

Kelong in the context of the *gandrang bulo* dance in Makassar



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ARTICLE INFO

Article history

Received 2023-03-21

Revised 2023-05-13

Accepted 2023-06-26

Keywords

Kelong;

Gandrang Bulu dance;

Education;

Music;

Song

ABSTRACT

Kelong is a Makassar term meaning 'song,' which is one of the main elements in the *Gandrang Bulu* dance. *Kelong*, in this case, is presented simultaneously with elements of *Pakakkala'* (funny) dance and satirical drama or acting. *Kelong* is meant to educate, while *pakakkala'* and satire are humorous to entertain. So far, most appreciators are more interested in entertaining humor than curiosity about the meaning of *kelong*. This paper aims to reveal the description of the portion of the presentation of *kelong* in the phenomenon of the *Gandrang Bulu* dance. This article also tries to articulate the meaning of education and motivation to raise awareness that teaches that life is not in vain. Using a descriptive qualitative methodology, this study. Textual and musical data were specially extracted from poetry using the *kelong* method, including audio and visual perception. One of the achievements of this research is to provide information that there is an educational meaning tucked into the *kelong*. The research implementation used a descriptive qualitative method by prioritizing the collection of music data and verbal data as the unit of analysis. The finding of this research is to get the educational value tucked inside the *kelong* behind disproportionately contrasting elements. The significance of this research is that it really contributes as a driving force for the enthusiasm of artists in educating through the arts, especially *kelong*.



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1. Introduction

Kelong in *Gandrang Bulu* dance has been phenomenal among the people of Makassar. *Kelong* is known for its educational nature and is presented by dancers while performing *pakakkala* dances or humor and satire scenes. The satire scene is a part of the drama in the form of a phrase that laughs, mocks, rejects something with the aim of ethical and aesthetic improvement. *Gandrang bulo* is taken from the words “*gandrang* or *tabuhan*,” and “*Bulo*” means “Bamboo.” In this case, the drumbeat and bamboo also play an important role in presenting the music as the element of *kelong*, drama or satire scenes, and dance or *pakakkala'* movements in *Gandrang Bulu* dance. *Kelong* in this dance is chanted or presented by dancers who generally number six to eight children. *Kelong*, in Makassar terms, means “song.” In the art of *Gandrang Bulu* dance, *kelong* is important in conveying educational and motivational messages from *tau-riolo* or previous people. *Kelong* presents a special story of the Dutch-Japanese colonial period. Makassar people know that *kelong*, as a manifestation of Makassar music, plays a very important role in education and motivational development [1]. *Kelong* in *Gandrang Bulu* dance is manifested from the overflow of people’s expressions towards the invaders. The expression of anger is often vented because the colonizers always degrade the self-esteem of the people of Makassar. The dance of *Gandrang Bulu* incorporates the use of *kelong*, satire drama, and *pakakkala'* dance to convey a message of resistance against Dutch to Japanese colonialism. *Kelong's* comical facial expressions and body gestures serve as a means of expressing

this resistance. Furthermore, the inclusion of *kelong* in the *Gandrang Bulo* dance allows for adaptability to the theme of the event. The intended *kelong* include; *Kelong Patabe'* (about manners), *Ma'rencong-rencong* (about the future), *Pasikolayya* (about schoolchildren), *Battu keremi kondoa* (about the invaders), *Pappalakkana* (about the custom of saying goodbye) to *kelong* about the social inequality of society and the gap of society towards the government. Even so, many *Gandrang Bulo* dance offerings prioritize their characteristics as funny, and humor (*pakakkala'*) educational messages are not conveyed to the audience. Apart from that, most of the audience is generally more enthusiastic about the humor or *pakakkala'* dish than they should be aware of the meaning of an education on *kelong* in the arts. Therefore, the emergence of a separate gap based on the educational essence of the *kelong*. On the other hand, Bugis-Makassar also has a culture that must be upheld, such as *sipakaingak* culture or a culture of reminding each other. Daeng Tutu, a *Gandrang Bulo* artist, also stated that until now, *Gandrang Bulo* art is still considered a spectacle that provides guidance.

