

A DESCRIPTIVE ANALYSIS ON THE *KAKULA* MUSIC PLAYING PATTERNS AS TRADITIONAL MUSIC OF THE KAILI TRIBE OF CENTRAL SULAWESI PROVINCE

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Abstract : This research is intended to provide an overview of the *Kakula* Music Playing Pattern as a Traditional Music of the Kaili Tribe of Central Sulawesi Province. *Kakula* is a traditional music of Kaili tribe (native tribe of Central Sulawesi). The method used in this research is a descriptive qualitative research method in which this research is carried out with data collection techniques using observation, interview and documentation methods. The findings show that *Kakula* as the music instrument have a long history with the people of Kaili Tribe. The *Kakula* music have various functions for the people of Kaili Tribe. Hence, *Kakula* is a form of presentation of ensemble music with rhythmic patterns that are different from one another.

Keywords : *Kakula Music, Kaili Tribe, Traditional Music, Ethnic Music, Central Sulawesi.*

INTRODUCTION

Each region and ethnicity in Indonesia must have its own unique traditional arts that will feel foreign to residents in other regions. (Majid Abdul, 2022) Culture comes from the Sanskrit word *budhaya*, which is the plural form of *budhi* (reason) defined as things related to human mind and reason. Here it seems to emphasize the collective aspect, that culture is the work of a number of minds and not just of individual minds. In English culture comes from the word culture, which comes from another word *colore*, which is managing and teaching, it can also be interpreted as managing the land and or farming. Central Sulawesi, as a province in Indonesia, stands out with a variety of traditional arts, including *Kakula* music. For example, *Kakula* music is known as a traditional musical art form unique to the Kaili tribe, especially among the people of Central Sulawesi. (Christoper, 2020)

Kakula is a form of traditional music originating from the Kaili tribe, which is an indigenous tribe of Central Sulawesi. The instrument consists of seven small gongs played together in a group called a *Kakula*

ensemble, using a punch technique. The instrument is round in shape, with a protruding center or *munjung*, similar to the *bonang* used in Java. Although, long before this instrument was introduced, the community was already familiar with a flat wooden instrument, about 60 cm long, 2 cm thick and between 5 and 6 cm wide. To this day, performances of *Kakula* music can still be found in Palu, although it is only used in special situations or occasions.

The *Kakula* has been replaced by more modern entertainment, such as the use of keyboards and other modern musical instruments. Today, the *Kakula* can only be encountered in the context of special events, such as traditional ceremonies, celebrations, weddings, and welcoming honored guests, where it serves as an accompanying musical instrument. (Faisal and Al Kautsar, 2021)

RESEARCH METHOD

The research method used is a qualitative descriptive method using musicology and ethnomusicology approaches. Qualitative research methods discuss from research planning to

presenting the results to the public. The location of the research was Palu City, Central Sulawesi Province. Researchers set this place because there is *Kakula* music tradition in Palu City. To collect the data, the researcher used the observation, interview and documentation.

Observation technique is a direct research observation of the object of the context of the situation and its meaning in collecting research data. Therefore, in the data collection process that the author took, namely by looking for information related to the object of research, so as to obtain an overview of the *Kakula* music tradition of the Kaili Tribe in Palu City. The results of these observations are described in detail, precise, accurate, thorough, objective, and useful." To collect data about the *Kakula* music tradition in Palu city, the author conducted direct observation.

Interviews are used to obtain the information studied from the mother (Aslima Ilo-ilo) of the data source directly through conversation or question and answer process to the parties concerned, Mrs. Aslima Ilo-ilo explained about the form of *Kakula* presentation and one of the *Kakula* music players from the *Kakula* Music Art Studio members. According to Sugiyono, interview is a data collection technique that is carried out in a structured or unstructured manner and can be done face-to-face or in person or by using the telephone network.

Documentation was used to obtain data on how the *Kakula* game technique works. Documentation study is a complement to observation and interview methods in qualitative research. Documentation has the potential to strengthen information obtained through observation and interviews. This documentation study was carried out with the aim of exploring photos or videos related to *Kakula* musical instruments.

