

THE ANALYSIS ON THE STRUCTURE OF TRADITIONAL DANCE *MAENGKET*

Zefanya Christofel Sumarandak¹, Luccylle M. Takalumang², Franklin Dumais³

Art & Music Study Program, Faculty of Language and Arts

Universitas Negeri Manado, Tondano, Indonesia.

Email: sumarandakzefanya@gmail.com

Abstract : This research aims to explore the musical structure of *Maengket* Art, a performing arts tradition in Kaweng village, Kakas sub-district, Minahasa district. *Maengket* art is typically performed in harvest ceremonies as a form of expression of gratitude and joy towards God for the harvest obtained by the local community. *Maengket* art performances generally involve many dancers and involve both male and female dancers dancing in pairs. *Maengket* art is divided into three main parts, namely *Maowey Kamberu*, *Marambak*, and *Lalayaan*. The choice of the title of this research was based on the researcher's interest in the musical structure of *Maengket* Art songs, especially those that take place in Kaweng village, Kakas sub-district. The research method used is descriptive qualitative with data collection techniques through observation, interviews and documentation. The validity of the data is checked carefully, then the data is analyzed through reduction, presentation and verification processes. The results of the research show that in Kaweng village, Kakas subdistrict, Minahasa district, there is a *Maengket* Art group which has been established since 1968. This *Maengket* Art adopts Toulour literature as an integral part of their performances. Chapters of *Maengket* Art in Kaweng village, such as *Maowey Kamberu*, *Marambak*, and *Lalayaan*, depict various aspects of local community life. *Maowey Kamberu* expressed his gratitude for the abundant harvest, *Marambak* highlighted the spirit of mutual cooperation in the housewarming ceremony, while *Lalayaan* described the interactions between Minahasan youth in looking for a soul mate or social relationships in the past.

Keywords : *Maengket Dance, Minahasa Tribe, Dance Arts*

INTRODUCTION

Minahasa possesses diverse forms of art, one of which is *Maengket*. *Maengket* is a distinctive Minahasan art heritage that combines elements of dance, music, and literature in the lyrics of songs sung. The existence of *Seni Maengket* can be traced back to the time when the Minahasan community was engaged in agriculture, particularly during the rice cultivation period in the fields.

Maengket performance is always a part of grand harvest celebrations, serving as a form of reverence and jubilation to express gratitude to God for the obtained harvest. This performance typically involves numerous dancers, both men and women, and is conducted on a large scale.

Consisting of three segments; *Maowey Kamberu*, *Marambak*, and *Lalayaan*. The art of *Maengket* depicts various aspects of Minahasan community life. During its execution, *Maengket* is led by a singer known as the *Kapel*, who also serves as the show's opener. All members then join in the dance and song, accompanied by the *tambour* musical instrument.

In the village of Kaweng, Kakas district, Minahasa regency, the *Maengket* group has been established since 1968. The use of Toulour literature has become the distinctive feature of *Maengket* in this village. Although initially the performances were often associated with rice harvest and housewarming celebrations in the 1968-1970s, nowadays

Maengket in the village of Kaweng is more frequently presented in the context of worship, welcoming guests, village and church anniversary celebrations, especially in the GMIM church, and various other events.

The *Maengket* performances in the village of Kaweng have three singing styles: solo, trio, and choir. The solo is sung by the Kapel as the opener, the trio follows after "Negeriku Indonesia", and the choir involves all members while dancing. During the execution, the *Maengket* performers are always accompanied by the tambour musical instrument.

The *Maengket* art form in the village of Kaweng, Kakas district, Minahasa regency, possesses an exceptionally distinctive musical structure that is rarely found in *Maengket* performances across the Minahasa region. Uniquely, the *Maengket* in the village of Kaweng presents singing using five voices, which serves as a distinctive feature that sets it apart from the typical *Maengket* art. This uniqueness has sparked the interest of researchers to delve into the "Musical Structure of *Maengket* Art in the village of Kaweng, Kakas district, Minahasa regency," due to its musical distinctiveness that distinguishes it from *Maengket* in general.

