

## TRANSFORMATION OF TUNRUNG PAKANJARA IN BUGIS MAKASSAR SOCIETY IN SOUTH SULAWESI

*Hendrayanto*

*Arts Education Study Program, School of Postgraduate Studies, Indonesia University of Education, Indonesia*

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### **ABSTRACT**

*This research is based on the development of the era that encourages traditional art to maintain its extension in society. Writing this article aims to know: 1. How to change the art of turning prison and how its influence in society. This research uses a descriptive research methodology with literature study method. The result of the research shows that there is a change of function of prickling turning song that was originally magical and only used in sacred activity turned into entertainment media in society as the effort in maintaining the existence of tunrungpakanjara in society. Changes include the wasps that originally only used in accompanying the procession of marriage evolved into opening beats in dance performances and music. This certainly affects the way people view the traditional arts that are not only used on certain occasions, but also can be used as an entertainable art.*

**KEYWORDS:** *Tunrung Pakanjara, Traditional Arts, Value Transformation*

### **INTRODUCTION**

*TunrungPakanjara is a term pattern of puddles in music ganrangPab'balle which is a traditional music in the area of South Celebes, especially ethnic Bugis Makassar. Gandrangpab'balle Very close to Bugis culture Makassar because almost every procession of Bugis Makassar customary activities such as a marriage ceremony, suntan, harvest, and other big days accept the event of death. This music uses Gandrang (drum) which is played by two Pagandrang (drum performers) and Pui-Pui player (a kind of flute) as a melody. In this case, a pair of drums that produce rhythm and Pui-Pui produce melodies so as to form a composition of the music ganrangpab'balle. Musikganrangpab'balle*

*Has become a tradition adhered to and believed by heredity by the community. Belief in music ganrangpab'balle existence is still maintained so not infrequently this music we encounter in event-event custom in most areas of South Celebes, especially in Gowa regency. This fact is still visible in every ceremony, especially wedding ceremonies performed by the nobility or ordinary people always bring the music tundrungpakanjara as the music that accompanies the wedding ceremony.*

*Taper Pattern tunrungpakanjara is part of musical composition ganrangpab'balle, which in composition ganrangpab'balle there tunrungrua, tunrungtellu, and tunrungpakanjara. In this paper the author tries to choose tunrungpakanjara as the object of study, because, among some tunrung (pattern percussion) contained in the music ganrangpab'balle, tunrungpakanjara is the most known in the community because ritm e which quickly boomed and sacred compared with the tunrung so that tunrungpakanjara attached to teliga Bugis Makassar community.*

Along with the development of society culture especially in South Celebes, now *tunrungpakanjara* experiencing a change of function (transformation) which is now the pattern of percussion *tunrung* not only played in the composition of music *ganrangpab'balle* in traditional ceremonies, such as wedding ceremonies, circumcision, and ceremony other customs, now *tunrungpakanjara* often played to accompany a dance, both traditional dances, new creations and contemporary dance, *tunrungpakanjara* usually sounded at the beginning and at the end of a dance, as a gesture begins and ends a dance and even a pattern of a turban is usually tucked into a composition of modern and contemporary music. Where the function of the prison *tunrung* is now out of a previously conventional function into an entertainment that can satisfy the aesthetic sense only. From the change of prison *tunrung* above become an interesting thing for the writer to be studied from an aspect of the text and its context in society.

## LITERATURE REVIEW

After identifying an object that can and needs to be researched, then the researchers then can do the literature review on the topic. According to Cooper in (Marshall & Rossman, 2006). The literature review has several key objectives: informing readers of the research results that are closely related to the current research, linking studies to existing literature, and filling the gaps in previous studies *Tunrung* prisoners derived from the term drum beating of each other the shackled beating, the *tunnas* of the *pakan* is the pattern of the hymn part of the music *ganrang Pab'balle* as a socialization media whose function is to convey the implicit message, this music not only serves to convey the message merely but as a symbol of appreciation and sincerity of the owner of the celebration to the adat and government stakeholders present in a celebration/party that he did Amir Razak (1998: 23).

