



# Form of presentation of traditional Ma'barutung music in Parombean village, Curio district, Enrekang regency

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## ABSTRACT

Ma'Barutung is one of the traditional cultures inherited from their ancestors which is still maintained by the Massenrempulu community, especially in Parombean Village, Curio District, Enrekang Regency. Ma'barutung is a traditional music that uses bamboo as its main musical instrument and the type of bamboo used is pattung tara bamboo with a size of 1 meter. Ma'barutung music is a routine activity for local residents and has become a tradition in Parombean Village which is performed on certain occasions so that this music becomes an important tradition in which there are unique offerings in each performance. Ma'barutung music is also very guarded by the people of Parombean village because this art is the only art inherited from their ancestors that has cultural values and character education values in its performances. This research approach uses an ethnomusicological approach. data collection technique; observation techniques, interview techniques and documentation. This study aims to analyze and discuss the form of presentation of ma'barutung music.

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## 1. INTRODUCTION

Music according (Jamalus, 1988:1) is a work of art in the form of sound in the form of a song as well as a composition that expresses the feelings and thoughts of the creator through the main elements of music, namely harmony, rhythm, melody, and structure and form of expression as a whole. Music is a result of the expression of a person's soul which is poured through tones, rhythms and melodies that are born spontaneously either through individual voices or in groups with certain instruments (Sepdwiko, 2022). Music began to exist when words were no longer enough to express something, so music was used as a powerful tool to control the atmosphere or want to influence the situation. As for according (Banoe, 2003:288) states that music is a branch of art that determines and discusses various sounds into patterns that humans have understood and understood. In the journal (Mosizi & Marzam, 2020) states that traditional music is music that is used as a manifestation and cultural values in accordance with the traditions of the region (Sedyawati, 1999). Traditional music in journals (Yelli et al., 2017) according to (Tumbijo, 1977) is a cultural art that has existed for a long time and has lived and developed in certain areas for generations. Traditional music is music that develops and is born in an area, which in each region has its own characteristics and of course that music will be maintained and passed down from generation to generation (Sepdwiko, 2021). As for according (Arifin, 1996: 1) in his book entitled South Sulawesi Instrumental Music Training explains that music is a branch of cultural arts which

has been used as a means of communication in a beautiful way, through the beauty of sound or sound to convey intentions from within a heart. A music really reflects the culture of a supporting community, therefore through formal, informal and non-formal forms music contains several values and norms that have become part of cultural enculturation in society. In terms of the form referred to in the form of presentation expressed by (Djelantik, 1999:14) in a journal (Winarko & Ariyarso, 2022). Meaning that form is a form that is fundamental to a performance. The form of the performance is the artists, musical instruments or instruments, costumes and make-up, the songs presented, the time and place of the performance, as well as the audience, observers, readers, listeners, and the general public. In the journal (Yelli et al., 2022) explained that there are forms that cannot be seen but can be heard, and that we can examine and discuss the structure of their composition, both music and singing. The same opinion was also expressed by (Edi Sedyawati, 1981:61) stated that performing arts initially involved a group work and both of them needed the presence of two parties, namely the presenter and the recipient. In this sense it can be concluded that in an art performance it can be carried out well when there are performers as presenters and spectators as recipients.

According to (M. Jazuli, 2008) Supporting or complementary elements in a presentation are fashion, make-up, and venue. (Murgiyanto, 1992:14) stated the same thing as Jazuli that the elements of performances related to an appearance in a musical performance include namely; music, players, instruments, performances, staging equipment, staging places and presentation sequences. According to (Hartaris, 2007:89) the meaning of presentation in a field of art, especially in the art of music is to present a work of musical art in front of the public who watch or witness it. Next according Shin Nakagawa (2000:68) the performance or presentation of music is body expression, or what can be said as expression with the body in singing, playing instruments, dancing, and others.