Verses in educational *kelong* are considered capable of guiding the current generation. However, the gap in people's appreciation of the art of *Gandrang Bulo* dance makes the essence of education fade. The gap lies in the strong acceptance of *pakakkala'*'s movements and satire scenes, as opposed to curiosity about the meaning of education in *kelong*. Undeniably, the form of presentation of the main elements in the *Gandrang Bulo* dance is very contrasting. Therefore, researchers are trying to uncover the meaning of education in *kelong*. This research is important because many people study music but do not focus on *kelong*. *Kelong* studies also, of course, cover cultural values to enter into community areas such as fishermen. It can be found in Makassar *kelong* and *salonreng kelong*. *Kelong* Makasar is considered to contain the concept of local wisdom. *Kelong salonreng* is part of the traditional rituals in the Bulukumba community. The study of cultural values sees *kelong* as a cultural idea passed down for generations. The study of fishermen's lives is a study that looks at *kelong* not related to art, music, or songs typical of South Sulawesi but rather entities related to fisheries affairs. The semiotic study of *Kelong Makasar* confirms that *kelong* contains verbal expressions in the form of transfer of meaning in the style of metaphorical language, *pars pro toto*, personification, and distortion of meaning in the form of ambiguity and contradiction [2]. *Kelong salonreng* has a significant totality of meaning for the Bulukumba people. In each *kelong* stanza there is always a form of community gratitude to the creator, with a typical Makassar rhyme pattern, a manifestation of respect for ancestors, a spiritual means to dispel evil spirits, and a plea for the protection of the Gods [3].

The study of cultural values sees *kelong* as a manifestation of wise admonition. The admonition ushered in Islamic values in the form of *akidah*, worship (prayer), and morals to be part of the content of *kelong* [4]. *Kelong's* studies that have nothing to do with art, music, or song pertain to the fisherman's world. The study sees *kelong* as a manifestation of fishermen in famine season [5]. Some understand *kelong* as a fisherman's reality in Bintan society [6]. This research is, of course, different from some of the studies mentioned above. This research focuses on the *kelong* phenomenon's relationship with various artistic elements in *Gandrang Bulo* dance. Education and motivation are central to the artistic value of *Gandrang Bulo's* dance performances. The messages are contained in verse, manifesting *tau-riolo* (earlier people) toward future generations. Several types of *kelong* are familiar to the audience of *Gandrang Bulo* dance, namely *kelong patabe'*, *ma'rencong-rencong*, *pasikolayya*, *battu keremi kondoa*, and *appalakkana*. This phenomenon triggers and forms awareness which is offered in the form of artistic presentation, which also underlies awareness. However, the contrast and paradox in the form of presentation (*kelong*, satirical drama, and *pakakkala'* movements) is a challenge for the *Gandrang Bulo* dance artist to give more portion to the *kelong*. This is because the presentation of *pakakkala's* motion drama and satire visually does not match the meaning of *kelong* education. This issue is intended to be described in this article.

2. Method

This research employs a descriptive qualitative methodology. The data collected comprises textual and musical data, specifically text and poetry extracted from *kelong* performances, which involve auditory, audio, and visual components [7]. Consequently, both musical and textual data are essential in discerning the educational significance of *kelong* and its typical structure within the *Gandrang Bulo* dance. The sources of data in this study encompass informants who provide insights

into *kelong* in the *Gandrang Bulo* dance, books to trace tau-riolo poetry, journals for data validation, photos depicting art forms in exhibitions, and videos accessible through platforms like YouTube related to the *Gandrang Bulo* dance. From this array of data, it becomes evident that *kelong* is infused with elements of satirical *drama* and *pakakkala* movements. Consequently, *kelong* should play a more prominent role in conveying educational values within the *Gandrang Bulo* dance. Data validity is ensured through triangulation techniques, which involve comparing and cross-referencing information from different sources and times. This validation is achieved through five methods: Firstly, by comparing observational data with interview data [8]. Secondly, by contrasting public statements with personal statements made by sources. Thirdly, by cross-referencing interviewees' statements regarding the research situation with their consistent views [9]. Fourthly, by comparing individuals' circumstances and perspectives with the diverse opinions of various people from different circles [10]. Finally, by comparing the outcomes of interviews with the content of relevant documents [11]. In this study, the researcher endeavors to uncover the true essence of *kelong* in the *Gandrang Bulo* dance, drawing insights from both artists and the general public. It has become apparent that the community's understanding of Makassar's poetry and terminology varies significantly, particularly among those who are not artists. This divergence underscores the need to emphasize *kelong* in the *Gandrang Bulo* dance to generate greater interest among the public.

3. Results and Discussion

This study employs multiple theoretical references aligned with the research theme to aid the authors in addressing the following research questions: (1) What constitutes the elements within the *Gandrang Bulo* dance?; (2) What are the meanings embedded in the *Gandrang Bulo* dance, particularly regarding the educational significance of *kelong*? In Makassar terminology, '*kelong*' translates to 'song.' Lestari contends that songs serve a function in mass communication: the dissemination and transmission of specific values from one generation to the next [12]. Based on Antonia's opinion [13], messages of value can reach their recipients based on certain media. The diagram that is prevalent in communication science can be noticed in Fig. 1.