The obtained data is analyzed using descriptive analysis. This descriptive analysis has the aim of providing an overview (description) of the data so that

the data presented becomes easy to understand and informative for those who read it. This descriptive analysis is a method related to collecting, summarizing, and presenting data so that it provides useful information and also arranges it into a form that is ready for analysis. The data obtained will then be checked, whether all the data is in accordance with the research needs, especially those related to the preservation of *Kakula* music. (Derry Asriadi, 2022)

FINDINGS AND DISCUSSION

Life History of *Kakula* Music in Palu City

"*Kakula* music, which we know as one of the traditional musical arts of the Kaili tribe in particular and the people of Central Sulawesi in general, is very difficult to determine when it began to be recognized by the people in this area. In 1618, Islam entered the region and brought its culture with it. Following the spreaders of Islam as a means of supporting da'wah, they brought with them a musical instrument made of copper / brass which we now know as *Kakula* Music. The instrument is round in shape and at the center it appears or *munjung*, the same as *bonang* on the island of Java. But long before this instrument entered, this area was already familiar with musical instruments made of flat wood with a length of approximately 60 cm and a thickness of 2 cm and a width of 5 to 6 cm adjusted to the tone. The instrument is also often referred to as *gamba-gamba*. Wooden *gamba-gamba* is one of the embryonic or early forms of *Kakula* music because the tones in *Kakula* music made of copper/brass are exactly the tones in *gamba-gamba* or Wooden *Kakula* Music. The people of Central Sulawesi are known as an agrarian society because most of the population of Central Sulawesi live from agriculture. They are the owners of the wooden *Kakula* or *Gamba-gamba* music" (Indrawan Andre, 2020).

Gamba-gamba yaug music is made from waru wood with a size:

- 60 cm long
- 6 cm wide
- 1.5 cm thick

The size may not be correct, because this instrument is made according to the exact same tone as the *Kakula* instrument made of copper/brass, namely:

la, do, re, mi, sol, la, si
6 1 2 3 5 6 7

by looking at the tones above that do not have the tone fa (4), it is clear that this music is still pentatonic. With the presence of *Kakula* music made of copper/brass, the people in this area also improved their creations, from wooden *Kakula* music it was further improved, namely made from iron pedati wheels with sizes: - 30 cm long, - 5 cm wide. Occupies the same container as the gamba-gamba container. The tone is still the same as the tone of the wooden *Kakula* and the *Kakula* made of copper/brass, only the sound is louder. Not only that, the desire of the community to be creative, paying attention to the *Kakula* of copper in the center there is a circle which certainly makes the sound more melodious, so they also make a circle in the middle of the *Kakula* which they make from the iron of the pedati wheel so that the middle shape is the same as the copper / brass *Kakula*. The tone remains the same as the wooden *Kakula*, the iron pedicycle wheel *Kakula* and even the copper/brass *Kakula*. The existence of iron *Kakula* and its development did not affect the life of wooden *Kakula*. The wooden *Kakula* still survives until now, only the sound and function are different. Above it has been explained that *Kakula* music made of copper/brass which is round in shape similar to bonang on the island of Java has entered the coast of Central Sulawesi along with the entry of Islam in 1618. *Kakula* musical instrument made of copper/brass is equipped with 2 (two) drums and 2 (two) gongs" (Gulo W, 2020).

"The development of *Kakula* music, Mr. Hasan M. Bahasyuan is a traditional *Kakula* music artist (player) as well as a musician

and dance composer. After some of his dances were successfully accompanied by a set of *Kakula* instruments that were still pentatonic, consisting of seven *Kakula* pieces with their respective tones.

la, do, re, mi, sol, la, si, do,
6 1 2 3 5 6 7 1

In 1969 Mr. Hasan M. Bahasyuan felt that his dance accompaniment was so poor that he created a *Kakula* music from 7 pieces to 24 pieces. In 1969 Mr. Hasan M. Bahasyuan felt that his dance instruments were so poor that he was creative in making *Kakula* music from 7 pieces to 24 pieces. The instruments were arranged in a container that was usually made of wood and boards. The *Kakula* is arranged and arranged in 3 (three) rows with each tone.