Related to the history of the emergence of ma'barutung music, it started with the Parombean people who were waiting in line to collect water from a well in Parombean village, the bucket used to collect water from the well was a bucket made of bamboo called lampa in Parombean language, when people are queuing who are carrying the bucket or lampa, one of the people accidentally hits the bucket or lampa on the ground, from that beat the person realizes that there is a rhythm and rhythm resulting from the beating of the lampa. Then in the process of its development, several buckets of bamboo appeared, besides the lampa now present, namely pongke and suke which also produce sound from their beats, it's just that the suke is made of small bamboo which is played by tapping side 1 and side 2 like someone is clapping hands. It was during this incident that ma'barutung emerged and was developed by the people of Parombean village. This is what made the researchers make ma'barutung music an object of research, because in ma'barutung music there is an urgency in the performance, namely the instruments are played in a unique way and are different from other performances, namely being played by being stomped on the ground with a regular rhythm pattern. Related to the performance of Ma'Barutung music, it is performed during traditional ceremonies, weddings, entertainment and traditional celebrations for the local community (Anggita, 2018). The above phenomenon is the reason why researchers are interested in studying Ma'Barutung's music because it has not been studied by researchers so that the form of presentation and performance has not been described. because in the performance of traditional Ma'barutung music there are three bamboo musical instruments namely Lampa, Suke and Pongke whose forms of musical studies have not been described, therefore the author is interested in studying the form of presentation of traditional Ma'barutung music in Parombean village, Curio district, Enrekang regency. The data collection that the author did in the field was carried out by means of textual and contextual related to traditional ma'barutung music, researchers used qualitative research with descriptive methods. Observations were made on the process of the show, supporters, artists, and also the audience Curio district, Enrekang regency. The data collection that the author did in the field was carried out by means of textual and contextual related to traditional ma'barutung music, researchers used qualitative research with descriptive methods. Observations were made on the process of the show, supporters, artists, and also the audience Curio district, Enrekang regency. The data collection that the author did in the field was carried out by means of textual and contextual related to traditional ma'barutung music,

researchers used qualitative research with descriptive methods. Observations were made on the process of the show, supporters, artists, and also the audience (Life & Son, 2021).

## 2. RESEARCH METHODS

The research approach was carried out to examine the form of presentation of traditional ma'barutung music namely using qualitative research methods, namely research on data collected and expressed in the form of words and pictures, words arranged in sentences, such as sentences resulting from interviews between researchers and informants. This research uses an interdisciplinary approach (Rohidi, 2011) in a journal (Surina Yunita, 2019). A research approach is a conceptual and procedural plan for research that will cover steps from assumptions to detailed methods of data collection, analysis, and interpretation. Therefore the author uses qualitative research data types.

The research design used to describe related research that the researchers studied entitled Ma'Barutung traditional music in Parombean village, Curio district, Enrekang regency, namely the case study chosen as the design in this study. The case study in this research is interpreted as a qualitative research method with specific, special, and local scale properties (Salim, 2001). This design includes the following steps; identification of cases, selection and sampling of cases, fieldwork, interpretation and presentation of study results (Salim, 2001). The focus of this research is the form of presentation of traditional Ma'Barutung music in Parombean village. This research is focused on artists, performers, and the Head of Parombean village who was one of the performers of Ma'Barutung music during his school days. The data collection method used is through observation, interviews and documentation. Data collection methods are techniques or methods that can be used by researchers to collect data, and data collection instruments are tools that are selected and used by researchers in their activities to collect data so that these activities become systematic and easier (Ridwan, 2004).

## 3. RESULTS AND DISCUSSION

The form of presentation of ma'barutung music is an appearance that is shown in front of an audience who witnesses it through the presentation in ma'barutung music. Ma'Barutung uses a bamboo as his instrument and there are three bamboo instruments in his performance, namely lampa, suke, and pongke, but each of these three instruments has a different size and the other instruments are rebana, gendang and taumborine. Furthermore, the researcher will present the results and discussion related to the form of presentation of traditional Ma'Barutung music, namely;

### Player

In the form of music presentation, we often find several players, the same as in ma'barutung music, there are also several players involved, totaling 34 people consisting of 12 women and 22 men. In the presentation of traditional ma'barutung music, the number of players is grouped into 13 lampa players, 2 suke players, 5 pongke players, 8 rebana players, 4 tambourine players, 1 gendang player, and 1 singer.



**Figure 1.** Ma'barutung music player (Source. Ekomagrah Warsono 2022)

The picture above is a player involved in traditional ma'barutung music. This picture was taken when the writer went directly to the field, where those involved were not only men but there

were several women who participated in it. Also added by the source on behalf of Mr. Kalbuddin as the supervisor of ma'barutung music from the results of the interview said that "The role of a woman is of course not only dominating the kitchen area, but women are also able to play music, therefore we as coaches continue to provide lessons, training and support for every child who wants to know and develop the art of ma'barutung music."

