

# MUSICAL PERFORMANCE OF MAPPADENDANG HARVEST RITUAL IN BUAE VILLAGE SIDENRENG RAPPANG REGENCY SOUTH SULAWESI

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## ABSTRACT

People in Buae village, Sidenreng Rappang, South Sulawesi, annually perform the *Mappadendang* harvest ritual to express gratitude for a successful rice harvest. This research aims to discuss the unique musical behavior of the community during the *Mappadendang* process, namely singing *Sure'* "Meong Palo Karellae", and drumming "Lesung". This research uses a qualitative design with an ethnomusicology approach. The author obtained research data through field observations, interviews, and documentation. The collected data were analyzed using the flowchart technique: data reduction, display, and conclusion/verification. The results showed that *Mappadendang* music performances are related to spiritual, social, and entertainment functions. *Mappadendang* musical performances produce musical activities based on local wisdom creativity, including 1) *Massure'*, which is the process of singing the text of "Meong Palo Karellae" with a vocal style produced in mono melodic form, played based on the interpretation of *Passure'* (Lontar Reader) tones. In Lesung drumming, the rhythm of *Mappadendang* is related to the concept of *Sulapa Eppa'*. Two rhythmic patterns are found: 1) "Manganak" is a pattern played by "Indo' Padendang" (female player), resulting in a four-beat interweaving played alternately and repeatedly. 2) "Mattang" is the rhythmic pattern played by "Ambo' Padendang" (male player), who plays contrasting rhythmic patterns, tending to produce synchronized rhythmic forms. The results of this research are significant because they reflect the community's views towards the sustainability of *Mappadendang*. Readers will know the uniqueness of *Mappadendang* music performance, which can inspire the creation of new art based on local wisdom.

## KEYWORDS

*Mappadendang* Music, Lesung Music, *Massure'*, Meong Palo Krellae



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## Introduction

The Bugis community in Buae Village, Watang Pulu, Sidenreng Rappang, South Sulawesi, performs an annual harvest ritual called the *Mappadendang* tradition. The *Mappadendang* process involves the creation of musical expressions through singing *Sure'* (lontar) and rhythm playing with the *Lesung* instruments (*Palungeng*). The purpose is to express the community's gratitude for the harvest's success. In line with Merriam's statement [1, p. 223] that the existence of music has functions that include (1)

emotional expression, (2) passion, (3) entertainment functions, (4) communication function, (5) symbolism, (6) physical response function, (7) functions related to social norms; (8) The certification function of social institutions; (9) The function of cultural continuity; and (10) community integration function. According to an insider informant (interview with Andi Oddang, January 2021), *Mappadendang* spiritually represents the macro-cosmos balance in the Bugis beliefs. The Bugis know the upper world (*Langi'*), the middle world (*Ale' Lino*), and the under-world (*Buri' Liu*) [2, p. 222]. People have a central role in the middle world and are responsible for 'control,' meaning not exploiting but creating harmony and balance between themselves and others. Based on these functional aspects, the *Mappadendang* tradition for the community is associated with spiritual functions, expressions of gratitude, and entertainment for the villagers.

Crystal mentioned that modernization and new technologies spreading rapidly throughout villages in Southeast Asia are causing rice rituals to become endangered . Further in the interview [Miftahul Jannah Interview, January 2023], mentioned:

tradisi *Mappadendang* hanya berjalan di beberapa desa wilayah Watang Pulu, Sidenreng Rappang. Faktor penyebabnya adalah bergeraknya budaya masyarakat modern yang berakibat menghilangkan tradisi lama, misalnya, di Watang Pulu ini terdiri dari sub etnis Bugis, setiap kelompok melaksanakan kegiatan *Mappadendang* dengan cara yang berbeda, atau bahkan di kota sudah tidak ditemukan lagi masyarakat yang melaksanakan *Mappadendang*. Dalam situasi ini, kurangnya kesadaran untuk melakukan pelestarian, dan penyebarluasan dari masyarakat sendiri, akhirnya menyebabkan terputusnya pewarisan *Mappadendang* ke generasi selanjutnya.

[The *Mappadendang* tradition only exists in a few villages in the Watang Pulu, Sidenreng Rappang. The causative factor is the cultural movement of modern society, which has resulted in the elimination of old traditions. In Watang Pulu, which consists of several Bugis sub-ethnic groups, each group performs *Mappadendang* activities differently, or even in the city, there are no longer people who perform *Mappadendang*. In this situation, the lack of public awareness of preservation and socialization eventually led to a break in the transmission of *Mappadendang* to the next generation].

*Mappadendang* can unite social relationships in the community to ensure food sustainability through artistic expression. A study published by the UCLA Fowler Museum of Cultural History titled “The Art of Rice: Spirit and Sustenance in Asia” states that rice is the most important source of survival in Asian countries. Rice gives rise to various rituals and art performances that are very interesting, as rice encourages the spirit of the Asia people. This ritual aligns with the Bugis belief that rice is a sacred plant with spiritual energy. In public belief, rice is a manifestation of the Rice Goddess (*Sanghyang Serri*) [interview Andi Oddang, 2021]. Similar to the beliefs of many rural communities in Southeast Asia,

before Hinduism, Buddhism, and Christianity, the dominant religions in Southeast Asia revolved around rice, ecology, and the environment. In parts of Asia, Rice is not only the center of economic and village nutrition but is considered a sacred crop, and rice harvesting rituals have shaped Southeast Asian cultures and traditions for centuries [3, p. 50].

