of the song "Ia Ke Ka'tumo Tu Sunga'ku":

Ia ke Ka'tumo tu sunga'ku

(When my life is over)

Daomo suruga laku ni rampo

(I will be in Heaven)

Metamba Puangku

(My God is calling)

Angku mebalimo

(I answer it)

Penaangku morai sisola Puang

(My soul wants to be with Allah)

The lyrics above describe a surrender to the Almighty when life is defeated, and it is a testimony that God will welcome us in heaven someday.

Song/Stanza Form (Lied-form)

Form in music is an outline form in which there is content or structure so that the form and structure speak of the container and content of a piece of music (Regar et al., 2022). A piece of music with a sentence and a period structure is a broad or long part of the musical structure. In analyzing a piece of music, the form is divided into (1) The form of a one-part song. It consists of only one sentence (A). It is often found in the composition of children's songs. (2) The form song consists of two parts. It means a song that consists of two different whole sentences. Therefore, if a sentence is repeated in its entirety, it does not include the two-part song (A-B). (3) The form of a three-part song is that three sentences contrast or differ from one another (A-B-C) (Gutama, 2020, p. 4).

Ia Ke Ka'tumo Tu Sunga'ku

I - a ke ka' - tu mo - tu - su - nga' - ku

da - o - mo Su - ru - ga - La ku ni ram - po

Me - tam - ba Pu - ang ku - Ang - ku me - ba - li - mo -

- Pe - na - ang - ku mo - rai - si - so - la Pu - ang

Transcript 2. The cantus firmus melodies of Ia Ke Ka'tumo Tu Sunga'ku song (transcription: Sostenes Mono 2022)

The song "Ia Ke Ka'tumo Tu Sunga'ku" is classified as a two-part song with 16 (sixteen) bars with the sentence order **AA'BA'**. Bar 1–4 is a prefix sentence that becomes the symbol for Sentence **A**,

which begins with a tonic chord. Bar 5–8 with the A' symbol is a repetition of sentence A with the use of variations or changes in notation techniques at the end of the sentence and ends with a tonic chord. The bar 9–12 or symbol B is a new sentence that is different from the previous sentence. Bar 13–6, which has the A' symbol, is a repetition of bars 5–8 and ends with a tonic chord. Therefore, it is clear that the Ia Ke Ka'tumo Tu Sunga'ku song is classified as a two-part song because it only has two complete sentences and the rest is just repetition and variation.

Sentence/Period (Satz)

A musical sentence is a visible unit. It is usually a musical/period sentence consisting of two clauses/phrases: a question sentence/antecedent phrase and an answer sentence/consequent phrase. The following is a table of symbols that will serve as explanatory information in the discussion of sentence analysis/period of the Ia Ke Ka'tumo Tu Sunga'ku song.

Table 1. The symbols of the song period based on (Prier, 1996, pp. 8–15)

Symbol	Information
A	Period A
B	Period B
C	Period C
a	<i>Antecedent Phrase</i> (Question A)
x	<i>Consequent Phrase</i> (Question B)
b	<i>Antecedent Phrase</i> (Question A)
y	<i>Consequent Phrase</i> (Question B)
c	<i>Antecedent Phrase</i> (Question A)
z	<i>Consequent Phrase</i> (Question B)

Analysis of the sentence/period of the song Ia Ke Ka'tumo Tu Sunga'ku



Transcript 3. Analysis of the sentence/period of the Ia Ke Ka'tumo Tu Sunga'ku song (transcription: Sostenes Mono 2022)

Based on the analysis of the musical form, it can be concluded that the Ia Ke Ka'tumo Tu Sunga'ku song only has two sentences/periods, namely sentence A (bar 1-4) and sentence B (bar 9-12). Each has the same number of bars or symmetry (Prier, 1996), namely four bars per sentence.

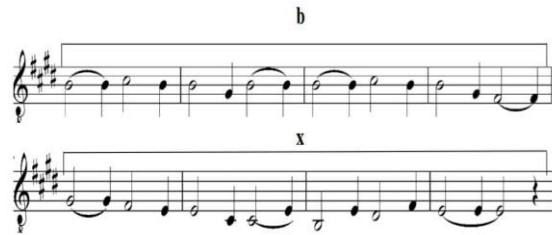
Sentence/Period A



Transcript 4. Analysis of sentence/period A of Ia Ke Ka'tumo Tu Sunga'ku song (Transcription: Sostenes Mono, 2022)

Sentence/period A in the Ia Ke Ka'tumo Tu Sunga'ku song has two sub-clauses, namely an antecedent sentence/question sentence in bar 1-4 (a) starting with a tonic chord and consequent sentences in bar 5 – 8 (x) ending with tonic chord. Furthermore, they modulate on the dominant chord to enter the sentence/period B.