Maengket dance, is a traditional dance of the Minahasa people in North Sulawesi that has evolved since ancient times until the present day. This dance has grown alongside the introduction of agriculture in the Minahasa region. *Maengket* is performed during agricultural harvests, featuring simple movements. Today, Tari *Maengket* has undergone specific developments in both form and movements without losing its authentic aspects. The name "*Maengket*" itself comes from the word "ma," meaning doing, and "engket," which means raising and lowering the heels in accordance with the sung song.

Apart from being a dance, *Maengket* is also a combination of dance, music, singing, and literature carved into the lyrics of the sung song. Some art observers even consider *Maengket* as a unique form of performing arts that combines dance drama with elements of opera. Regardless of this viewpoint, *Maengket* is still regarded as an extraordinary cultural work, formed through a lengthy process of refinement after refinement.

The *Maengket* dance has been present in the land of Minahasa since the time when the Minahasan community began engaging in agriculture, especially during the rice cultivation in the fields. Initially, *Maengket* was only performed during rice harvests with simple movements. However, over time, *Maengket* grew and evolved into an art performance involving singing and accompanied by drums or tambourines, only showcased at specific ceremonies such as *Makamberu*, *Metabak*, *Masambo*, *Melaya*, and *Meraba*.

The *Maengket* dance performance begins with a singer followed by the participation of others in repeating the song. This performance involves around 20 to 30 dancers, consisting of both men and women paired together, with one woman acting as the guide. The attire worn tends to be bright and colorful, such as red, pink, blue, yellow, green, and white. Male dancers usually wear red-colored headbands. This dance displays dynamics, high energy, and a relatively free form, still reflecting original values and movements. *Maengket* is divided into three segments: *Maowey Kamberu*, *Marambak*, and *Lalayaan* (Kaunang, 2023).

Maowey Kamberu is a dance presented as an expression of gratitude to the Almighty God, especially for the bountiful harvest, particularly the flourishing rice crops. This dance portrays the weariness of planting rice that later transforms into joy during the rice harvest. *Marambak* is a dance that reflects the spirit of

cooperation, where the Minahasan community unites to assist in building a new house. After the construction of the house is completed, a celebration for the inauguration of the new house, known as *rumambak*, is held. This celebration aims to test the strength of the new house and is attended by the entire village community in a ceremony of thanksgiving (Lapian, 2021). *Lalayaan* is a dance that depicts how young men and women of Minahasa in the past searched for their life partners. This dance is also known as the dance of courtship from ancient times in Minahasa. In a ritual context, the *Maengket* performance is divided into two parts: *Sumempung*, which serves to invite the spirits of gods and goddesses and offer praises to *Si Empung* (God), and *Mangalei*, which aims to seek blessings from the deities.

RESEARCH METHOD

The research method applied in this study is qualitative descriptive method. This research aims to identify and understand the results obtained from direct field observations. Qualitative descriptive method is used as an approach that focuses on a deep understanding of social phenomena and human issues. In qualitative research methodology, the investigative process is based on delving deeper into a phenomenon. This approach involves creating a complex depiction, analyzing words, compiling detailed reports based on the perspectives of informants, and conducting studies in natural settings. Thus, the qualitative descriptive method becomes an effective tool in uncovering and analyzing social reality in general.

The research area is in the village of Kaweng, Kakas district, Minahasa regency. In this research, the researcher used data collection techniques through interviews, observations, documentation such as photos, and video recordings. The implementation of these techniques aims to obtain information that will be the focus

of the research, which is the musical structure within the *Maengket* Art in the village of Kaweng, Kakas district, Minahasa regency. The interviewee involved in the interviews is Mrs. Pumiko Bevie Singkay, a former *Maengket* Art trainer in the village of Kaweng.

The obtained information will undergo a process of selection, review, and analysis, based on the research topic derived from the problem statement. Efforts will be made to ensure that the collected data have the capability to provide answers to the formulated questions regarding the musical structure within *Maengket* Art in the village of Kaweng, Kakas district, Minahasa regency.

The data analysis process involves reviewing various data sources, which are then systematically organized to provide answers to the research problem, especially regarding the musical structure within *Maengket* Art in the village of Kaweng, Kakas district, Minahasa regency. According to Moleong (2021), data analysis is a process that begins with a thorough examination of all gathered data from various sources, such as interview results, field notes from observations, personal documents, official documents, as well as images/photos, and so on. This approach provides a comprehensive framework for dissecting and interpreting data with the aim of gaining a profound understanding of the musical structure of *Maengket* Art in the research location.