Various aspects of the essential life of the village community, physically and spiritually, cannot be separated from rice. Rice is a staple food and complement to every traditional ceremony. Through this function, the Bugis perform the *Mappadendang* ritual as an expression of gratitude that can impact the success of crop yields, food health, and protection from other hazards. Amir said the *Mappadendang* activity has become a hereditary tradition, so the village community must carry it out as a form of gratitude. If not done, it will cause disasters or disease outbreaks [Interview, September 2023].

The author observes that the Bugis community has become polarized into two groups. The first group is the Bugis Insider Community, which upholds the *Mappadendang* tradition. The second group is the Bugis Outsider Community, which has moved away from this tradition (case in point: people who migrate outside South Sulawesi). This research is a response to this situation because the author, as a member of the Outer Bugis Community and a composer with a Western music education background, needs to know the *Mappadendang* tradition. The author seeks to explore this tradition for the need to find inspiration in creating new music in the context of contemporary music.

The musical performance of *Mappadendang* through the singing of the *Surre' Meong Palo Karellae* and the rhythmic playing of *Lesung* musical instruments illustrate an interactive art (music) performance. Performance is multi-dimensional art involving sound, motion, visuals, unexpected responses, and nature. Rochbeind [4, p. 199] mentioned that the term performances defined as an art practice in the form of actions conceptualized by an artist; the presence of the body in a specific time and space becomes the primary medium in expressing an event through improvisational actions, spontaneity, and audience interaction. Based on field findings, *Mappadendang* musicians sing and play *Lesung*, and spontaneous player acts appear during *Mappadendang* to divert attention. For example, in improvised rhythm, there are spontaneous dance movements *pencak silat* (martial arts fights), humorous scenes during the performance, swing-playing attractions (*Mattojang*), and throwing *ketupat* (Rice). *Mappadendang* performance provides an auditory experience and a musical performance (including actions and gestures). Music is responsive to the actions of players and audience members who participate during the performance to produce a different and unique impression for the audience.

Several previous studies inspired this research. First, a study entitled *Mappadendang: Music of the Harvest Party Ceremony of the Bugis Tolotang Community* by Sri Wahyuni (2013) investigates *Mappadendang* music's meaning to understand contextual music interpretation. The research uses qualitative methods by describing field data analytically. The results showed that *Mappadendang* music uses two tempos and two contrasting rhythms: medium and fast and medium and loud. The three rhythmic patterns in music are (1) Pa'dekko by Indo' (male performers), (2) Ma'dupa Si'di, and (3)

Ma'dupa Dua by Ambo' (female performers). These symbols of expression express the closeness of people's religious emotions.

Second, a study entitled *The Aesthetic of Mappadendang Music in Pajjaiang, Maros, South Sulawesi* by Dea Lunny Primamona, Bambang Sunarto, Muhammad Fadhly Kurniawan (2023). The article uses an interpretative qualitative approach to discuss *Mappadendang* from an aesthetic perspective. The author uses a qualitative design and analysis to obtain data using an interpretative approach. The study's results stated that the expectations and beliefs of the Pajjaiang community in Maros Regency, South Sulawesi, can build the aesthetics of *Mappadendang* performances. *Mappadendang* is strongly related to the community's supportive cultural context, making music to present the aesthetic experience as a primary target. In addition, people use music to achieve religious purposes or beliefs.

In contrast, this study is different from previous research. The author researched the Bugis *Tolotang* community in Buae village, Sidenreng Rappang. This research looks at the *Mappadendang* ritual from the perspective of musical performance; the two musical domains are Singing Meong Palo Karellae and drumming of the Lesung. It looks at the impact of *Mappadendang* music performance on the sustainability of community culture.

*Mappadendang* is an Indonesian wisdom that has yet to receive much academic research attention. This article aims to showcase the musical aspects of *Mappadendang* to readers. In 2021, a community of young artists in Sidenreng Rappang District, known as Sanggar Pajoge, organized the Festival *Mappadendang* 2021 to promote this tradition. The government sponsored the festival as part of its culture promotion policy [5]. Such activities are essential for preserving *Mappadendang*, and it is crucial to encourage other community movements in Sidenreng Rappang to participate in the preservation effort to make it sustainable. However, these activities have limitations, which hinder the spread of knowledge transmission to the community. Therefore, it is necessary to disseminate knowledge about *Mappadendang*'s musical performances by publishing scientific writings to improve preservation.

This article reflects on how *Mappadendang* helps sustain life, community resources, and local wisdom today. Next, this article stems from ongoing research for an art creation dissertation project entitled "Creation of Experimental Music Elong Lesung." The projection aims to broaden the reader's knowledge of local wisdom-based music or research-based art creation.

## Method

This study wants to analyze the *Mappadendang* tradition in Buae village, Watang Pulu district, Sidenreng Rappang, South Sulawesi. Based on its distribution, *Mappadendang*

has various versions organized by many Bugis community groups. However, this paper is limited to activities carried out by the Towani Tolotang community—one of the Bugis tribal communities that embrace ancestral religion or beliefs.