Sentence/Period B



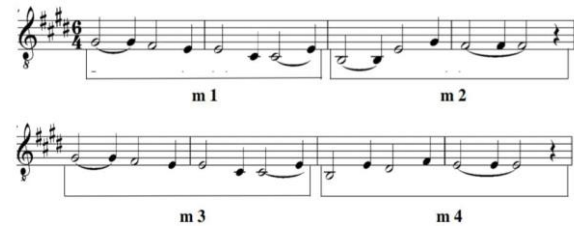
Transcript 5. Analysis of sentence/period B of *Ia Ke Ka'tumo Tu Sunga'ku* song
(Transcription: Sostenes Mono, 2022)

The *Ia Ke Ka'tumo Tu Sunga'ku* song in sentence/period B also has two symmetrical clauses from bars 9–12 (b). It is an antecedent sentence beginning with a tonic chord and in bar 13 – 16 (x), which is sentences that end with a tonic chord. Therefore, it can be concluded that the *Ia Ke Ka'tumo Tu Sunga'ku* song is a two-part song with the sentence structure **A (ax)** and **B (bx)**. It is because the consequent sentences in period A or B are repeated

Motif Analysis of the *Ia Ke Ka'tumo Tu Sunga'ku* song

A motif is the smallest unit of a song structure that contains a musical element. But it must be supported by all the elements of music, such as melody, rhythm, and harmony (Jamalus, 1998). Furthermore, melody arrangement can be developed using repetition, sequence, augmentation, and diminution motifs to form melodies. The *Ia Ke Ka'tumo Tu Sunga'ku* song has several motif developments, which will be explained by dividing the tone groups with the code/symbol “m.” The sequence of each motif has been given the following code/symbol: m1, m2, m3, and m4.

Period A Motif



Transcript 6. Motif analysis of period A of *Ia Ke Ka'tumo Tu Sunga'ku* song
(Transcription: Sostenes Mono, 2022)

m1 = consists of two bars with a note value of 6/4 for each bar. From the bar one and two have the same melodic rhythm. The melody begins with an interval second (mi-re) and ends with tert (la-do).

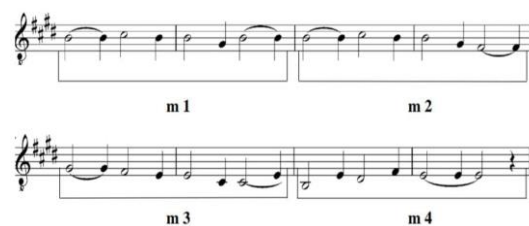
m2 = consists of two bars with a value of 6/4 each bar. The movement of the tone starts from the bottom to the top. The melody begins with a quart interval (sol-do) and ends with a second interval (mi-re).

m3 = repetition of m1.

m4 = consists of two bars with a note value of 6/4, and the movement of the melody is a variation of m2. The melody begins at intervals of quarts (sol-do) and ends with a second interval (re-do).

In period **A**, four motifs make up the melodic flow, and each sentence contains two motifs. In other words, the antecedent phrase has two motifs, and the consequent phrase has two motifs. There is not much difference between each motif; however, there is a change in the movement of the melodic groove, but each motif's note values seem the same. The melodic motifs in period **A** are short melodies played with repetition and variety.

Period B Motif



Transcript 7. Motif analysis of period A of *Ia Ke Ka'tumo Tu Sunga'ku*
(transcription: Sostenes Mono 2022)

m1 = consists of two bars with a note value of 6/4 for each bar. Bars one and two each have the same melodic rhythm. The melody begins with a second interval (sol-la) and ends with tert (mi-sol).

m2 = consists of two bars with a value of 6/4 each bar. Melody is a variation of the m1. The melody begins with a second interval (sol-la) and ends with a second interval (mi-re).

m3 = repetition of m1 and m3 period A.

m4 = repetition of m4 period A.

Pieces or motifs from period A and B are similar to the 6/4 rhythm pattern and regular and balanced melodic patterns. Each period has four symmetrical motif pieces. The melodic motif that is often used in the song *Ia Ke Ka'tumo Tu Sunga'ku* is the repetition technique in which the consequent phrase from period A is repeated to become the consequent phrase in period B, and the variation technique is on m1 and m2 of period A and m1 and m2 of period B.