FINDINGS AND DISCUSSION

Maengket

The Minahasan ethnic group always integrates music into various aspects of life, making it an inseparable part of the Minahasan community's way of life (Najoan, 2022). The tendency of the Minahasan people to enjoy singing is deeply rooted in their religious and social life activities. Singing is considered an integral part of their culture, as if it has

already merged with the soul of the Minahasan people.

In the village of Kaweng, Kakas district, Minahasa regency, there is a *Maengket* Art group established in 1968, using Toulour literature as the foundation of its art. This *Maengket* Art consists of three segments like most *Maengket* performances: *Maowey Kamberu*, *Marambak*, and *Lalayaan*. Each segment has its own story: *Maowey Kamberu* depicts gratitude for bountiful harvests, *Marambak* fosters a spirit of mutual cooperation in celebrating new houses, and *Lalayaan* portrays the story of young Minahasan individuals in their quest for partners or the social interactions of youth in the past (Nakagawa Shin, 2022).

The art of *Maengket*, as a distinctive art heritage of Minahasa, is a fusion of dance, music, and literary art expressed through song lyrics. *Maengket* has existed since the time when the Minahasan community embraced agriculture, particularly in the context of rice cultivation in the fields. The origin of the word "*Maengket*" may stem from the term "*Engket*," which means pairing, igniting, opening the way, and connecting. When the prefix "ma-" is added, the word can be interpreted as a dance activity. *Maengket* is associated with specific ceremonies, such as rice harvesting (*Maowey/makamberu*), housewarming celebrations (*Marambak*), and youth social interactions (*Lalayaan*). There's another interpretation as explained by L. Ogi and Posumah, implying the meaning of raising voices while gathering to sing together and dance (Pandeleke, 2021).



Figure 1. Seni Maengket

Source: Zefanya Sumarandak, November 20th 2019

In the understanding of the philosophy of vocal music in the Minahasan ethnic group, the term "music" in Minahasa leans more towards the concept of sound, referred to by the local community as "*zani*," "*zazani*," or "*Mah'zani*." The tradition of singing or creating "*Mah'zani*" sounds is still preserved by farmers in the village of Rurukan, especially in the context of the traditional *mapalus* activities. This singing is not only a form of artistic expression but also holds symbolic meanings, such as nurturing crops and stimulating the *nira* tree to produce more *nira* (*tember*) (Rumengan, 2021).

Mah'zani is typically sung in the fields after rice harvests or in open courtyards, especially as a form of respect to distinguished guests visiting an area. Historical data indicates that *Mah'zani* dance and singing events were held at night in open fields, involving the participation of many residents holding hands in a circle. This tradition was practiced during special occasions, such as bountiful rice harvests, and within the context of honoring the visit of distinguished guests (Rumengan, 2020).

An informant and the composer of *Mah'zani* songs conveyed that *Mah'zani* could be considered the "mother" of *Maengket*, indicating that *Mah'zani* existed before the existence of *Maengket*. Both arts share similarities in singing, especially during the celebration of rice harvests in the fields (Rambling, 2021).

The *Maengket* art form, in its presentation, consists of three segments, namely *Makamberu*, *Maramba*, and *Lalayaan*. In the *Makamberu* segment, expressing gratitude for the bountiful harvest becomes the focus, while the *Maramba* segment depicts the spirit of togetherness in celebrating a new house. *Lalayaan*, on the other hand, portrays the

journey of young Minahasan individuals in seeking a partner or engaging in youthful social interactions in the past. The *Maengket* art performance commences with a singer called "*kapel*," who serves as the leader of the *Maengket* group and opens the event. All members of the *Maengket* art then join in, dancing and singing, accompanied by tambourine musical instruments (Salmon, 2022).



Figure 2. Kapel as opener in Maengket

Source: Zefanya Sumarandak, February 10th 2021

In every *Maengket* art performance in the village of Kaweng, there are three distinctive singing styles: 1 voice (Solo), 3 voices (Trio), and 5 voices (Choir). The Solo, which is a single voice, serves as the opening act sung by the "*kapel*." Once the *kapel* finishes singing, the Trio, consisting of three voices, takes over with one person for each voice. Subsequently, all members of the *Maengket* art join in the Choir, which consists of five voices, while dancing.