The study uses a qualitative research design with an ethnomusicological approach. Based on the Ethnomusicology approach, a researcher discusses musical phenomena based on their socio-cultural context. *Mappadendang* is an object of ethnomusicology because its appearance presents the domain of the local cultural music of the Bugis Tolotang community. To observe that, as Rice's argument [6, p. 1], ethnomusicology studies 'why' and 'how' humans are musical. This definition positions ethnomusicology among the social sciences, humanities, and biological sciences, aiming to understand the nature of the human species in all its physical, social, cultural, and artistic diversity. Louhivuori [7, p. 943] also argues that ethnomusicology investigates music as a social process to understand what music is, why it means to its practitioners and listeners, and what meaning it conveys. The research focuses on the ethnomusicological framework in question, investigating the motivation of the community to carry out *Mappadendang* activities, its relation to community spirituality, aspects of music performances performed, and the meaning of each *Mappadendang* event.

The author obtained information from informants, Bugis Manuscript Meong Palo Karellae, previous research, and personal archives—the collected data through observation, in-depth interviews, documentation, and transcription. In September 2023, the author conducted observations on the implementation of *Mappadendang*. The first interview was in February 2023 with Miftahul Jannah, an art practitioner in Sidenreng Rappang, and the following interview was in September 2023 with Amir Mejan, the executive director of *Mappadendang* activities. The collected documentation process is in the form of audio-visual recordings and photos of *Mappadendang* activities. The transcription process involves re-recording and translating voices into notation based on what is heard and seen during the *Mappadendang* performance.

The collected data is then analyzed using the flowchart analysis technique. The analysis phases include data reduction, display, and conclusion/verification. The data reduction phase selects, focuses, simplifies, abstracts, and transforms raw data that appears in written field notes. Data viewing is gathering organized information to draw conclusions and take action. The display (appearance) of the data takes place in the form of descriptive text. A review or conclusion is about formulating tentative conclusions and research results.

## Discussion

### 1. Overview of Buae Village

Buae is one of the villages located in the administrative area of Watang Pulu sub-district, Sidenreng Rappang Regency, South Sulawesi. The region's landscape includes moor, scrub or reeds, irrigated rice fields, settlements, and forests; the total area is about 85 Km<sup>2</sup> (Square Kilometers). The population is 37,186, of which 18,554 are male and 18,632 are female) [8].

Most people in the region manage natural resources, mainly working as rice farmers—the total population of Buae Village who work as farmers is 1,566 people. The agricultural land used is outside the forest area, which is privately owned land. In contrast, people use parts of the forest area to grow corn and cashew nuts. Based on data from the Central Bureau of Statistics of Watang Pulu District, the area of agricultural land in Buae Village reaches 308.98 ha (hectares).

The population of Buae village is mostly Bugis ethnicity; there is a sub-community called the *Tolotang* community or Bugis-*Tolotang*, namely those who embrace the *Tolotang* faith (indigenous belief) and still undergo ancestral rituals. According to Pelras [2, p. 209], this belief has existed since the 17th century. They have settled in Amparita (now Amparita Village), a Watang Pulu administrative region area. The population in the 1980s was less than 20,000.

### 2. The function of Mappadendang in Village Life

In the theory of A. R. Radcliffe-Brown [1, p. 211], the term 'function' is the contribution that a partial activity makes to the total activity of which it is a part. The function of a particular social use is the contribution it makes to social life as a whole and the functioning of the social system as a whole. According to field findings, the *Mappadendang* ritual has spiritual, social, and entertainment functions.

#### a. Spiritual Functions

The *Tolotang* people, and the Bugis in general, follow a philosophy of life called *Sulapa Eppa'*. It emphasizes four essential qualities: *warani* (brave), *macca* (intellect), *sugi* (rich), and *panrita* (kind). The *Sulapa Eppa* concept is often called the four elements of life: air, earth, fire, and water. Many Austronesian societies have similar beliefs. Historical texts in South Sulawesi indicate that this philosophy structures various beliefs and practices in both spiritual and material forms regarding cosmology, politics, and social life [9, p. 3]. *Sulapa Eppa* is a four-dimensional balance of life lived by every Bugis-*Tolotang* as a creature inhabiting the earth to achieve the balance of the cosmos.

The Bugis cosmological concept consists of three worlds: the upper world (*Langi'*), the middle world (*Ale' Lino*), and the lower world (*Buri' Liu*). This concept is consistent with

the text of *La Galigo*, the holy book of the Bugis's ancestral religions, including Tolotang. The following is an excerpt from *La Galigo* NGB 188 compiled by Colliq Pujie et al.:

After being away for three days, *Rukkelleng Mpoba*, a servant of *Patotoqé*, the *Fate-Maker*, together with three other servants, returned to the Upper World, presenting an account of their journey to the Middle-earth (*Kawaq, Alé lino*), which was still empty at that time. Based on his experience there, *Rukkelleng Mpoba* proposed that one of *Patotoqé's* children occupied Middle-earth. After counseling with his wife, *Datu Palingéq*, *Patotoqé* decided to send their eldest son, *La Togeq Langiq*, also named *Batara Guru*, into the world, thus making him the first man. A spouse for a bachelor *Batara Guru* was found in *Pérétiwi* (Underworld) [10]

In the excerpt from *La Galigo* above, a depiction of the cosmos mentions the existence of life in three worlds. That narrative is still believed today as the spiritual impulse of the Bugis *Tolotang*. As mentioned, man is in the middle (*Alé lino*) as the control of balance, the intermediary between the life of the upper and lower worlds. Humans become the link between the upper and lower worlds through ritual offerings. Pelras said that a complete offering ceremony is carried out in a particular practice, burning incense to summon creatures of the Underworld [2, p. 222].