Rhythm Aspect

Jatmiko (2015) revealed that rhythm could be understood as long or short, as well as the duration of sounds and silences that move sequentially. Therefore, a note's duration or short length can be interpreted as a musical note that varies and runs for a certain time, while the accent is the stress on a note. The rhythm pattern of a piece of music can be seen from the notes and time signatures that make up the beat pattern of a piece of music. The rhythm of the Penanian Dolo music of the *Ia Ke Ka'tumo Tu Sunga'ku* song is presented in a rhythmic pattern that forms a musical structure and sometimes in the form of variations and repetitions. In the song *Ia Ke Ka'tumo Tu Sunga'ku*, there are two types of note values: quarter notes and half notes. Based on the number of occurrences, the quarter note occurs 29 (twenty-nine) times and

appears in each song bar. Half notes appear 32 (thirty-two) times and always appear at the beginning of each bar. Based on the results of the researcher's observations during the Penanian Dolo musical performance of the *Ia Ke Ka'tumo Tu Sunga'ku* song and the musical notation transcript, it can be seen that the meter used in the song is 6/4 of the time signature. It means that there are six quarter notes in each bar. The existing rhythm pattern of the *Ia Ke Ka'tumo Tu Sunga'ku* song sung by the community will always be constant according to the song's time signatures. The articulation of the lyrics can also be heard clearly because the Penanian Dolo song is the result of a translation of an ecclesiastical hymn with a clear rhythm and verse pattern.

Furthermore, it is still represented in the practice of the Ma'bulle Tomate ritual. The movement of rhythm patterns is influenced by tempo or the fast and slow movement of a note or melody. Following the results of the documentation, the tempo used in Penanian Dolo music for the *Ia Ke Ka'tumo Tu Sunga'ku* song is Adagietto which means slow with a speed of 63-69 beats per minute. It is similar to the local Swedish oral music tradition in the variety and musical expression that actualizes the precise and subtle articulation of rhythmic movements (Misgeld et al., 2022).

Harmony

By noticing the transcript 1, the researchers explained that there is harmony in the chorus, which has elements of intervals and chords or harmony (Jatmiko, 2015). When the community sings *Ia Ke Ka'tumo Tu Sunga'ku*, they spontaneously produce sound harmony. It gives an aesthetic sense because the sound harmony produced is an artistic ability of the community in tone sensitivity as the community does not read sheet music as a guide. The assumption above is a benchmark for researchers because something beautiful or aesthetic is relative. It cannot be debated since not all cultures agree with aesthetic questions that involve judgments of what is right and beautiful (Sunarto, 2007). The community's

ability to produce sound harmony cannot be separated from the high appreciation of society for music. It can be seen through the community's seriousness when singing, and they are also very supportive of the new generation studying music, for example, by letting the new generation take music courses or study in music majors. The situations and conditions of the community with a high sense of appreciation in terms of music have a positive impact, making people's creativity actualized in the Ma'bulle Tomate ritual. In line with Laucirica (2022), conditions and situations can influence the actualization of music and the process of learning or inheritance to new generations.

♩ = 64

Tenor 1
I - a ke ka' - tu mo - tu - su - nga' - ku

Tenor 2
I - a ke ka' - tu mo - tu - su - nga' - ku

BASS
I - a ke ka' - tu mo - tu - su - nga' - ku

5
da - o - mo Su - ru - ga - La ku ni ram - po

da - o - mo Su - ru - ga - La ku ni ram - po

da - o - mo Su - ru - ga - La ku ni ram - po

Transcript 8. Harmony analysis of bars 1-8 of Ia Ke Ka'tumo Tu Sunga'ku song (transcription: Sostenes Mono, 2022)

The sound formation in transcript 7, namely Tenor 1, Tenor 2, and Bass, directly explains that the sample in the present research is the male voice, producing a harmony of 3 voices. Indeed the most dominant male takes a role in the Ma'bulle Tomate ritual, although there is no binding rule that women cannot participate in the Ma'bulle Tomate ritual.

Bar 1 to 8 are clear that Tenor 1 and Tenor 2 sing the same melody or are commonly called unisono (Banoe, 2003), while the bass sound has its melody. Therefore, it can be concluded that from bars 1-8, there are only two harmonies.