### Instrument

Instruments are one of the main elements supporting the course of a performance, the same is the case in the presentation of ma'barutung music. The instruments contained in ma'barutung music are somewhat unique because in ma'barutung music only uses bamboo but has a different size for each bamboo instrument that is played, but the sound produced is the same from the bamboo. Here are the three bamboo instruments namely lampa, suke, and pongke. Then other instruments namely gendang, rebana and tambourines. The following are pictures of the instruments contained in ma'barutung music:



**Figure 2.** Lampa instrument (Source. Ekomagrah Warsono 2022)

Through the results of research that has been previously reviewed, the picture above is one of the instruments used in ma'barutung music. Lampa is an instrument made of bamboo that uses a diameter of between 1.1 and 1.3 meters with a loud tone and is played by being stomped on the ground. This instrument includes one of the large bamboo musical instruments in ma'barutung music. In the ma'barutung music performance, there are thirteen players who use the old instrument.



**Figure 3.** Suke instrument (Source. Ekomagrah Warsono 2022)

Next, Suke. In contrast to this instrument, Suke is also one of the bamboo instruments used in ma'barutung music. Based on the research results, the researcher explained that the suke has a small size compared to other bamboo instruments, where the suke is 10-12 cm in size and is played by snapping side 1 to side 2 using the hands, as is the case when someone is clapping their hands, but with a set rhythm pattern. In the performance, there are two players who use the suke instrument.



**Figure 4.** Pongke instrument (Source. Ekomagrah Warsono 2022)

Pongke is one of the biggest bamboo instruments played in ma'barutung music. Based on the results of research, Pongke is an instrument that is larger in size than other instruments. This pongke is 1.7 meters in size, has a softer or more bassy sound and is played by being stomped on the ground. In the ma'barutung music performance, there are five players who play the pongke instrument.

Based on the explanation above the authors conclude that the three instruments above are both made of bamboo which has its own sound from each instrument and has different sizes. It's just that lampa and pongke are played by tapping on the ground, while suke is played by tapping side 1 and side 2 by tapping. Furthermore:



**Figure 5.** Rebana instrument (Source. Ekomagrah Warsono 2022)

Rebana is a percussion instrument that is classified in the membranophone group or a musical instrument whose sound source comes from the membrane or animal skin such as buffalo, goats and cows. This instrument is sometimes also called by the name redap, rebab, kompangan or rebana drum. There are various shapes and sizes, the frame is made of wood which forms a circle with a diameter of 25 to 30 cm on one side covered with tanned goat skin and nailed to the edge of the frame (Sopandi, Atik, 1992:56) in the journal (Bektiarso, 2023). Referring to the theory and statement above that in ma'barutung music there are also several instruments used, rebana is also one of the instruments in ma'barutung music. Rebana is played by women as the author has observed that with rebana ma'barutung music is stronger in terms of accentuation.



**Figure 6.** Tambourine instrument (Source. Ekomagrah Warsono 2022)

Tambourine is a semi-circular, crescent-shaped musical instrument, rectangular in shape with a metal kerinci plate around the circle, which has been covered with a membrane on one side

or both sides and is played by hitting and shaking it in various ways. Based on the research results, tambourine is also one of the instruments found in ma'barutung music. Tambourine is also one of the instruments that strengthens accentuation in traditional ma'barutung music. It's the same with the tambourine instrument, why is that, because this instrument is always present in the presentation of ma'barutung music.



**Figure 7.** Gendang instrument (Source. Ekomagrah Warsono 2022)

The attached picture is one of the instruments in ma'barutung music. According to the results of interviews with the players and coaches of the ma'barutung music, this instrument is known as the drum. Gendang is a membranophone instrument that has a surface made of cowhide and a hollow wooden body. The covers of the two gendang, made of buffalo or cow skin, provide a characteristic regarding the color of the sound of the gendang. Even though the sound color does not have a tone like in a gamelan, the sound of the gendang can be adjusted in pitch by adjusting it to the gamelan tones used in the performance. Judging from the pictures or the shape of this instrument, it is almost the same as the bongo, it's just that the instrument used only uses 1 tube, while the bongo uses 2 tubes.

### **Singer**

As explained above, in this ma'barutung music performance there is also one singer. Where, this singer conveys a moral message through the poems sung.