The balance of Bugis cosmology is closely related to *Mappadendang* as their spiritual impulse for generations. In an interview with Amir in September 2021, stated that:

Orang *Tolotang* selalu melakukan *Mappadendang* setelah panen. Jika panen berhasil, maka harus dilaksanakan *Mappadendang* sebagai ungkapan rasa syukur. Andaikan tidak melaksanakan *Mappadendang*, maka akan mendatangkan bencana.

[The *Tolotang's* always do *Mappadendang* after harvest. If the harvest is successful, then *Mappadendang* must be carried out as an expression of gratitude. If we do not implement the *Mappadendang*, it will bring disaster].

Various rituals during *Mappadendang*, such as singing the *Sure'/Lontara'* script called *Masure'* and offering crops, rice, coconuts, bananas, eggs, and coffee. Such activity is a form of reverence or offering to spirits who are invisible as inhabitants of worlds other than humans. They believe there are spirits beyond human reach that help the harvest succeed. The existence of *Sangiang Serri* (rice goddess), a mythological belief in Bugis culture, proves the importance of rice in their lives. The community believes in the mythology of *Sangiang Serri* as a Goddess who brings fertility to the community's agriculture, so they carry out the tradition of *Mappadendang*, playing *Lesung* as a form of offering and expression of gratitude. [11, p. 376]. Andi Oddang mentioned the existence of *Sangiang Serri* mythology as a source of rice cultural values of the Bugis as

written in *La Galigo*, an episode of *The Origins of Sangiang Serri* (Interview January 17, 2022). The spirituality in *Mappadendang* activities is associated with the balance between *Dewata SeuwaE* (God Almighty), Ancestors, and fellow humans or other living beings.

## b. Social Functions

Rice [6, p. 45] mentions that group performance, whether a large choir group, mass tape, or synchronized dancers, enacts social solidarity, provides a means for a community to see itself acting in social harmony, and experience itself in sync in an emotionally satisfying, intense, and enjoyable way.

This representation of *Mappadendang* social function can be seen from the interaction built by *Padendang* (Players) (see **Figure 2**); during the performance, they involve community members regardless of male, female, child, or adult, all running equally. It shows their solidarity with each other. Outside of music performances, the community holds the principle of *gotong-royong* (cooperation), involving all elements of the village community for the activity's success. The community makes preparations before the day of the celebration. Usually, traditional leaders communicate with the community to determine the date of the implementation of *Mappadendang*; in this case, they determine a good day. According to Bugis belief, selecting a good time and day is one of the determining factors for the event's success; deliberation also determines the place, which is a particular place, in the yard of the house or the rice field.

Another form of social function in this performance is the cooperation of the *Padendang* (player) group that plays the *Lesung*. The players beat the *Lesung* for one night and must not stop; if they do, the *Lesung* must be beaten again by another group member. Sometimes, the children's group may play *Lesung* in turn with the next group, indicating the player's communicative response tendency to keep the rhythm from stopping overnight.

## c. Entertainment Functions

*Mappadendang* aims to entertain the community after passing three harvests in one year; usually, towards the end of the year (third harvest), the community organizes *Mappadendang* as the party's peak. More than five villages carry out *Mappadendang* on different days, which signifies a festive harvest feast.

A form of entertainment usually involves the insertion of a joke attraction in the performance section (see **Figure 1**). For example, a *Padendang* who plays a *Lesung* in the middle of a performance usually builds a 'fight' movement; a *Padendang* actor pretends to lose (is injured) in a fight, so this builds an atmosphere of humor. The audience's response is usually laughter, but some pensions give *Saweran* (Tipping money) to those who act 'lost' Giving *Saweran* is commonly done by *Mappadendang*



spectators and even becomes a tradition of some spectators, usual spectators from different villages or the middle class - upwards, they deliberately watch *Mappadendang* and bring *Sawer* (money); this is witnessed by other spectators and respond with great fanfare.



Figure 1. Pak Amir shows funny action during *Mappadendang* [Fardian document, 2023]

### 3. Musical Performance

The definition of performance is all a person's activities on a given occasion that influence other participants. Performance as an essential reference point can refer to those who contribute to other performances as spectators, observers, or fellow participants. Furthermore, Carlson argues that all human activity is potentially considered performance, or all activities carried out with self-awareness [12]. *Mappadendang* describes an activity Carlson calls ritual performances. As in the performing arts, sports, popular music, or everyday life, humans involve movement and sound as a *ritual activity*. The term ritual means a collective memory encoded into action. Rituals also help people deal with difficult transitions, ambivalent relationships, hierarchies, and desires that problem, exceed, or violate the norms of daily life [13]. The *Mappadendang* ritual involves playing the *Lesung* and reciting *Sure' Meong Palo Karellae*. Both of these domains demonstrate musical behavior.

### a. Media / Instruments

*Mappadendang* performance involves using community knowledge, seen as creativities-based local wisdom. According to Rai S., art creativity based on local wisdom involves creating performing arts using local culture as material [14, p. 9]. Furthermore, Djelantik (2011) said that three elements that play a role in a show are talent, skills, facilities, or media.