Ethnomusicology is a musical study of nations in terms of social and cultural. The music is learned through certain rules in relation to forms of cultural expression, including art, language, religion, and hunches. Shin Nakagawa points out that the music study needs to emphasize the text and context. The text is a musical study of the rules of the tone and its aesthetic aspect, while the context is the study of music related to the culture of society. Shin Nakagawa relates the study of music to the cosmos, that is, to the natural environment and to the other elements of the cosmos. In line with what was suggested R. Supanggih. Ethnomusicology (Surakarta: MSPI, 1995). In general the theoretical basis mentioned can be used in this writing. According to the theoretical explanation that Ethnomusicology in taking an object, not only looked at the music solely but its interaction with the society at the culture, this theory applies a lot of techniques and research methods and even the author, therefore in general can be used as a theoretical basis.

To explain the music *tunrung pakanjara* we must realize that the music lives in the community, this is related to *tunrung pakanjara*, emphasizing that the author not only focus on the structure of music alone, but more than that by connecting it with the problems of society and elements of other cultures which exists in an area in which the music resides using the term's text and context. In principle, there is no static and completely unchanging culture, however statically a culture is. According to Budiono Kusumohamidjojo in his Philosophy of Culture (2009: 184). Change always implies the possibility of going backwards (dialectic), improving and deteriorating (qualitative change), widening and narrowing (quantitative change), experiencing an implosion (as happened with Egyptian or inca culture) or undergoing expansion (such as western culture) etc. Such existential human condition has since Aristotle been seen as the basic constitution of human ethics in realizing the purpose of life. That is, in the context of culture as produced and lived with humans, the process of change cannot ignore the necessity to constantly lead to better for humans.

In the context of culture change can also be viewed as a genuine change from within culture, internal changes as opposed to external changes. While the changes that are sourced from the external is associated with the acculturation process. An invention is an invention that occurs because it is done searching efforts so carrying new theory.

Murdock has reduced the symptoms of cultural change to four sets of simple cultural processes (1956). "Cultural change," he says begins with a process of innovation that becomes a transformation, in which an individual form a new habit that is then learned by other members of a society. So this cultural process is very simple, but it summarizes important points in the anthropological approach. In Ethnomusicology, it does not mean that all these points are discussed. Meanwhile, our orientation here is not only focused on the musical change, but rather the theory of causation of musical change (*tunrung pakanjara*) as developed by ethnomusicologists.

## METHODOLOGY

Is one of the most important elements in a study. Without research data is considered non-existent, to obtain data, then do the data collection. In order for data to obtain adequate quality and validity, then the data collection needs to be done by using certain methods, techniques, and istumen.

In general the method can be interpreted as a way to move or do something systematic and orderly, the regularity of thought and action, or also techniques and arrangements of work in a particular field or field. Methods are also defined as specific techniques and tools for exploring, obtaining and analyzing information, such as object determination, observation, drawing, mapping, photography, video, audio, interviews, case studies, surveys, models, and so on. While the methodology leads to a study of choosing a feasible method for use among existing methods, it also simultaneously directs researchers to develop and apply new methods (Friedman, 2002) in the book of art research methodology Tjetjep Rohendi Rohidi (2011: 170).

Methodology aims to help us to understand, in terms that may be very broad, not on the results of research but on the process itself. This confirms that the methodology, which is really the way of real-life thinking and action through statements and judgments can be creative and transformative (Jayaratna, 1994). The above description confirms that in a research process the methodology is very important for researchers as a reference to selecting appropriate methods in conducting a study, meaning that research without the support of the methodology will make it difficult for researchers to collect data and it is certain that the results of research will not match what to expect. So in this paper the authors try to choose one methodology as a reference to guide researchers in conducting the data collection process in the research process. The selected method is as follows:

- Qualitative descriptive qualitative research methodology, using fieldmethods through Ethnomusicology approach. Cultural studies with the object priorities that are sourced in the life of society, Ethnomusicology is a field discipline and a laboratory discipline whose purpose is to understand music in the context of human behavior, because its attention is not only in the form of the music texts, but to the wider problem of use and music functions, the role and status of music, the concepts behind the behavior of music, and other similar questions. So this is the basis of the authors to maintain the qualitative descriptive research methodology with an Ethnomusicology approach as a basis for conducting a study.