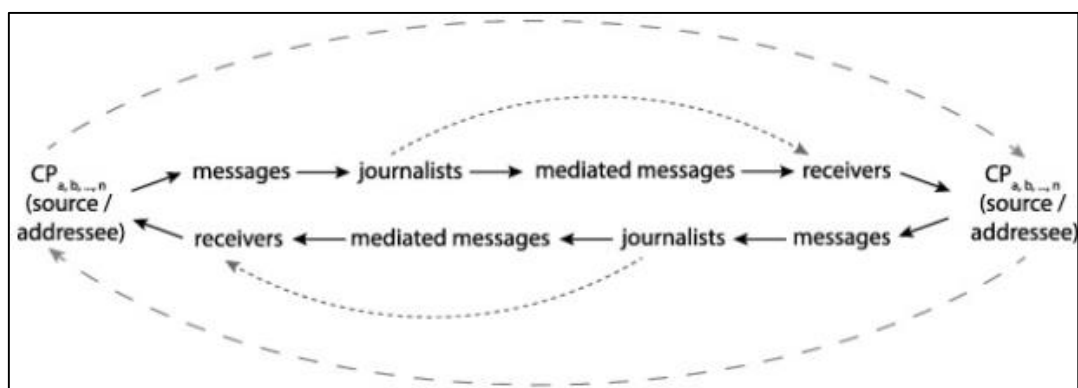


Fig. 1. Diagram of communication according to Antonia [13]

Kelong in the *Gandrang Bulo* dance essentially serves as a medium for conveying educational messages presented in an aesthetic manner. A diagram depicting the communication process in the *Gandrang Bulo* dance is provided in Fig. 2. However, within the context of *Gandrang Bulo* dance performances, some individuals still perceive *kelong* as primarily entertainment. Switzer argues that at times, societal acceptance of certain values is constrained by its classification as entertainment, without a full comprehension of its underlying philosophical significance [14]. Likewise, Scharinger et al. have noted that in contemporary times, the younger generation, as well as adults, have become less inclined to appreciate and uphold the value of education embedded in song lyrics [15]. Furthermore, Kaschub has posited that music can serve as a means to enhance human intelligence [16]. It is imperative that traditional songs, rich in noble values, be safeguarded and nurtured rather than allowed to face the threat of extinction [17].

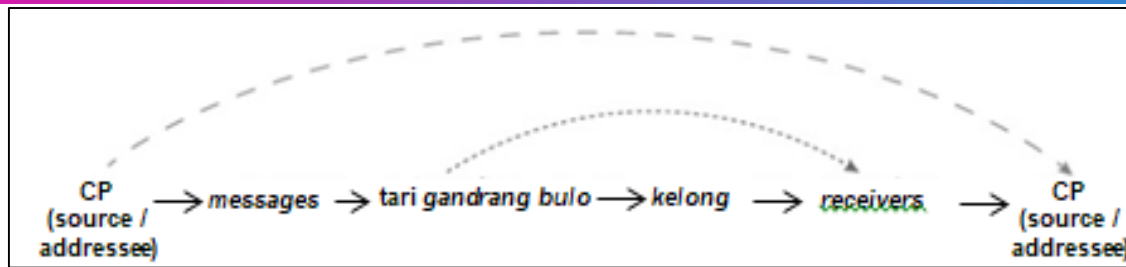


Fig. 2. Communication diagram in *gandrang bulo* dance

Kelong revolves around the artists' aspiration to convey education rooted in *tau-riolo*. Burger *et al.*, underscores the notion that education can significantly benefit children's future prospects [18]. Simultaneously, the audience seeks to grasp the essence embedded within the *Gandrang Bulo* dance. In this context, researchers also employ music theory to elucidate that artists and enthusiasts should play a pivotal role in harnessing their imagination when interpreting musical compositions [19].