Figure 2. Adults and children show *Mappadendang* together  
[Fardian document, 2023]

Skill is the ability to carry out something achieved by practice. An interview with Amir mentioned that before carrying out *Mappadendang*, several traditional figures appointed musicians who would act as performers. They were from the Adult and Youth categories (Figure 2). Adults play an important role as players (*padendang*). One of them is Mr. Amir, a well-known *Padendang* coach and artist. In 1980, he often performed *Mappadendang* for national events, and he represented South Sulawesi in various contemporary performance festivals in Jakarta with Andi Nuaraini Sapada (Maestro of dance/music Makassar, South Sulawesi). Most musicians have musical ability; therefore, they do not need strict training in playing *Lesung* and dancing. Each player's talent affects the flexibility of forming a movement and beating a dimple. Before the implementation, they trained to build the flow of the performance, build humorous

moments to entertain the audience, perform martial arts actions, and perform other improvised moments.

Important media used in *Mappadendang* performances are *Surre' Meong Palo Karellae*; *Lesung* (Mortar); *Alu* (Stick), *Sesajen/Sokko* (offering), and *Ketupat* (Rice) (see **Figures 3 & 4**).



Figure 3. *Lesung* (Mortar)  
[Fardian document, 2023]



Figure 4. Society prepares *Sokko* and *Ketupat* offerings  
[Fardian Document, 2023]

#### b. *Masure'* as a form of Vocal Music Performances

*Masure'* is the process of reading the ancient Bugis manuscript (*lontara'/lontar* Bugis) (Figure 5). One of the usual manuscripts is *La Galigo*. According to Rahman, *Masure'* is performed during every wedding ceremony, when moving into a new house, or before going down to the rice fields. It is also often recited in the family environment as entertainment [10, p. 4]. Included in the context of the *Mappadendang* ritual, the *Masure'* process is a mandatory part (Amir Interview, 2023). Furthermore, Amir said one must first read *Sure* before playing *Lesung* in the *Mappadendang* ritual.



Figure 5. *Masure'* Process  
[Sanggar Pajoge document, 2021]

The text read in *Sure'* is *Meong Palo Karellae*. *Meong Palo Karellae* is an unrelated section of *Sure' La Galigo*. However, the characters in *Meong Palo Karellae* appear in *La Galigo* episodes. According to Thamrin, *Meong Palo Karellae* is a continuation of *Sure' Galigo* [16, p. 194].

The content of the text *Meong Palo Karellae* narrates the journey of *Sangiang Serri* and his followers to several Bugis countries in search of virtuous people and how to behave. The beginning of the verse tells about the suffering of a tortured cat until it finally finds its master, *Sangiang Serri*. *Meong palo karellae* is a cat that has red stripes and many coat colors. Viewed from the side, the cat appears red. Conversely, when viewed from the front, the dominant color is black. Among the Bugis tribe, some cats have two colors: red or black stripes. In addition, they have a divine dimension as holy beings. Text excerpt of *Meong Palo Karellae* (1<sup>st</sup> stanza):

*Passaleng pannessa-engngi, iyana-e galigona, Meong Palo Karellae, rampe-rampena cokie. Iyanaro napoada, meongpalo karellae iya monroku ri Tempe, mabbanuwaku ri Wage, Mau balana kuwanre, Mau bete kulariyang, tenginang kuripassiya. Sabbarai na Malabo, puwakku punnabola-e, natunai manak langi, nateyaiwa dewata, manaik riruwang lette, riawa riperetiwu. Kuripaenrek ri Soppeng, kutatteppana ri Bulu, kutappalik ri Lamuru. Pole pasa-e puwakku, napoleang ceppek- ceppek, kuwalluruna sittai, dappina battowaero, napeppekka tonrong bangkung, puwakku punnabolae. Salamareppak ulukku, sala tattere coccokku, sala tappessik matakku, mallala maja suloku. Kulari tapposo-poso, kulettuna ri Enrekeng, takkadapi ri Maiwa, kotikna dekke nanre, kugareppuk buku bale, kurirempesi sakkaleng, kularimuwa macekkeng, ripapenna dapurengnge, napepipessika paberrung, puwakku tomanannasu-e. Mappedding maneng siya, urek-urek marennikku, sinnina lappa-lappaku. Upabalobo manenni, jennek uwa-e matakku, ulari mengesu-essu,*

*makkeppiyangi ulukku, kularina makkacuruk, riyawa dapuregede, narorosikaro aju, puwakku tomannasu-e. Kumabuwang ri tana-e, napatiti sika asu, engkatona mappasiya, marukka wampang tauwe, orowane makkurrai. Kularimuwa maecakkeng, rilebona palungengnge, napeppeksikaro alu, puwakku pannampu-edede. Engkatona renreng bessu, narauk tonara awo, kulari taposo-poso, kuwakuwana makkempek, rialiri lettu-edede, kuselluk riawa tennung, narorosika walida, puwakku patteinungede. Kulari mangessu-essu, menrek ri tala-tala-e, ala pajaga mapppeppeng, puwakku punna-e ceppek. Kutiniterru kuenrek, riase rakkeyangede, naolaiyaro mai, puwakku punnabola-e, kulari muwana menrok, ricoppona lappo-edede, massurukengngi, ulukku, riolonaro I Tune, datunna Sangiangseri, tennapajaga matanro, puwakku punna bola-e. Nasitujuwang peggangngi, tak kamemmena tinrona, datunna Sangiangseri.*