- Data collection techniques, explanations of the role of the researcher will also explain the problems that may arise in the data collection process. Data collection steps include restricting research, gathering information through observation and interviews, whether structured or not, documentation, visual materials, and the need to design protocols for recording / recording information and literature review.
- Data Analysis, Discussion in qualitative research is also necessary to detail the steps in analyzing various forms of qualitative descriptive data. Generally intended to interpret data in the form of text or images. This effort involves segmenting and sorting the data (egg peeling the onion lining) and rearranging it (Creswell, 2016). In this case the process of data analysis of musical innovation tunrung prison writers can analyze the results of previous collected interviews, because the data in the form of text and images so much, the author must focus on some data and ignore other data. The data analysis step as follows:
  - Manages and prepares data for analysis. This step involves transcribing interviews, scanning material, typing field data, or sorting and compiling the data into different types depending on the source of information:
  - Read the entire data
  - Starting to code all data, coding is the process of organizing data by collecting pieces or parts of text and parts of images.

## RESULTS AND DISCUSSIONS

*Tunrung pakanjara* shadow is part of the pattern of percussion of the *pab'balle gandrang* music. *Ganrang pab'balle* is a musical ensemble found in South Celebes region, which is a traditional music of Bugis-Makassar ethnic. The music is a means to carry out traditional ceremonies, especially at wedding ceremonies. Music *ganrang pab'balle* in its presentation using three kinds of instruments namely: *Gandrang* (drums), *Puik-puik* (*serunai*), and *dengkang* (gong). Instrument is played by 2 people *Paggandrang* (drum player), 1 person *Papuik-poet*, and 1 more *Pattunrung dengakang* (gong player).

Judging from the presentation form of the musical *gandrang pab'balle* there are three rappers rime pattern diantaranya is, *tunrung rua*, *tunrung three*, and *tunrung pakanjara*. *Tabuhan* is absolute and must be done and must be done in sequence in custom ritual, especially marriage and in the event

The image displays a musical score for 'Tunrung Pakanjara' for the Gendang instrument. The score is written on a single staff with a 2/4 time signature. It begins with a double bar line and a key signature of one flat. The melody consists of eighth notes, with several triplet markings (indicated by a '3' below the notes). A vertical line marks the end of the first section. Below the first section, the number '8' is written, indicating the start of a second section. This section continues with similar rhythmic patterns, ending with a final measure that contains a triplet of eighth notes followed by a quarter rest.

Figure 1: Pola Tabuh Tunrung Pakanjara

Presentation is usually equipped jajakkang (offerings) as a condition that is symbolized. Presentation of ganrang pabballe music in which implied values are: musical value, social value, spiritual value, and economic value, the value is closely related and affect the organizer of the ceremony. Of the three patterns of hiccups found in the music *ganrang pab'balle* above, the pattern of percussion *tunrung* tunes that have a fast rime in the appeal *tunrung* (tabuhan) the other, here the author tries to focus on a pattern only percussion tunnas tunnas. The pattern of percussion tunrung percussion is as follows. In a traditional marriage festival, for example, *ganrang pabballe* music in its implementation is a medium for transcendental rituals of a very sacred nature, which can legitimize marriage in order to give strength to avoid the influence of evil spirits. This is why *ganrang pab'balle* music has a very important role. So in every procession upara marriage among ethnic Bugis-Makassar always presents musical accompaniment *ganrang pab'balle* as a condition for the continuity of the marriage ceremony.

Function in the presentation of *ganrang pab'balle* music during the marriage ceremony is very important as a medium of communication with the ancestral spirits, but it is also a medium of communication between the owner of the event (*punna* event) with the surrounding community by communicating that the bride is already married. Music as a medium of communication for the ancestral spirits, of course, has symbols of the musical accompaniment itself as an attempt to resist the reinforcements and magical influences that may obstruct the ongoing marriage ceremony (Amir Razak, 1998).

*Tunrung pakanjarashadow* is part of the pattern of percussion of the *pab'balle ganrang* music. *Ganrang pab'balle* is a musical ensemble found in South Celebes region, which is a traditional music of Bugis-Makassar ethnic. This *pab'balle ganrang* music is a traditional music that has been passed down from generation to generation to the grandchildren of Bugis-Makassar society to their unique art. This music functioned as music used in traditional ceremonies of marriage and other custom rites as a medium of communication with the ancestors to avoid the evil spirits (reject *bala*). There is an interesting current from the part of *ganrang pab'balle* music that has the pattern of percussion *tunrung pakanjarait* stands alone this is what became the focal point of the author.