3.1. *Kelong*

Kelong signifies "song." The art of the *Gandrang Bulo* dance is renowned for its *kelong-na* (its song or its singing). *Kelong* verses possess distinctive characteristics, encompassing melodic elements and content imbued with educational, motivational, and historical significance, often relating to the beliefs of *tau-riolo* (ancestors). The *kelong* tradition maintains its use of the Makassar language without the need for translation. This practice piques the curiosity of enthusiasts, prompting them to explore the meanings and interpretations of *kelong* verses. Within the *Gandrang Bulo* dance, a multitude of *kelongs* exist, and the composition of this dance is adaptable, accommodating various themes and performance settings, and fostering innovation in the presentation of *kelong* verses. Various composers from several studios in Makassar-Gowa have their creativity and characteristics in presenting *kelong* without removing the essence or characteristic of *kelong* in *Gandrang Bulo* dance. In this context, *kelong* exudes a sense of joyfulness with a brisk tempo, as it is chanted by the dancers or children, distinguished by their unique vocal timbre. Luo asserted that 'children's songs are characterized by carefree melodies and convey noble ethical values [20]. Although *kelong* in *Gandrang Bulo* dance is very much, the *kelong* always contains a positive meaning and a distinctive melody so that it can be listened to and enjoyed by all circles, namely, children to adults. Since the time of the kings of Gowa, it is known that the art of *Gandrang Bulo* dance has been played/staged by adults and children. This art form emerged following the arrival of colonists in Indonesia. Adults would assemble, creating circular floor patterns, singing cleverly composed songs infused with humorous movements, and utilizing bamboo instruments as musical accompaniments and props. The presentation of *Gandrang Bulo* has never been separated from musical elements, especially singing (*kelong*), which plays a very important role in expanding the idea of the meaning of the performance. In addition, cute signature movements, unique costumes, and cute makeup are also combined in the *Gandrang Bulo* dance presentation.

1) Melody

The melody in *Gandrang Bulo* dance still uses the term diatonic scale system (*Do, Re, Mi, Fa, Sol, La, Si*). This is also because there is no specific regional term for each scale. The presentation of *kelong* melodies is more dominant on the currently pentatonic scale because there is a separate scale of tone in *Gandrang Bulo* dance, namely not using the notes "Do" and "Mi." The scale of notes used on the *kelong* and musical accompaniment can be seen in Fig. 3.

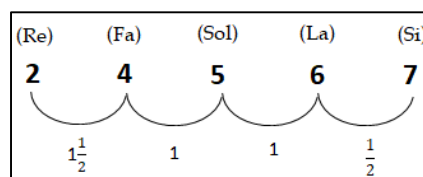


Fig. 3. Scale of notes in *Gandrang Bulo* dance

Unlike the *kelong* entitled *ma'rencong-rencong*, the scale of the tone in the *kelong* is diatonic in tone. *Ma'rencong-rencong* is a must-attend *kelong* because it has become a typical *kelong* of *Gandrang Bulo* dance. Exposure to the *ma'rencong-rencong kelong* notation that does not use a pentatonic system is exemplified in Fig. 4.

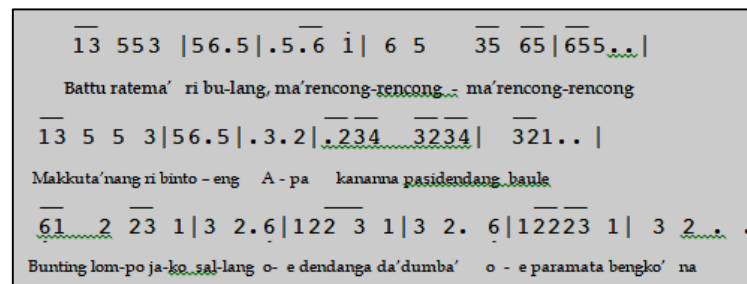


Fig. 4. Examples of *ma'rencong-rencong* notation

2) The *Kelong* Structure

The structure is the organization of interrelated elements to form an organized system. In that regard, the song has a structure with an opening, core, and closing part. However, depending on the composer, each song has a different structure and parts. Likewise, the *kelong-kelong* system in *Gandrang Bulo* dance has a structure/part consisting of *Patabe'*, *Sibali-bali*, and *Pappalakkana*. *Patabe'* comes from the root word of the Makassar term “*tabe*” meaning “excuse me.” The prefix “*pa*” means “someone who does.” So according to the part, *patabe'* is a statement of permission made by a person using *kelong* through verbal verses placed at the beginning according to his verses. *Patabe'* emphasizes educating one's attitude and manner of behaving in customs because a person's attitudes and behaviors are often linked to the background of one's traditions. *Patabe'* or *tabe'* has long been a tradition of the Makassar people in their behavior and attitude. *Tabe'* is a polite term that means “excuse me or ask permission” and applies to all age groups, especially to be addressed to older people. In the sentences, *tabe'* is located at the beginning of the sentence as an introduction of manners. In some moments, *tabe'* is not just a term but in conjunction with attitude in the form of gestures; slightly bending down can also be done while lowering the right hand diagonally, smiling firmly, until a serious moment, depending on the situation and conditions. Along with that, *patabe's* verse has a sentence that implies the importance of neatness in traditional dress. This is presented as an indication of politeness in customs. In addition, there is the phrase “not easy to speak in customs,” which means “the courage of the dancers in upholding the customs of Makassar.” There are two *kelongs* in the section, namely the song *patabe'*, which first describes a person's expression that wearing traditional clothes indicates neatness, manners, and self-esteem. The first verse and notation of *kelong patabe'* can be seen in Fig. 5. The meaning of the verse in the notation is *I've been present on your call, present in your interests, I'm ready to kick, don't leave, don't leave us, don't leave us to buzz.*