[This is the chapter that explains the story of *Meong Palo Karellae*. *Meong Palo Karellae* said, “When I lived in *Tempe*, I lived in *Wage*. Even though I ate *belanak* (fish), I took *Bete* to run; never before was I tortured. For my Lord, master of the house; he is good and gracious. When I was cursed in the sky, hated by the Gods from the heavenly sky to the *petala*, I was brought to *Soppeng*, arrived in *Bulu*, and stranded in *Lamuru*. My master from the market brought a *Ceppek-ceppek*, I came to ambush a big one. I was hit with a machete by my master the owner of the house. I felt my head break, as if I was scattered, my eyes glared with my gaze. I ran panting until I arrived in *Enrekang* and stayed in *Maiwa*. I ate rice crust along with fish bones. I got thrown again *sakkaleng* (a piece of board), I ran away perched on the kitchen board. I was hit again *Pabberung* (Bamboo Bamboo) by my Lord who is cooking. I felt the pain, even the most minor veins, even all over my body, so my tears shed. I ran to hide under the kitchen, but I was stabbed again by my master, who was cooking, so I fell on the ground; dogs hunted me, and there were also people chasing me, the hustle and bustle of everyone, men, and women. I ran also perched on top of *the Lesung*. I was hit again with a queue by my master who was pounding, some were pulling (carrying) iron, some were throwing with bamboo, I ran panting, while climbing on a long pole, then lowered under the magick, I was stabbed again by my master who was weaving. I ran breathlessly up above the house. My master, the owner of the *ceppek* did not stop hunting me, I kept climbing on top of the *lumbung* (barn), but my master of the house followed me. I ran immediately up on the top of the *lumbung* (barn), poking my head out in front of *Tune Datunna Sangiang Seri*.”] [17].



Figure 6. Incense burning during the *Masure'* process  
[Sanggar Pajoge document, 2021]

The length of the *Meong Palo Karellae* text determines the *Masure'* duration. During that time, the spiritual figure who serves as the leader burns incense while walking around the prepared *Lesung* (Figure 6).

The vocal technique of *Masure'* *Meong Palo Karellae* presented improvisively. *Masure'* melodic movements are slow and dynamic. The resulting tones are not sequential; the sound produced during the performance is dissonant. *Pasure'* has no reference to specific musical tunes. However, in principle, the processing of tone and rhythm is based on fragments of words or smaller ones based on *matra* (syllables). As mentioned, *Sure'* has several formal characteristics that distinguish it from other Bugis literary works: 1) *matra*; 2) language; and 3) stories [18, p. 30] *Matra* becomes an essential principle for determining rhythm processing. *Masure'* vocal style is generally monomelodic. Based on its characteristics, a similar vocal style is found in Vietnam, known as *Kammu* vocal music. This argument refers to Lundström's research, which states that many - or most - ethnic minorities in Southeast Asia have vocal expressions similar to the *Kammu* vocal style [19, p. 990]. The characteristics of the chant are that it has one main melody and a melodic pattern that can change pitch and length according to the words in the verse. Such templates usually have different starting formulas and a final formula at the end of the phrase. At the same time, variations will occur in the middle section. It often starts with a high word meaning 'oh' 'hey', or something like that, then ends with a lower pitch.



Figure 7. *Masure'* Melody Phrase Pitch Analysis (a)  
[Fardian document, 2023]



Figure 8. *Masure'* Melody Phrase Pitch Analysis (b)  
[Fardian document, 2023]

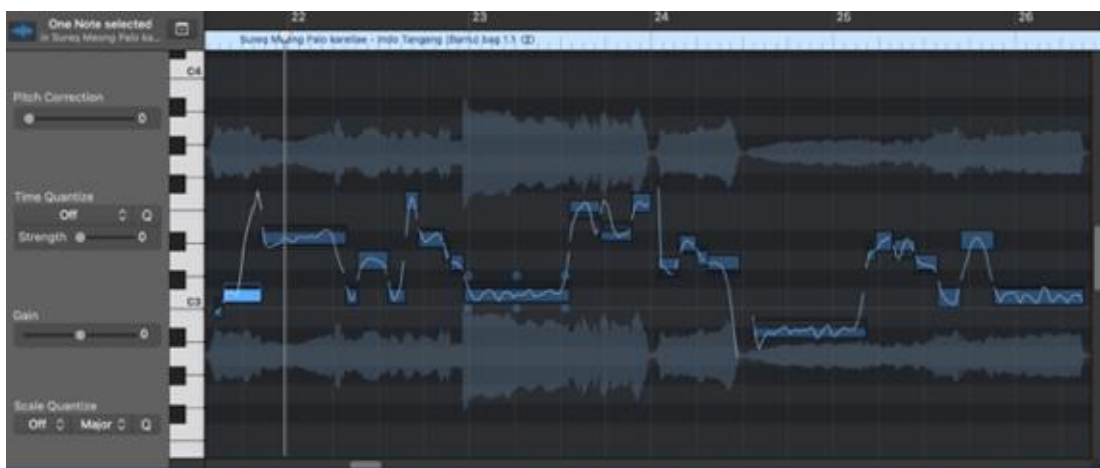


Figure 9. *Masure'* Melody Phrase Pitch Analysis (c)  
[Fardian document, 2023]



*Masure'* three melodic phrases denote static melodic movement with adjacent pitch steps. In phrase 1 (**Figure 7**), the initial note starts in Bb, moving slowly to the higher note register. At the end of the phrase, the melody moves descend. Then, phrase 2 (**Figure 8**) starts with a higher note than phrase 1 (in C); as in Lundström's quote, the middle note varies, a vibra technique that seems to make the melody up and down.

This monomelodic singing style gives the impression of not singing, shown by terms such as reading, singing, or elevated speech, which indicate that these terms are as culturally specific as song or singing. Therefore, the term is ethnocentrism and cannot applied to all musical cultures. In Bugis culture, the reading of *Sure'* is called *Masure'*, which indicates a unique term. Even the melodic form is unrelated to other musical traditions. The singing technique is based entirely on *Pasure'* interpretation.