Along with the development of a culture that occurs today, *tunrung pakanjara* often used in accompanying a dance, both traditional dance and contemporary dance, in addition *tunrung pakanjara* usual to collage with the compositions of music as a medium of entertainment. This means that here has been a change in the function of music that is sacred by the community into music that is transformed as entertainment music. In line with what Budiono Kusmhamidjojo (2009: 184) says that in principle there is no static and completely unchanging culture, however statically a culture always implies the possibility of going forward or backward. It certainly gets a response from various communities both in the form of reception (reception) and resistance (rejection).

It can be assumed that in responding to the global challenge of traditional art which is considered sacred inevitably subject to and must adapt to global influence, which requires a new innovation to maintain the traditional arts in this case *ganrang pab'balle* music through the tuning tunnels to still exist and accepted in the society. When viewed from the text nothing has changed from the pattern the *tunrung pakanjara*. But when it is related to the context it is much changed from before which the prisoner of the prison is only shown in a traditional ceremony which has sacred value after an innovation in which the function of music is transformed into music that functions as entertainment.

The development of the times encourages changes in all fields, including in the case of culture. Inevitably the culture adopted by a social group will shift. Sooner or later this shift will lead to conflict between groups that want change with groups that do not want change. A community within a social group may want a change in the culture they profess, for the reason is no longer appropriate to the era they face today. However, this cultural change is sometimes mistakenly interpreted to be a cultural aberration. This interpretation takes the basis of the existence of new cultures that grow in their communities as opposed to their beliefs as adherents of traditional culture over the generations. As it is known that culture develops (dynamically) along with human development itself, therefore there is no culture that is static. Thus, the culture will change.

The Fivefactors that cause cultural changes that affect all aspects of culture, including art According BudionoKusumohadmidjojo (2009):

- Changes in the natural environment and cultural development.
- Changes caused by contact with another group.
- Changes due to discovery and invention
- Changes that occur because a society or nation adopts some elements of material culture that have been developed by other nations elsewhere.
- Changes that occur because a nation modifies its way of life by adopting a new knowledge or belief, or because of changes in life view and its conception of reality.

Thus, it can be concluded that the culture of a society can change according to what is mentioned above. However, cultural change as a result of creation, and human sense is of course a change that gives value to humanity and humanity, not the other way around, which will destroy human beings as the creators of that culture. In line with what Murdock said in the process of simple culture (1956). "Cultural change," he says begins with a process of innovation becoming a transformation, in which an individual form a new habit that is then learned from other members in society. The *tunrung pakanjara* music of prison was initially in innovation by local artists / art workers who tried to get out of their grips as a form of expression, because innovation will grow when there is hope of change and then become a new habit in art that aims to preserve the culture of non-extinction in the sweep of the times.

**In a Cultural Change in this Innovation of Community Art, Will Certainly Have a Significant Impact on the Community Itself, the Impact is:**

- A culture and art will be more advanced and adjust to the development of the era.
- Refractive and degenerative. A culture on the other hand will experience a setback, especially in quality, because it has left the sacred grips into a mere entertainment medium.
- Become a local government asset. Can be an income in the regional tourism sector. From the economic aspect can increase the opinion of art workers, with high flying hours.

Thus that transformation is a thing that leads to changes in all sectors of life, such as culture, politics, and economics. In the field of culture, the transformation will make the members of society able to make self-adjustment,

creative to the social changes caused by modernization, technological progress, and penepain to the results of modernization.

## **CONCLUCIONS**

Culture is the values that govern and become the philosophical foundation of a society to which it belongs. Legal, political, economic, social and artistic. Traditional arts are inherited from generation to generation as a form of expression and public communication media with the ancestors who must be preserved as a cultural asset. Along with the development of culture is sultan challenge for the community (artist) whether to keep maintaining the values and functions of art. Or by doing innovation by transforming the function of art to be able to adjust to the development of culture so as not to be swallowed by the times.

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