What's interesting and unique in the *Maengket* art in the village of Kaweng is the presence of the 5th voice. This 5th voice, sung by two individuals, provides a distinctive atmosphere in the *Maengket* art performances in Kaweng village. It should be noted that the presence of this 5th voice cannot always be guaranteed in every *Maengket* art performance since its availability is not assured for every occasion of *Maengket* art performance in the village of Kaweng (Ratu, 2023).

Maengket Performance at Kaweng Village

In the past, *Maengket* art in the village of Kaweng was often performed during rice harvests and celebrations of new houses. However, in the present context, *Maengket* art in the village of Kaweng has undergone changes in its performances. Currently, *Maengket* art is only presented during religious ceremonies, welcoming guests, village anniversary celebrations, church anniversary celebrations, especially in the GMIM (evangelical) church, and various other events. In every *Maengket* art performance in the village of Kaweng, Toulour literature serves as the foundation for the lyrics sung in the *Maengket* art. The *Maengket* art group in the village of Kaweng consists of elderly members performing in pairs, both men and women, with almost all of them being married couples (Ratu Jultje, 2020).

However, in the current situation, *Maengket* art in the village of Kaweng is rarely showcased due to the presence of the Covid-19 pandemic. This pandemic has led to restrictions on community activities in accordance with government regulations and recommendations to prevent the spread of the virus. Members of the *Maengket* art group in the village of Kaweng, most of whom are elderly, are highly vulnerable to exposure to Covid-19. Therefore, *Maengket* art performances have been temporarily halted for the safety and health of its members (Uada Hendra, 2022).

Aside from singing, *Maengket* art performances in the village of Kaweng also involve dancing that follows the tunes of the songs or singing. Each segment in the *Maengket* art performance has its own specific dance, becoming a distinctive feature that enriches the *Maengket* art experience in the village of Kaweng.

1. *Makamberu* (Rice harvesting celebration)
2. *Maramba* (The spirit of mutual cooperation during the celebration of a new house)

3. *Lalayaan* (The interaction among Minahasan youth in terms of romantic relationships)

During the *Maengket* art performance in the village of Kaweng, the performers are supported by a tambourine musical instrument. This instrument is made of wood and cowhide, characterized by its absence of specific notes. Playing it involves striking it with two specifically designed sticks crafted for this tambourine. There are specific beats occur at the beginning when each segment's song starts.

1. *Makamberu* stage
2. *Maramba* stage
3. *Lala'yaan* stage

Maengket Musical Element

1. Sound

Sound refers to something that can be heard and emitted by one or more vibrating organs or objects. It encompasses aspects of both pitch and non-pitch, involving vibration, frequency, and amplitude. Some elements related to sound involve the sound system, musical notes or sound, noise, sound quality, sound inspiration, and technical relationships, including pitch or the highness and lowness of sound (Rumengan Perry, 2021).

Maengket art is a distinctive Minahasan art form that combines music, dance, and literature. In this context, the focus is on music, particularly on singing within the *Maengket* art, especially in the village of Kaweng. The sounds produced from this singing originate from the human vocal cords.

The vocal cords, as part of the larynx, play a crucial role in producing sound and speech. When speaking or singing, an individual emits sound, and *Maengket* art also relies on the sound produced by the human vocal cords.

2. Organ

"Organ" in the context of music refers to any instrument, device, or medium used

as a source of sound. In music, the concept of "organ" is not limited to conventional organs commonly known but encompasses all tools or objects capable of producing sound or expressing musical ideas. *Maengket*, as a characteristic art form of Minahasa, is vocal in nature, which means that this art is sung by humans using the voice produced by the human sound-producing organs.

Generally, the mechanism for producing human voice consists of three main parts: the lungs, the vocal cords in the larynx, and the articulators. The lungs are responsible for creating airflow and air pressure necessary to vibrate the vocal cords. The vocal cords themselves are vibrating valves that control the airflow from the lungs, forming sound pulses as the sound source in the larynx. The muscles in the larynx function to adjust the length and tension of the vocal cords, thereby determining the pitch. Meanwhile, the articulators, such as the tongue, the palate, the cheeks, and the lips, play a role in articulating and filtering the sound originating from the larynx. They can interact with the airflow from the larynx to strengthen or weaken the sound as the source of the sound.