### c. Drumming the *Lesung*

The *Mappadendang* process represents how the community processes rice by pounding the *Lesung* (mortar), producing a rhythmic interlocking (**Figure 10**). The players consist of ten people (four women and six men). The female player group is *Indo' Padendang*, while the male is *Ambo' Padendang*. The rhythmic pounding of rice in the *Mappadendang* ritual occurs spontaneously. Each player uses feeling, a cooperative response, to maintain rhythmic regularity between players. Each player hits the *Lesung* with a different rhythmic pattern, resulting in a unified rhythm.

The uniqueness of the *Lesung* beats lies in the variety of rhythm patterns produced, a kind of Interlocking Rhythm sourced from the sounds of *Lesung* hit by ten players. The Interlocking Rhythm in *Lesung* play is similar to some techniques found in Gamelan. For example, similar to the concept of *Kotekan* in Balinese Gamelan, which is a harmonious interweaving of rhythms or notes, filling each other and hooking each other as an ornamentation [20, p. 17]. In the Balinese Gamelan *Kotekan* technique, there are terms *Polos* (on or down-beat) and *Sangsih* (off or up-beat), which are played differently but fill each other [20, p. 46]. In *Lesung* beats, there are two concepts of rhythm patterns in one *Mappadendang* performance:



Figure 10. Drumming the *Lesung*  
(Fardian document, 2023).

#### d. 'Manganak' Rhythm Pattern

The *manganak* rhythm pattern is generally for *Indo' Padendang* players. The *manganak* technique is four-voice interlocking, in which four women each play 1/16 note beats alternately (See Figure 11). Numbers and colors indicate players (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup>). 1<sup>st</sup> Players and 3<sup>rd</sup> player play on-beat notation, while 2<sup>nd</sup> players and 4<sup>th</sup> players hit off-beat notation. Each player must be consistent with the notation played. The *Manganak* pattern is the initial foundation of *Mappadendang*. If one goes wrong, the game must repeat until the rhythm is unified. After the *manganak* stabilizes, the *Ambo' Padendang* fills in the other rhythms.

**Indo Padendang (IP)**

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Figure 11. Transcription of *Manganak* rhythm patterns  
[Fardian document, 2023]

### e. 'Mattang' Rhythm Pattern

Four *Ambo' Padendang* players play this rhythm pattern. Unlike the *Manganak* technique, the *Mattang* rhythm pattern produces a contrasting rhythm. The *Mattang* rhythm tends to be free; based on the author's analysis, the players can arrange their patterns but still pay attention to the tempo speed formed by the *Manganak* pattern. Some early rhythmic patterns tend to be simple. For example, 2 *Ambo' Padendang* people play the note value of 1 tap. As it goes, the rhythm pattern is expanded in the beat values of 1/8 and 1/16 (see Figure 12). The 1<sup>st</sup> *Ambo' Padendang* plays the first pattern, while the 2<sup>nd</sup> *Ambo' Padendang* player plays the second pattern.

Figure 12. Transcription of the *Mattang* rhythm pattern section  
[Fardian document, 2023]

The following section found variations or developments of other beats played by *Ambo' Padendang*. The next beat tends to vary individually. As found, each *Ambo' Padendang* plays four different rhythmic patterns.

Figure 13. Transcription of first variations of *Mattang* rhythm patterns  
[Fardian document, 2023]

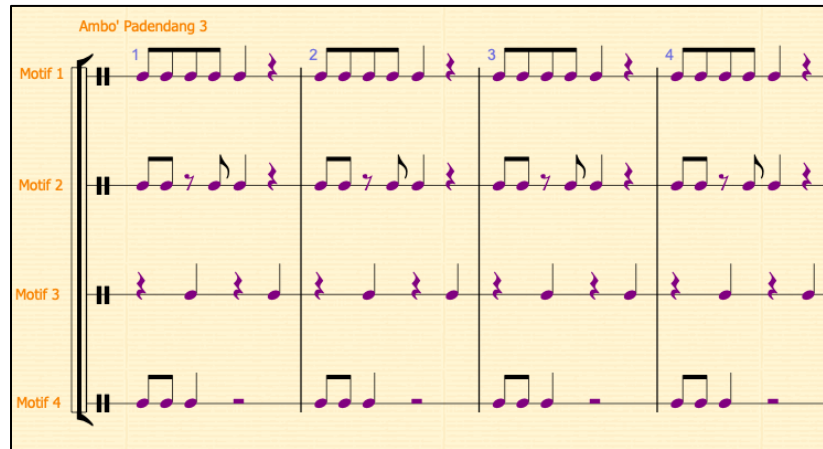


Figure 13. Transcription of second variations of *Mattang* rhythm patterns  
[Fardian document, 2023]

The *Lesung* sound has two sound colors: the *Dug* punch is the sound produced from the tip blow of the pestle, while the *Tak* punch is the sound produced from the side blow of the pestle. The *Dug* punch has a lower sound color than the *Tak* (higher) punch.

#### f. The concept of *Sulapa Eppa'* as an aesthetic of rhythm

*Sulapa Eppa* is the principle of four-dimensional life balance, representing the four sides of the earth inhabited by humans. The nature of human habitation, both the land as a place to stand and the nature above the ground as a place to move, is seen as having four specific sides, believed to have forces that can harm or provide human salvation. According to Sriwahyuni [21, p. 53], *Sulapa Eppa'* relates to the rules of human behavior patterns in fostering their daily lives.