Row I : 1 2 4 5 6 4 3 2
Row II : 1 2 3 4 5 6 7 1
Row III : 7 6 5 4 4 3 2 2

This instrument is also equipped with individual gongs with tones :

Bes, D, C, G, A, E, F

2 (two) drums each a small drum and a large drum, a pair of repe-repe or cymbal. 1 (one) gamba-gamba unit with tones

5 6 – 7 2 4 – 5 6 – 1 2 4
5 6 7 – 1 2 3 4 – 5 6 7 – 1 2 3 4 5

also a large flute or Lalove. This musical instrument was intended by the great Central Sulawesi artist, the late Hasan M. Bahasyuan, to accompany his dances and even traditional dances of this region. *Kakula* is increasingly attached to the hearts of the people of Central Sulawesi because both its appearance and function are better than before. In 1992, through the Cultural Park of Central Sulawesi Province, the *Kakula* musical instrument that had been created by Hasan M. Bahasyuan was re-engineered to get another form and another appearance. The engineering changes were very noticeable because both the *Kakula* container, the musicians and the addition of some traditional art tools that have not been popular to enrich this music such as Pare'e,

Banggula. The engineered *Kakula* consists of: (Ismiyanto, 2021)

1. *Kakula* melody 6 1 2 3 5 6
2. *Kakula* Rythem 1 1 2 3 4
3. *Kakula* Rythem 11 4 6 1
4. 3 (three) drums:
 - 1 (one) large drum
 - 1 (one) medium drum
 - 1 (one) small drum
5. 1 (one) Lalove (large flute)
6. 1 (one) pair of Repe-Repe (Cymbal)
7. 1 (one) piece of Pare'e,
8. 1 (one) Gamba-Gamba unit
9. 7 (seven) pieces of Gong with notes C, D, E, F, G, A and Bes

Functions of *Kakula* Musical Instrument in Palu City.

Here are some functions of *Kakula* musical instruments in Palu city, namely:

1. As a Means of Kaili Traditional Ceremony

a. Kaili traditional marriage ceremony

In the process or stages of marriage, the Kaili people view marriage as a process of stages entering a very sacred life. Marriage is considered a process of physical and spiritual activity for husband and wife. Thus, the marriage process is carried out through customs. From interviews conducted with Hatimi and Kahar Mahmud, they said that the Kaili traditional marriage ceremony would not be valid if there was no *Kakula* ensemble in it. Marriage is considered a process of physical and spiritual activity for husband and wife. Thus, the marriage process is carried out through customs. From interviews conducted with Hatimi and Kahar Mahmud, they said that the Kaili traditional marriage ceremony would not be valid if there was no *Kakula* ensemble in it. Several rituals are carried out before the wedding ceremony begins, namely five or three days before the wedding party will be heard the sounds of the *Kakula* ensemble commonly called Dulompote. In ancient times,

Dulompote was sounded only to celebrate weddings for kaili kings and nobles. However, over time until now, ordinary people can also carry out this Dulompote. By hearing the sounds of the *Kakula* ensemble, the community will know that one of the houses in the village is holding a traditional wedding. A set of *Kakula* instruments consisting of *Kakula* instruments, Tawa-tawa instruments and Gimba instruments will be played for approximately five days and five nights and in playing *Kakula* music take turns. The *Kakula* ensemble used in this traditional Kaili wedding ceremony is the *Kakula* Nuada ensemble (*Kakula* Tradition). For weddings at both the groom's and bride's houses, a set of *Kakula* instruments should always be present. In addition to the sounds of *Kakula* musical instruments serving as a notification to the community, the *Kakula* ensemble also serves to accompany the groom down from the house to the bride's house to be married. During this procession, the *Kakula* ensemble is usually combined with tambourines and the playing pattern alternates. When the groom walks to the bride's house, he is usually accompanied by tambourines. The tambourine will be sounded after the groom comes down from his house, when the tambourine has been played at that time the sounds of *Kakula* music stop. Then when the sound of the groom's tambourine has been heard at the bride's house then to welcome the groom in unison the *Kakula* musical instrument in the bride's house is sounded as a welcome for the groom to arrive in front of the stairs at the bride's house.