3. Rhythm

Rhythm refers to the interaction of the duration (time value) of each sound, including the duration between sounds and silent periods. Elements related to rhythm involve aspects such as steady rhythm, additional (additive) rhythm, rhythmic notation, the relationship of rhythm with tempo, accents affecting duration, dynamic accents, musical rhythm, rhythm in poetry, and other rhythmic components. In bar 1 through 4, there is a combination of 1/8 and 1/6 rhythms. This rhythm is used in the musical score accompanying the *Maengket* Art Group in the village of Kaweng using the Tambur musical instrument.

4. Tempo

Tempo, in the context of music, refers to the speed of movement, which is associated with the value of notes or the duration of sound and silence. Tempo also encompasses the overall speed or duration of a musical piece. Fundamentally, tempo relates to the time value present in the beats of a song. In the village of Kaweng, a fixed tempo isn't set when the group members perform the *Maengket* art.

The musical sheet of the *Maengket* art in the village of Kaweng indicates that the song is sung in a count of 4 beats, creating an impression that the song isn't too slow or too fast. This approach has become a habit within the *Maengket* art group in the village of Kaweng, presenting songs with a balanced pace, without establishing a rigid tempo in their *Maengket* performances.

5. Style

Style, in music refers to the manner contained within one or more sounds, where each sound results from a combination of several sound elements that provide a specific character or quality. This style is often influenced by execution techniques or ways of expressing sound, and it is closely related to the dynamics and musical techniques. During field research, the researcher discovered a singing style that often employs the cengkoan technique, especially at the end of phrases. This cengkoan technique creates a distinctive feature in the singing style of the *Maengket* art group in the village of Kaweng.

6. Technique

Technique in the context of music refers to the method of expressing sound. It is closely related to dynamics and style. During field research, it was found that *Maengket* art in the village of Kaweng employs singing techniques such as the cengkoan technique and a singing style that is distinctive in Minahasa Ethnic Vocal Music. To express this singing style, a proper mastery of vocal technique is necessary. Some singing techniques that singers need to master involve articulation,

intonation, expression, breathing, and resonance.

Articulation involves the clarity of pronunciation word by word by the singer. In the *Maengket* art of the village of Kaweng, it was found that the pronunciation of words by singers is sometimes unclear due to the mouth cavity not being properly opened. Nevertheless, the *Maengket* art group is capable of singing through each sequence without experiencing disturbances in their vocal cords.

Intonation, or accuracy in hitting the notes by the singer, is also an important aspect. Incorrect singing positions or lack of warm-up can affect intonation. Despite singing while dancing in the *Maengket* art, the control of the notes remains well maintained. Breathing technique is crucial in singing. Diaphragmatic breathing, done by expanding the abdominal cavity or diaphragm, allows a singer to take in a lot of air with good control. Even though many *Maengket* singers may not use diaphragmatic breathing technique, they can still sing songs for long durations without sounding fatigued. Resonance, is the improvement of the sound by using the air holes that vibrated, is also part of the singing technique. However, the conditions in which *Maengket*'s art shows are performed outdoors do not allow for a reflection of sounds or echoes. Thus, the *Maengket* art in the village of Kaweng demonstrates the application of characteristic singing techniques, although in some respects there is a uniqueness and adaptation that keeps it stunning.

7. Dynamics

Dynamics basically refers to all aspects created to give life or spirit to a sound, but in the general sense, dynamics are often associated with the level of strength or weakness of the voice. In the *Maengket* art group in the village of Kaweng, dynamics don't have a fixed pattern when they sing it. The research found that they used hard and soft variations in the delivery of songs,

as shown in the Crescendo notation given by the researchers on the picture above. In this section, the sound begins gently and gradually rises to louder.

8. Interval

Interval in music refers to the distance between one sound and another sound, both vertically and horizontally. In other words, the interval describes how high or low a sound is versus the other sound in vertical terms, and how far or close the distance is between the two sounds in horizontal terms.