*Sulappa Eppa'* has a square symbol similar to the letter *Sa* in Bugis *lontara'* (See **Figure 14**). In line with the argument [22, p. 197]:

Kosmologi Bugis secara umum percaya bahwa dunia ini dibangun di atas empat elemen penting: air, api, angin, dan tanah. Keempat elemen ini diasosiasikan dengan pandangan filosofis yang identik dengan konsonan sa (s) dalam aksara Lontara'.....Sa (s) diidentikkan dengan empat arah mata angin. Konsep sulapa eppa' tidak dapat dipisahkan dari analogi yang saling terkait seperti merah untuk api; putih atau jernih untuk air; kuning untuk angin di senja hari; dan hitam untuk bumi.

[Bugis cosmology generally believes that the world has four essential elements: water, fire, wind, and earth. These four elements are associated with philosophical views identical to the consonant Sa (s) in the Lontar' script. Sa(s) identified with the four cardinal directions. The concept of sulapa eppa' is inseparable from interrelated analogies such as red for fire, white or clear for water, yellow for the wind at dusk, and black for the earth.]

The aesthetic source for Bugis traditional house buildings or Bugis fabric motifs uses the concept of four sides of *Sulapa Eppa'* (see **Figure 15**). In the context of Mappadendang,

this rhythmic regularity symbolizes the all-round balance of the four Sulapa Eppa'. Ethics in the position of the player, for example, describing the four sides are Four Indo' Padendang facing each other and six Ambo' Padendang facing each other.

The Indo' Padendang playing shows clear relevance in processing rhythmic patterns. Based on previous analysis, Indo' Padendang always produces a tangle of four-beat rhythm. Indo' Padendang is also always four in the middle, playing constant rhythmic strokes that keep repeating as pulse formers. The stability of such a constructed rhythm indicates their consistency in living the principles of life.

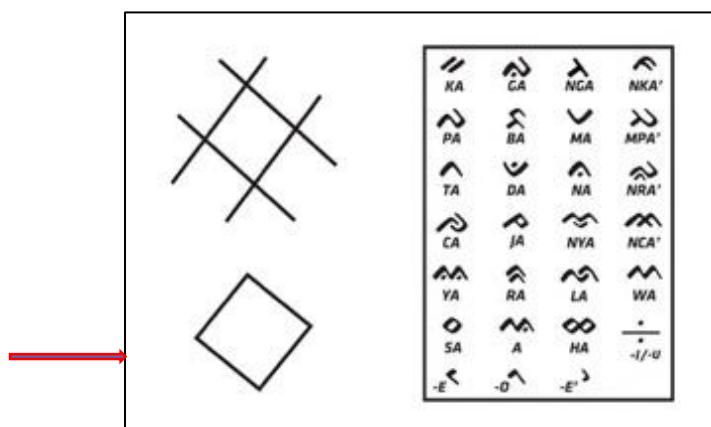


Figure 14. *Sulapa Eppa'* symbol and the relationship of the stepping letters [Fardian document, 2023]

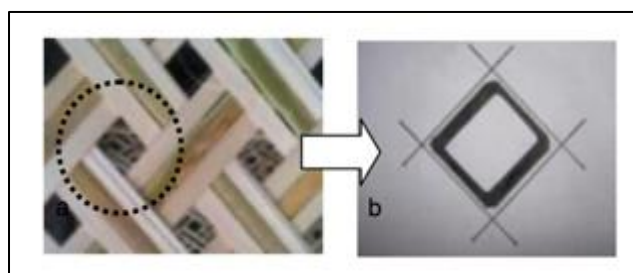


Figure 15. Production Process of Letter 'sa' (a) *wolasuji* (woven bamboo), (b) letter 'sa' [Syarif, et al., 2018]

## Conclusion

The Bugis in Buae believe that the *Mappadendang* ritual positively impacts their agriculture and lives. Rice farming is important because a successful harvest will ensure food availability for the following year. Conversely, a poor harvest can cause a village to starve, leading to disease. Thus, these expectations shape the *Mappadendang* ritual as functions: 1) spiritual, related to religious rituals; 2) Social function, related to community solidarity; and 3) Entertainment function, as a means of enjoyment.

*Mappadendang* music performances are presented through the process of *Masure'* and beating *Lesung*. *Masure'* can be called the process of singing the text of *Meong Palo Karellae*. The performance shown is not like the way of singing in general. The resulting vocal style form is monomelodic, performed based on interpreting the tone of *Pasure'* (*Lontar Reader*). In beating *Lesung*, there is a connection with the concept of *Sulapa Eppa'*, found two rhythm patterns: 1) *Manganak*, is a pattern played by *Indo' Padendang*, resulting in a tangle of 4 beats alternately, played repeatedly. 2) *Mattang*, a rhythmic pattern played by *Ambo' Padendang*, plays a counter rhythm pattern and tends to produce a syncopated rhythm. Between *Manganak* and *Mattang*, both must run compactly. If the *Manganak* pattern stops, then the *Mattang* pattern must also stop.

The above findings show that *Mappadendang* values local wisdom, which is very important for the Bugis and the outside community. Through the results of this research, *Mappadendang* can be a source of reference for knowledge and ideas for creating new art based on local wisdom, as it is part of the cultural promotion program initiated by the government.

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