9
Me - tam - ba Pu - ang ku - Ang - ku me - ba - li - mo -

Me - tam - ba Pu - ang ku - Ang - ku me - ba - li - mo -

Me - tam - ba Pu - ang ku - Ang - ku me - ba - li - mo -

13
-Pe - na - ang - ku mo -rai - si - so - la Pu - ang

-Pe - na - ang - ku mo -rai - si - so - la Pu - ang

-Pe - na - ang - ku mo -rai - si - so - la Pu - ang

Transcript 9. Harmony analysis of bars 9-16 of Ia Ke Ka'tumo Tu Sunga'ku song (Transcription: Sostenes Mono, 2022)

Bar 9-16, Tenor 2, starts with a different melody from Tenor 1. Therefore, three voice harmonies begin to sound. Tenor 2 melodies produce a higher sound than Tenor 1. The movement of the melodies and harmonies is quite simple. Bar 1-16 only uses tert interval harmonies or intervals 2 and 1 ½.

The harmony of voice is always applied in every Ma'bulle Tomate ritual because it has become a habit. It occurs due to the habit of hearing and is spontaneously followed by the community or new generations. It happened because of the habit of oral tradition in cultural inheritance. The transmission of singing culture continues because people rely on sensitivity in hearing or the ear method. It is in line with Widodo (2021) in his article, which stated that students understand and internalize teaching materials by relying on auditory sensitivity and musical reasoning. The use of musical notation is not emphasized too much. The habit of ear method can increase the sensitivity of hearing tones. It is what happens in the process of transmitting culture, especially in terms of singing carried out in the Ma'bulle Tomate ritual. The influence of oral art forms is flexible in that it can change according to existing music lovers and performers. It is the challenge of the oral tradition because it has the potential to change over time (Nikaeen & Oldfield, 2020). The change can be seen through the desire and ability of the people to produce harmony, even

though technically, the Penanian Dolo song entitled Ia Ke Ka'tumo Tu Sunga'ku is only contained in the Unisono formation or one voice.

CONCLUSION

A piece of music has a structure and form that composes the music into a beautiful piece. Following the analysis of the structure and form of Penanian Dolo's music entitled Ia Ke Ka'tumo Tu Sunga'ku, it can be concluded that the song is classified as a two-part song with symmetrical sentence pieces (AA'BA'). Like a hymn song that has simple melodic movements and is easy to learn and remember, it is the character of the song Ia Ke Ka'tumo tu Sunga'ku. The community interprets the song Ia Ke Ka'tumo Tu Sunga'ku by using a 6/4 time rhythm pattern with an Adagietto tempo which means slow with a speed of 63-69 beats per minute. The heart-rending recitation of the verses and the resulting three-voice harmony can bring a sad and gripping feel, even though the song does not start with a minor chord. The sad nuance is intended as a situation that brings people to see the essence of human beings that all will die so that families who feel the pain of grief over death do not need to worry because God will be present to be a true comforter.

REFERENSI

- Banoe, P. (2003). *Kamus Musik*. Anggota IKAPI.
- Gutama, A. (2020). Analisis Pola Ritme dan Bentuk Lagu Anak. *Virtuoso: Jurnal Pengkajian Dan Penciptaan Musik*, 3(1), 23.
- Jamalus. (1998). *Pengajaran Musik Melalui Pengalaman Musik*. Diterbitkan Untuk Umum.
- Jatmiko, E. M. (2015). Struktur Bentuk Komposisi Dan Akulturasi Musik Terbang Biola Sabdo Rahayu Desa Pekiringan, Kecamatan Talang, Kabupaten Tegal. *Catharsis: Journal of Arts Education*, 4(1), 8–14.
- Kombong, R. L. (2021). Penanian Dolo dalam Ma'bulle Tomate di Kecamatan Gandangbatu Sillanan Kabupaten Tana Toraja Suatu Tinjauan Etnomusikologi. *Jurnal e Prints UNM*.
- Laucirica, A. (2022). Monográfico: Procesos cognitivos en el aprendizaje vocal e instrumental. *Revista Electrónica de LEEME*, 49, 83.
- Misgeld, O., Holzapfel, A., Kallioinen, P., & Ahlbäck, S. (2022). The melodic beat: exploring asymmetry in polska performance. *Journal of Mathematics and Music*, 16(2), 138–159.
- Moleong, L. J. (2007). *Metodologi Penelitian Kualitatif*. PT Remaja Rosdakarya.
- Muhammad Yusuf. (2017). Perubahan Kontinuitas Struktur Musik dan Teks Realisasi Nyanyian Buku Enda dan Kidung Jemaat Yamunger. *Gondang Jurnal Seni Dan Budaya*, 1(2), 40–68.
- Nettl, B. (2012). *Teori dan Metode Dalam Etnomusikologi*. Jayapura Center of Music.
- Nikaen, B., & Oldfield, A. (2020). The azerbaijani ashiq: Musical change, transmission, and the future of a bardic art. *Journal of Folklore Research*, 57(3), 1–26.
- Paula, B. M. (2018). Teknik Vokal Dan Peran Pemandu Nyanyian Jemaat Di Gereja Kristen Jawa Ngesrep Kota Semarang. *Jurnal Seni Musik*, 7(1), 14–24.
- Prier, K. E. (1996). *Ilmu Bentuk Musik* (Victor Ganap (Ed.); 7th ed.). Pusat Musik Liturgi.
- Putriningtyas, I., & Lestari, W. (2015). Catharsis: Journal of Arts Education NILAI BUDI PEKERTI PADA RAGAM GERAK TARI TOPENG LANYAPAN ALUS KABUPATEN TEGAL Info Artikel. In *CATHARSIS* (Vol. 4, Issue 2).
- Raditya, M. H. B. (2017). Dangdut Koplo: Memahami Perkembangan hingga Pelarangan. *Studi Budaya Nusantara*, 1(1), 10–23.