9. Accentuation

Accentuation refers to emphasis, which in this context can relate to the intensity, even the quality of a sound, including style, dynamics, techniques, and rhythms. For example, the *Maengket* art group in the village of Kaweng has a restrained singing style, as seen on the above scores that are accentuated, indicating that the *Maengket* arts group in Kaweng village has restrained singing styles in certain parts of the village.

10. Harmony

Harmony refers to the alignment that arises as a result of sound-to-sound interactions, including between sound and non-sounds. The harmonization criteria usually depend on the system and the musical concept used. In this context, knowledge of harmony can be divided into two possibilities, that is, harmonious or disharmonious. In order to analyze the harmony, special attention should be paid to the chord levels used in the singing presented by the *Maengket* art group in the village of Kaweng.

It can be observed that in the chanting of *Maengket* art in Kaweng village, simple chord progression is used, namely I and V. Furthermore, only a few specific parts sing with 5 voices, as seen in the excavation of the Makamberu chord scores above which depicts the charting of 5 sounds with the use of the I and the V chords.

11. Texture

Texture refers to the interaction of sound movements that can be physically observed in the relationship between melody or musical sound. As a musical element, texture encompasses the quantity and types of coordinated sounds within a piece of music. Terms such as thin, thick, rough, and smooth are often used to describe textural characteristics. In the context of *Maengket* art singing in the village of Kaweng, texture emerges when someone sings the 5th note. Although the 5th note is only one octave higher than the 1st note or the main melody, this difference is distinctly audible, with the 5th note feeling thinner in its rendition. This creates a unique texture when hearing the 1st note with its thick textural characteristic alongside the thinner-textured 5th note.

12. Figure

Figure, in the context of music refers to the smallest group of notes consisting of at least two elements: sound and time, depicting a particular character. The processing of figures involves various methods, but in songs sung by the *Maengket* art group, emphasis is placed on repetitive figures. These repetitive figures reflect an effort to expand the initial phrase by repeating the melody, placing special emphasis on attention, as seen in motifs (Timpal Greyni, 2021). In the musical sheet example above, in sections A and B, the use of repetitive melodies that emphasize attention is evident. This melody repetition occurs only once in a full passage of the Makamberu section. The repetition happens at the beginning of the song with an identical melody, but different lyrics are used.

13. Motive

In the context of music, a motive refers to a group of notes or sounds that possess a distinct character and can convey a specific idea or impression. In the musical score above, there is a group of notes sung by the *Maengket* art group in the village of Kaweng. This motive has a distinct

character known as 'cengkoan,' which is unique to the *Maengket* art group in the village of Kaweng. The 'cengkoan' is identified by researchers in the 5th note and is present in the lyrics "kamberu koyang kamberu endoon," which is also part of the harmony of the 5 voices.

14. Form

In music, 'form' refers to the compositional unity that exhibits a particular structure. This form comprises various existing structures. In the context of *Maengket* art singing, as seen in an excerpt of the Makamberu section of the musical score, the song is divided into two parts, which in Music Form Analysis are referred to as sentence A and sentence B. This two-part song structure consists of two distinct sentences, where the length of sentence A doesn't necessarily match sentence B. Despite their differences, there are often shared elements within both, such as question-and-answer motifs present in sentences A and B. Researcher found that these elements are present in *Maengket* art singing, as can be seen in the sheet music excerpt below. Sections A and B represent two different phrases yet maintain the same melody.

15. Ornament

Ornaments in music refer to embellishments applied to a single note, a group of notes, or added sounds to a single note. Some common types of ornaments in music include Acciaccatura, Appoggiatura, Mordent or Glissando, Trill, and Turn. Researchers have discovered the presence of Mordent or Glissando ornaments in the singing performed by the *Maengket* art group. This ornament can be heard in the musical excerpt of the Makamberu section, particularly in bar 3.