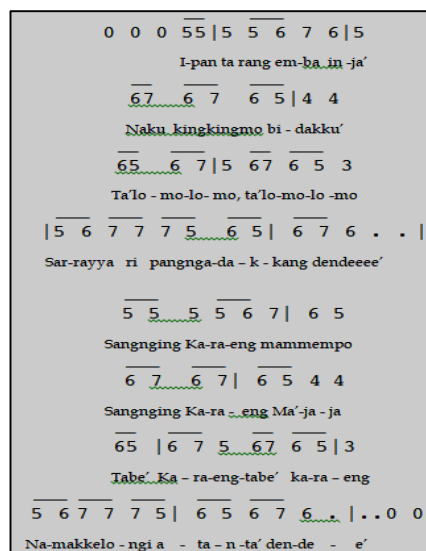


Fig. 5. The first lyrics and notation of the *kelong patabe'*

The next song is the first verse connection, after the tribute to *karaeng* in the first song. Secondly, *kelong* is presented in front of *karaengs*. Permission is required for the *karaeng* to listen to the *kelong* and watch the performance. The chanting of the presenters also, at the same time, led the audience with the meaning of the phrase, “We are the people you are looking forward to. Without asking, we will immediately kick in.” The second verse and notation of *kelong patabe*’ is presented in Fig. 6. *Sibali-bali* comes from the root of Makassar’s term “*bali*” which means “opponent.” The prefix “*si*” means “someone who does each other.” So the term corresponds to the part that presents satire *drama*, the movement of *pakakkala*’ while replying to each other in turn questions and answers. Generally, the *kelong* is determined by the organizers of their repertoire, who will explain or convey the story, motivation, and education. There are many *kelong* verses in the art of *Gandrang Bulo* dance. Even so, the number of *kelong* served is also limited due to the time limit for staging. *Sibali-bali* can be said to be the core part of *Gandrang Bulo* dance performances because the *kelong* in this section contains a variety of *kelong* various educational themed *kelong*. The intended theme concerns the educational and motivational messages of *tau-riolo*, societal gaps in social life, and the history of Dutch-Japanese colonization. The *kelong* dish still adjusts to the staging’s situation, conditions, and environment. For example, when *Gandrang Bulo* dance is staged in a school environment, motivational, educational verses about school children’s learning are prioritized. Likewise, when in the scope or event of government and welcoming, it must explain the gap of society towards the government and the history of colonization. The meaning of the verse in the notation (Fig 6) is *I’ve been present in your call, present in your interests; I’m ready to kick, don’t leave, don’t leave us, don’t leave us to buzz.*

Fig. 6. Second verse and notation of *kelong patabe*’

Daeng Gatang stated that several *kelong* are often present or chanted in every *Gandrang Bulo* dance performance such as *ma’rencong-rencong*, *pasikolayya*, *battu keremi kondoa*. *Ma’rencong-rencong* has distinctive poetry, messages containing motivation about the future, that one has to put much effort and struggle to achieve something. *Pasikolayya* presents a message about the importance of going to school. *Battu keremi kondoa* presents a narrative about the tragedy of colonialism, which describes the colonialists’ bad nature and attitudes, which are analogous to condos or cranes. The description and notation of *kelong* in the *sibali-bali* section can be seen in Fig. 8, Fig. 9, Fig. 10.

3) *Ma’rencong-rencong*

Kelong verses with the theme of the future are aimed at children, teenagers, and adults. It is intended to educate and motivate the younger generation to have a purposeful life goal and to know the good and bad sides of life in the future. Based on the flexible nature of *kelong* in *gandrang bulo* dance, music arrangers or *kelong* have the right to create verses based on education and motivation. There are many *kelong* with the theme of education and motivation. *Kelong* of *ma’rencong-rencong* has never been separated from the essence of its presentation. Sangmangawaru stated that *kelong* of *ma’rencong-rencong* is well known among the people of Makassar, especially thanks to the existing built-up in the art of *Gandrang Bulo* dance since long ago.” Therefore, the presentation of *kelong*

ma'rencong-rencong until now has been made a mandatory song in *Gandrang Bulo* dance performances. Despite its existence, it is very clear that the meaning of *kelong ma'rencong-rencong* contains the assumption of *tau-riolo*, which emphasizes the importance of one's efforts to achieve success. Because in the future, success is a benchmark for someone if they want to get married. The verses and notation of *kelong ma'rencong-rencong* can be seen in Fig. 7. The meaning of the verse in the notation is *I am from the top of the moon, have fun, have fun, asking the star what he said, dendangkanlah, you will get married one day if you have money.*