b. Nosuna (Circumcision) Ceremony

The nosuna ceremony has been a custom and tradition among the Kaili people since the introduction of Islam until today for generations. The nosuna ceremony is a circumcision ceremony for boys and girls. The *Kakula* ensemble plays a very important role, especially when the toniasa (person to be circumcised) is in the songi (a 2 x 2 meter house where the

toniasa or person to be circumcised confines himself for several nights before the nosuna ceremony begins). This *Kakula* ensemble will be played when meal time arrives, the toniasa's food in the songi is rice or chicken meat and when the toniasa want to eat, the *Kakula* music will sound as a sign / signal that they are allowed to eat. Then when this nosuna ceremony takes place the *Kakula* ensemble is also used when the toniasa has been mobonggo (submerged in water for half a day in the river) and the traditional parents and family come to pick it up in the river. During the toniasa pick-up process, the *Kakula* ensemble is played in unison. Along the way the toniasa will be thrown 7 (Seven) banana leaves as footwear so as not to step on the ground for the person carrying it. On this journey toniasa was accompanied by the *Kakula* ensemble. The *Kakula* ensemble used in this Nosuna ceremony is the Nuada *Kakula* ensemble (traditional *Kakula*). The *Kakula* ensemble will be played to accompany the toniasa walking towards the house, when they arrive at the courtyard of the house the toniasa surrounds the house for three rounds and after the toniasa finishes going around the house then the toniasa is allowed to go upstairs and slowly the accompaniment of the *Kakula* ensemble stops.

2. As Entertainment Media

Listening to music becomes a common thing, even entertaining to eliminate the boredom of daily activities, listening to music gives meaning to the listener to feel the melody of the lyrics in each song and sing freely and the burden is lost. *Kakula* ensemble music entertainment is one of the media that is often found in every cultural event in Palu. The music industry in the region has recorded a wide variety of *Kakula* ensemble songs for the benefit of the industry as well as offering temporary entertainment for people in the region. Generally, people in Palu are very enthusiastic in watching music performances. From the results of an interview conducted by the author with

Kahar Mahmud, he said that some people in Palu still utilize *Kakula* ensembles as a means of entertainment. The connoisseurs of this traditional *Kakula* ensemble music are certain circles only because in the presentation of traditional *Kakula* ensembles, they are usually used in traditional events attended by traditional elders and most of those who watch traditional *Kakula* ensembles are elderly people while the connoisseurs of creative *Kakula* ensemble music cover all age groups both young and old (Komalasari Kokom, 2023).

3. As a medium of expression

Art is a medium that can express the expression that exists within the artist. Music artists will express their expressions in the form of music. Musicians make music as a tool to pour out the various expressions they have. The musical works resulting from the musician's expression are in the form of vocal, instrumental, and combined vocal and instrumental music.

4. As a Means of Communication

Music as a medium of communication referred to here is the use of Music is a sound that is arranged in such a way that it contains rhythm, song, and harmony, especially the sound produced from tools that can produce sounds. Sound is an object that vibrates and can produce sound that propagates through a medium or intermediary substance until it reaches the ear. By utilizing the nature of sound that propagates, *Kakula* Music can function as a medium or means of communication for the people in Palu. The function of *Kakula* music in this case is a communication medium for notification, with the hope that people can gather to watch where the *Kakula* ensemble is played. In the beginning, *Kakula* functioned as a traditional musical instrument to entertain its owners, but along with the times, *Kakula* music also developed and was used as a medium of communication in the region.

5. As a Bonder of Solidarity

Solidarity can be defined as feelings or expressions within a group formed by common interests. Solidarity is a sense of community, a sense of unity of interest, a sense of sympathy, as a member of a group. In each group, the *Kakula* ensemble certainly has a binding relationship between one player and another. The rehearsal schedule to prepare for a performance or during the performance makes the members of the *Kakula* ensemble have a sense of mutual need for each other. A sense of solidarity will emerge naturally when each *Kakula* performer has a sense of community in one goal, which is success in every performance. The solidarity built by each individual who is part of the *Kakula* ensemble group creates a sense of family in terms of realizing something together.