16. Musical scale or mode

Musical scale refers to the arrangement or sequence of notes arranged from the lowest to the highest note in sequential order. On the other hand, modes refer to the intervals formed by the seven notes in a major or minor scale. There are seven

commonly known modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. In *Maengket* art, some songs use the Ionian and Mixolydian modes. The Ionian mode is the first mode in the sequence, where the lowest note is C or do. In *Maengket* art performances in the village of Kaweng, there's no fixed root note. Researchers found that in the *Maengket* art singing in Kaweng village, whenever the Kapel (performance group) begins a show, they often use the C=Do root note without setting the root note beforehand. An example can be seen in the *Maengket* art score below, which uses the C=Do root note.

17. Bar

Bar refers to the characteristic rhythm or musical style that forms a specific pattern or unity as a result of the interaction between strong and weak stresses. In the *Maengket* art of Kaweng village, marked by a 4/4 time signature, there is a section in the Makamberu segment considered interesting and unique by researchers when compared to other parts. In this section, men and women sing simultaneously within the 4/4 beat, even though the lyrics or words they sing differ, as seen in the excerpt from the score above in the Makamberu segment.

Interview result from the interviewees

1. S.M

"The art of *Maengket* in Kaweng village began to flourish around 1968 and adopted Toulour literature as its primary element. During the 1968-1970s, *Maengket* Art performances were frequently showcased during rice harvest celebrations and housewarming ceremonies. However, in its current development, *Maengket* Art in Kaweng village is only presented at religious events, welcoming guests, village anniversary celebrations, church-related commemorations, particularly in the GMIM church, and various other special occasions."

2. B.S

“In every *Maengket* Art performance in Kaweng village, Kakas district, Minahasa regency, there are three types of singing styles: 1 voice, 3 voices, and 5 voices. The 1-voice singing style is known as Solo, performed by the chapel as the opening act of the *Maengket* Art event. Meanwhile, the 3-voice singing style is called Trio, which follows after the chapel finishes singing, featuring one person on each voice part. On the other hand, the 5-voice singing style is known as Choir, sung by all *Maengket* Art members while dancing. The uniqueness of *Maengket* Art in Kaweng village lies in the use of the 5-voice singing style, a characteristic that is rarely found in *Maengket* Art performances in Minahasa.”

CONCLUSION

After conducting research and discussing various aspects in the previous sections, conclusions can be drawn regarding *Maengket* Art. *Maengket* Art is a distinctive Minahasan art form that combines elements of dance, music, and literary art in the lyrics of the songs sung. It has been an integral part of Minahasan culture since agricultural times, especially during rice harvests in the fields. *Maengket* Art performances have always been an important part of harvest ceremonies, expressing gratitude and joy for the abundant harvest yield. Generally, *Maengket* Art is performed en masse with the participation of many dancers, both men and women, forming pairs.

Maengket Art consists of three main segments: Maowey Kamberu, *Marambak*, and Lalayaan. Maowey Kamberu reflects gratitude for the bountiful harvest, *Marambak* portrays the spirit of mutual cooperation in housewarming celebrations, and Lalayaan depicts the interaction between young Minahasan people in seeking partners, reflecting the social interaction of young people in the past. *Maengket* Art also falls under the category of Minahasan ethnic vocal music, focusing

on songs and singing that integrate *Maengket* art elements.

In every *Maengket* Art performance, the event begins with the main singer called Kapel. The Kapel acts as the leader of the *Maengket* Art group and opens the show with a melodious voice. Subsequently, all *Maengket* Art members join in by dancing and singing. The tambourine is used as a musical instrument to accompany this performance. In Kaweng village, Kakas district, Minahasa regency, the *Maengket* Art group has its own uniqueness. They introduce three singing styles: solo, trio, and choir, with the number of voices corresponding to their names. Solo is performed by the Kapel as the opening act, Trio follows after the Kapel, and Choir involves all *Maengket* Art members while dancing. The importance of the tambourine as an accompanying instrument remains preserved in *Maengket* Art performances in Kaweng village.

Interestingly, the musical structure of *Maengket* Art in Kaweng village exhibits rare uniqueness in Minahasa. The use of 5 voices in *Maengket* Art singing becomes a distinctive and unique characteristic. Although researchers found no fixed score or root note as a reference in *Maengket* Art performances in Kaweng village, this demonstrates the distinctiveness and authenticity of the art form. Remarkably, despite *Maengket* Art being infrequently performed and beginning to be forgotten, researchers hope that this art form will be preserved and maintained for future generations.

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