Fig. 7. Verse and notation *ma'rencong-rencong*

The verse emphasizes a man's obligation to give *panaik* money, especially in a Bugis-Makassar marriage [21]. *Panaik* money is an amount that the future husband must give to the future wife for the cost of the wedding event [22]. Based on the show's satirical nature, the phrase "you will get married if you have money" is a satire of unmarried and lazy youth.

4) *Pasikolayya*

The school-themed *kelong* is intended for students to know the importance of perseverance in school as a support for future success. The *kelong* intended is *pasikolayya* and is often chanted in *Gandrang Bulo* dance presentations, especially in events related to educational themes. This *kelong* is also a *tau-riolo* assumption that reminds a person always to be aware of the importance of education in life. Daeng Tutu argues that *kelong* in *Gandrang Bulo* dance can be a character education for children because the basic essence of this art is a guided spectacle. This can happen because of a system of instillation of character values in children or school residents and society, including knowledge, awareness, willingness, and action to carry out these values [23]. The verses and notation of *pasikolayya* can be seen in Fig. 8.

Fig. 8. *Pasikolayya* verse and notation

The term *ta'do'do'* wood (sleepy wood) is very rarely found in the dialectic of the Makassar people, because the term is a *tau-riolo* term that probably only a few people have heard of the term including the appreciator of *Gandrang Bulo* dance. However, the discovery of the term in the *kelong* is also a step. It has been suggested that one of the analogical terms, such as "sleepy wood" is aimed at lazy students. Although educational, the *kelong* in *Gandrang Bulo* dance never takes off its characteristic satire. The meaning of the verse in the notation (Fig 8) is *Tell me about us schoolchildren, let us wake up quickly, in order for wishful thinking to open up immediately, O sleepy wood, dendangkanlah, about the schools that are very well sought after, dendangkanlah, about indispensable schools, for this reason, if you don't want to lose, O sleepy wood, tell me, about him who thought he is a Daeng, be afraid about the sphere of good people, what is the power if it is uneducated, O sleepy wood?*

5) *Battu keremi kondoa*

The tragedy of the Dutch-Japanese colonization is a deep memory for the people or tribes who suffered a similar fate. The emergence of various images and stories about the tragedy of the colonizers is hereditary/from source to source/from generation to generation, which is currently also useful for today's society. One of these uses is pouring the passion of tragedy into a group. *Kelong* tried to give an idea of the tragedy during the Dutch-Japanese colonial period and hoped that future generations could find out the bad behavior of a colonizer at that time. Therefore, the tragedy of colonization is also presented in verse *kelong battu keremi kondoa*. The verse and the notation of *battu keremi kondoa* can be seen in Fig. 9. The meaning of the verse in the notation is *Where is the crane from, already coming from the battlefield, already coming from the battlefield, O what he brought, fish bala-bala, one coconut shell.*

5 5 5 . 7 6 5 5 . 2									
Bat-tu ke - re - mi-kon - do - a									
2 2 4 4 4 5 6 4 5 4 2 2 2 4 4 4 5 6 4 5 4 2									
battu-mi ri pa'bundukang ri den-dang, battu-mi ri pa'bundukang ri den-dang									
5 5 5 . 7 6 5 5 . 2									
a - u - le' a - pa-na - e - rang									
2 2 4 4 4 5 6 4 5 4 2 2 2 4 4 4 5 6 4 5 4 2									
ba-la - ba-la si - ka'da - ro ri den-dang, ba-la - ba-la si - ka' da-ro ri den-dang									

Fig. 9. Verse and notation *battu keremi kondoa*

Kelong battu keremi kondoa was raised to provide education so as not to model the bad attitude and gluttony of the invaders. *Kelong battu keremi kondoa* tells the attitude of the colonists analogous to a white crane that at that time was never satisfied with depriving them of spices. Following his verse, *tau-riolo*, in this case, also tried to express the gluttony of the colonists, who continued to deprive them even though the number of spices was small. *Pappalakkana* comes from the root word of the Makassar term "Palakkana" meaning "goodbye." The prefix "pa" means "someone who does." *Pappalakkana* (saying goodbye) is a *kelong* dish in the last section explaining the permission application to *Karaeng* and the audience to say goodbye. *Kelong pappalakkana* is almost similar to *kelong patabe'*, which exposes the attitude of manners through the verse in customs. It's just that the concept of *pappalakkana* in *Gandrang Bulo* dance is located at the end according to the meaning of "saying goodbye" and expressing gratitude for the appreciation given. The verses in *pappalakkana* attempt to give and leave a good message and impression after the performance. The verses and notation of *kelong pappalakkana* can be seen in Fig. 10. The meaning of the verse in the notation is *We want to say goodbye, in front of the honor, didn't mean, didn't mean, we cut the event of the master, if I'm gone, don't tell us bad stories, think of me as sugar, because I consider the master like a coconut.*