- Rapa, O. K., & Gulo, Y. (2020). *Anthropos : Jurnal Antropologi Sosial dan Budaya (Journal of Social and Cultural Anthropology) Ma ' bulle Tomate : Memori Budaya Aluk To dolo pada Ritual Kematian di Gandangbatu , Toraja . Ma ' bulle Tomate : Aluk To dolo ' s Cultural Memory of the Deat. 5(2), 136–150.*
- Rappoport, D., Rappoport, D., & Ethnomusi-, S. (2010). *Ritual music and christianization in the Toraja ' s Highlands , Sulawesi To cite this version : HAL Id : hal-00476146.*
- Rari, T. (2020). *Sejarah Gereja Toraja.*
- Regar, R., Sunarto, S., & Sinaga, S. S. (2022). Catharsis: Journal of Arts Education Structure Analysis of Ma ' marakka Musical Form on Pa ' pakandian song. *Catharsis, 11(1), 60–68.*
- Rohidi, T. R. (2011). *Metodologi Penelitian Seni.* Cipta Prima Nusantara.
- Rusu, I., & Petraru, G. (2005). Influence of Church on Cultural Evolution. *European Journal of Science and Theology, 1(1), 3–9.*
- Sambira, Z., Wadiyo, W., & Syakir, S. (2020). Catharsis: Journal of Arts Education Presentation of Ma'badong Music in the Context of Social Action in Lembang Gandangbatu. *Catharsis, 9(2), 146–154.*
- Shabrina, E. N., Utomo, U., & Sunarto, S. (2022). Creativity in Rejung Oral Literature Art in Bengkulu. *Catharsis, 11(2), 109–123.*
- Spreadborough, K. (2022). Emotional Tones and Emotional Texts: A New Approach to Analyzing the Voice in Popular Vocal Song. *Music Theory Online, 28(2).* <https://doi.org/10.30535/MTO.28.2.7>
- Sunarto. (2007). Components in Music-Culture. *Harmonia Jurnal Pengetahuan Dan Pemikiran Seni, VIII No. 1.*
- ter Bogt, T., Canale, N., Lenzi, M., Vieno, A., & van den Eijnden, R. (2021). Sad music depresses sad adolescents: A listener's profile. *Psychology of Music, 49(2), 257–272.*
- Tumimbang, M. A. (2020). *Psalmoz (vol.1) (2020). 1, 32–37.*
- Tyasinestu, F. (2014). Lirik Musikal pada Lagu Anak Berbahasa Indonesia. *Resital: Jurnal Seni Pertunjukan, 15(2), 163–168.*
- Wahyuningsih, D. (2018). Representasi Ritual Upacara Kematian Adat Suku Toraja Dalam Program Dokumenter Indonesia Bagus Net Tv Episode Toraja. *Ejournal Ilmu Komunikasi, 6(1), 68–82.*
- Widodo, Susetyo, B., Walton, S., & Appleton, W. (2021). Implementation of kupingan method in javanese karawitan music training for foreigners. *Harmonia: Journal of Arts Research and Education, 21(1), 105–114.*