6. As an accompaniment medium

a. As a dance accompaniment

Dance will be livelier if there is musical accompaniment, as well as music will also look more interesting when combined with movements that support the performance. In this case the *Kakula* ensemble as a dance accompaniment, music can be created in various ways and various types of music adapted to the form of dance rhythm in motion and themes in dance. In practice, the combination of *Kakula* and dance ensemble is a complete unity and will have an impact on the performance.

b. As an accompaniment to manca (Pencak silat)

The function of the *Kakula* ensemble in this martial sport is to provide stimulus or stimulation to players. The faster the game of the *Kakula* ensemble, the faster the Manca players will release their attacks one after another. . To accompany the manca, the *Kakula* ensemble consists of 2 Kabila instruments, 2 Tawa-tawa instruments and 2 Gimba instruments. In the game it is beaten alternately so as to produce sounds that complement each other.

7. As an Economic Means

Every human being has a different job. However, whatever work is done has the same goal, which is to meet the needs of daily life. Playing *Kakula* music is one of the art jobs especially art traditions that can also produce material, therefore in addition to preserving the culture that has been passed down by ancestors, playing *Kakula* music can also be used as a source of livelihood to meet the needs of daily life. (Shafi'i, 2021)

Instruments in the *Kakula* Ensemble

Kakula Ensemble Tradition (Nuada) From the results of interviews conducted with Mrs. Hatimi for the formation of instruments incorporated in the *Kakula* Nuada ensemble consisting of 4 (four) instruments, namely using pentatonic *Kakula* instruments and supporting instruments such as Tawa-tawa (Gong) and 2 (two) Drums, namely Gimba manuru (small drum) and Gimba TDisplay (large drum). (Sumaryanto, Totok, 2020)

Manufacturing Techniques

The main material used to make *Kakula* musical instruments or called gamba-gamba, whose main material is wood is an early form of *Kakula* music. The tone found in *Kakula* made of brass or copper has similarities with the tone in gamba-gamba or wooden *Kakula*. In its development, gamba-gamba became Kolintang musical instrument made of copper.

Playing Patterns

The pattern of play is a related way in a work of art and can also be interpreted as a way of doing or running a work of art correctly. The playing pattern in question is how to play the *Kakula* Music instrument according to the rules in sounding as needed. The game pattern consists of: The pattern of playing *Kakula* music as an accompaniment to Manca or Pencak Silat. *Kakula* drummers (*Kakula* 2 pieces are beaten alternately so as to produce a sound that fills each other) Drum crushing person (2 pieces of drum as mat) the function of these sounds is to give stimulants to the

player. The faster the Manca players release their attacks one after another.

Kakula's music playing pattern

In the *Kakula* ensemble game, the *Kakula* instrument plays a very important role where the *Kakula* instrument becomes the benchmark at the beginning of each song to be played, the *Kakula* instrument itself as a melody carrier. As an accompaniment to traditional ceremonies. Musicians consist of 4 people each holding a *Kakula* musical instrument (7 or 8) pieces. 1 drummer (2 drums) there are 5 kinds of traditional *Kakula* music beats each:

- Ndua-ndua i.e. Randua-randua or two-two. The rhythm follows and 2 notes alternately. (Sugiyono, 2021)
- Nipalanga means between. A rhythm that has a certain tempo and is rather slow or there is an interval of time.
- Slow gambus. The rhythm is taken from the slow rhythm of the desert gambus.
- Fast gambus is a rhythmic rhythm created or combined from the 3 (three) types of punches above but combined or beaten quickly.

The rhythm of *Kakula* music accompaniment dance and song as befits the rhythm of modern music such as Vibraphone. (Sugandi, A. H, 2021). In the presentation formation of the traditional *Kakula* ensemble, the *Kakula* Instrument is always next to the Tawa-Tawa (Gong). Then for the Gimba Display and Gimba Manuru instruments are in front of the *Kakula* instrument and the Tawa-tawa (Gong) instrument. (Rohmadi, M. and S. Subiyantoro, 2021)

CONCLUSION

Based on the results of the research and discussion above, acoustics is the science of sound (sound) pleased with the beauty and perfection of hearing in a room and acoustics also with original sound without the help of sound amplifiers, such as: amplifiers, microphones, and the like in the Pono Bonoe music dictionary. Organology

is the study of organs (forms) and musical structures. Traditional musical instruments are musical instruments that have developed for generations in an area, which are used to accompany music - music found among the people of certain regions.

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