0	0	0	5	5		5	5	6	7	6		5
Ero'-ma' mappal-lakka-na												
6	7	6	7	6	5		4	4				
Ri dal - le -kang la'- bi - rit-ta'												
6	5	6	7		5	6	7	6	5	3		
Tea' ri ka-na te a' ni - ka-na												
	5	6	7	7	7	5	6	5		6	7	6 . .
A - na' I-mang mo-long ha - a' - ja Da - eng												
5	5	5	5	6	7		6	5				
Punna bo-ko-mo lam-pangku												
6	7	6	7		6	5	4	4				
Te - a ki' ram - pe a' ko-di												
6	5		6	7	5	6	7	6	5		3	
Rampe a' gol -la, rampe - a' gol - la												
5	6	7	7	7	5		6	5	6	7	6 0
Na-kurampe-ki' ka - lu - u - ku da - eng												

Fig. 10. Verse and pappalakkana notation

3.2. Satire Drama and Pakakkala's Motion?

The elements of drama and movement in Gandrang Bulo dance have long been a unified form of presentation, combining acting elements while dancing and singing. The drama scenes presented do not take away their satirical nature, nor are the dance moves presented inseparable from the elements that are pakakkala'. The style of presenting satire drama and pakakkala' movements, similar to kelong, is also flexible and is determined and arranged by the motion stylists along with the scene. This underlies each Gandrang Bulo dance repertoire's different arrangement or dish. Even so, this is not a problem in the presentation of Gandrang Bulo dance because the most important thing is the essence of the dance, which is as a satire drama and pakakkala movement'. Depictions of drama and motion can be seen in Fig. 11.



Fig. 11. Drama and Dance Motion in Gandrang Bulo Dances

1) Basic Motion

The basic movement in dance is a vocabulary form of dance movement whose formation is based on gestures, which complexly form a characteristic. Every dance has basic movements that can be used as the main characteristics. Similarly, in Gandrang Bulo dance, the basic/typical movements are left and right hands that surround each other and rotate towards the front-back repeatedly. In contrast, the left and right legs are alternately moved backward with diagonal shapes. The basic movements in Gandrang Bulo dance are fast-paced, presenting agility and energizing energy while also serving as movements while waiting for the music's transition to the next scene/movement. While dancing following the beat, The stop sign of this movement refers to the konci pattern of the accompaniment of kacaping and gandrang. This sign is to trick the dancers into getting ready to transition to the next movement (determined by the motion director).

2) Movement and Drama of Kondo-kondo

The movement and drama of *kondo-kondo* is a dance through the results of the dancers' exploration of cranes performed in *pakakkala'*. *Kondo-kondo* is a phenomenal presentation of movement and drama and is always awaited for every *Gandrang Bulo* dance performance. Because the expressions, acting, body gestures, and gestures are always unique and invite laughter from the audience. *Kondo*, a term from Bugis and Makassar, means *Bangau Putih* or White Stork. *Kondo-kondo* in *Gandrang Bulo* dance is analogous to Dutch and Japanese colonizers who are synonymous with white clothes. Daeng Gatang stated that in Syech Yusuf Art Studio, *kondo-kondo* is presented in the *sibali-bali* section, which is the core part of *pakakkala'* in *Gandrang Bulo* dance. *Kondo* in the *Gandrang Bulo* dance is an analogy to the colonial character. *Kondos* is a picture of greed; they like eating and then going. This analogy reflects the state of traditional art in Indonesia, which arose when local communities were under colonial pressure [24]. Traditional arts always appear with ideas. Ernst Cassirer (1874-1945) argued that humans are not substantial entities but very functional entities of ideas" [25]. *Kondo* is a satire and cynic expression of society towards colonialists who are described as *kondo* who likes to prey and leave suffering.