**Figure 8.** Ma'barutung music singer (Source. Ekomagrah Warsono 2022)

As for the songs in ma'barutung music;  
KAMI MO TO PAROMBEAN  
CIPT. M. CEWA L

*Kami mo to parombean  
Di pa ulunna duri  
Irrombei tanah duri  
To tallu batu papan*

*Impamesa' kan kadangki  
Tangla si salah-salah  
Mesak to makada tongan  
Turu nasang tau buda*

*Reff:*

*Mamase puangla ta'laa  
Pajagai allo bongi  
Indek nasang moka mai  
La imbangunni kampongki*

*Iya pepasan nenek ki  
Tatta ki toe mandik  
Mesak kada diputuo  
Pantan kada dipusolang*

*(back to reff)*

Regarding the lyrics of the song and the meaning of the song entitled “Kami Mo To Parombean” from an interview with the guest speaker, Mr. Kalbuddin as the supervisor of the ma'barutung music, said that “the meaning in the lyrics of the song explains that we are Parombean people like this, we have been hereditary following advice and messages from our ancestors or ancestors that we have carried out and taught to our children from generation to generation.”

### **Fashion**

In staging the Ma'barutung music, the clothing used is very simple, only wearing uniforms, uniform pants and wearing a hat (tangla') which is the hallmark of Parombean village. The hat (tangla') used in ma'barutung music is made from elephant grass. The following are the clothes used in the ma'barutung music performance:



**Figure 9.** Uniform seen from the front (Source. Ekomagrah Warsono 2022)

The picture above is a picture of the clothes used in the ma'barutung music performance. In ma'barutung music, the clothing used is actually different from music performances in general, which use clothing that is tailored to the theme of the music. The picture above is also a picture that looks from the front.



**Figure 10.** Uniform seen from behind (Source. Ekomagrah Warsono 2022)

The picture above is of the clothes used in traditional ma'barutung music but the picture is taken from the back. The image is not much different from the previous image. From the results of the researcher's interviews with the resource persons, the players and coaches from the ma'barutung music said that there were no special clothes or traditional clothes used during the performance, the clothes used were simple, screen-printed t-shirts like the picture the researcher attached above.



**Figure 11.** Uniform Pants (Source. Ekomagrah Warsono 2022)

Pants are of course a part of the outfit. The pants that the researcher attached to the picture above are the pants used in the ma'barutung musical performance. In accordance with the results of field research, these pants were used during the show, which was photographed by the author during the field.



**Figure 12.** Tangla (hat) (Source. Ekomagrah Warsono 2022)

Based on the results of an interview with the supervisor of traditional ma'barutung music, Mr. Kalbuddin, said that "the attached picture is a special hat used in ma'barutung music performances, a hat or tangla' is a hat made from elephant grass stalks which are processed to form a Tangla' hat is one of the clothes that is always used in ma'barutung music performances, whatever clothes Tangla wears are still used in this show "said the Ma'barutung music supervisor". In addition, from the results of the researcher's interview with the Head of Parombean village, Mr. Abdurahman said that "I can guarantee that this hat or tangla' is the only hat that is only used

during ma'barutung music performances and the only hat that is only in the village. Parombean" heard the statement,

#### Stage Arrangement

(Padmodarmaya, 1983) revealed that Indonesian traditional music performances are divided into 3 forms namely arena, proscenium and mixed. The stage is a place or stage used in an art performance. The place or stage used in the ma'barutung music performance is the arena stage which is the simplest stage form compared to other forms of stage. The form of arena performances is characterized by simplicity and closeness between the ma'barutung musicians and the audience, namely the people of Parombean village, who can be said to have no boundaries at all. There are several forms of arena stage, among others; arena stage, central, horseshoe arena stage, U-shaped arena stage, circular arena stage, L-shaped arena stage, semi-circular arena stage, square arena stage and so on.



**Figure 13.** Stage Arrangement (Source. Ekomagrah Warsono 2022)

The picture that the author describes above is a traditional ma'barutung music performance that uses a U-shaped arena stage.

#### 4. CONCLUSION

Based on the results of the study, the authors conclude that traditional ma'barutung music is a musical ensemble consisting of 34 players, instruments, singers, songs performed, costumes, make-up and stage setting. The lampa, pongke and suke instruments have implications for this research because these instruments only exist in ma'barutung music performances and are played in different ways, in this case the researcher contributes in preparing all the equipment from before the performance to the ma'barutung music performance done. The researcher's suggestion in ma'barutung music is that in the era of modernization of ma'barutung music in the show it should have several developments, namely starting from the stage arrangement aspect in the performance, being more creative in playing rhythm patterns on different instruments, as well as making movements that are more unique and more creative in ma'barutung music performances.

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