3) Drama and Improvisation

Improvisation is related to spontaneity on stage. Improvisation depends on the situation and conditions [26]. Free improvisation might stand as performance in its own right, being neither the creation of a work nor an instance of one. The criteria in terms of which improvisations are evaluated differ from those involved in the creation or transmission of works, taking into account the fact that the improviser's efforts involve the risks, as well as the delights, of spontaneity [27]. Generally, improvisation appears based on anticipating unexpected things on stage, such as; forgetting the dance moves, the scene, the floor pattern, and the *kelong* poem. Therefore, improvisation is very useful because the artist wants to get the impression of successfully conveying the message from the audience or appreciator. Improvisation is an attempt to cover up the occurrence of errors so that the impression arises that the present presentation is what it should be. Improvisation is a concept in the *Gandrang Bulo* dance performance. Actors or dancers are given a special space to improvise and explore roles and movements according to the theme. The concept of drama and improvisational movements are generally part of the *bundu'-bundu'* theater. This theater presents shooting gestures and contains the meaning of war between the people and the invaders. Drama and improvisational movements are related to musical rhythms that connect aesthetic messages with the aesthetic response of the audience. The dancer is said to be successful in animating the dance if he can appreciate its content or meaning and successfully communicate it to the audience [28].

3.3. Musical Instruments and Accompaniment

Musical presentation in the *Gandrang Bulo* dance includes two types, namely internal and external music. Internal music is music or sounds the human body produces (dancers). In contrast, external music is sound originating from musical instruments—internal music in the form of vocals on *kelong* chants. External music uses the instruments of *kacaping*, *gandrang*, *katto'-katto'*, and *gongs*. Musical accompaniment is collaborative between groups of musicians and dancers. The dancers play the *katto'-katto'* instrument while dancing and chanting *kelong*. The forms of instruments in the *Gandrang Bulo* dance can be seen in Fig. 12.



Fig. 12. Forms of Instruments for *Gandrang Bulo* Dance Music

The accompaniment music in the *Gandrang Bulo* dance is fast-paced during the performance and explains the essence of Makassar tradition music, which is always known to be fast-paced. In this case, music is not monotonous because of the form of rhythm, melody, harmony, and the application of dynamics in each part. The dynamics of music are organized and determined through *konci* patterns and core patterns that are simultaneously adapted to dance. *Gandrang Bulo*'s dance accompaniment begins with a glass *konci* pattern as an opening, followed by other instruments. The core accompaniment in the *Gandrang Bulo* dance presentation consists of (1) *Pakacaping* (lute player); (2) *Pagandrang* (drummer); and (3) *Pa-gong* (*Gong* player). In contrast, the accompaniment that the dancers also perform is *Akkelong* (singing) and *Akkatto* 'katto' (playing *katto* 'katto').

4) *Kacaping*

Kacaping is a traditional Makassar lute instrument consisting of two strings and played by plucking. The scales on the *kacaping* include *diatonic scales i.e., do, re, mi, fa, sol, la, si*. Even so, the *kacaping* tone system in *Gandrang Bulo* dance is generally *pentatonic*, typical of Makassar because it only uses the tones *re, fa, sol, la, and si*. *Kacaping* has certain techniques and patterns, such as *konci* and core patterns. Keys are patterns of certain rhythms and melodies that function as signs/codes/instructions. The core pattern is the arrangement of melody and rhythm as an important part that forms the characteristics of the performance. The pattern is present to form its characteristics in the presentation of *Gandrang Bulo* dance accompaniment music. The *konci* pattern is an opening and code for coordinating with the dancers in transitioning motions and scenes. Fig. 13 is an exposure to the *konci* pattern notation.

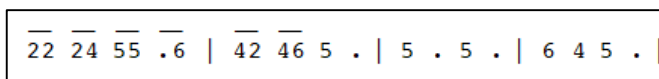


Fig. 13. The *konci* pattern notation

The Makassar *kacaping* game has a unique technique for developing multiple rhythms from the notation without losing the basic essence of the melodic form. This technique presents a melodic density that seems fast, which is the hallmark of the Makassar *kacaping* melody. Fig. 14 is an example of rhythmic multiple-pattern notation.

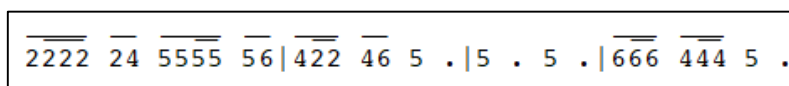


Fig. 14. The rhythmic multiple-pattern notation

Core patterns play a big role throughout the scene and movement. A *pakacaping* or a *kacaping* player can improvise the core melody. The condition is tone system cannot be separated from the pentatonic scales and the count on each chart that has been agreed upon. Fig. 15 is the core pattern generally used in the *Gandrang Bulo* dance.

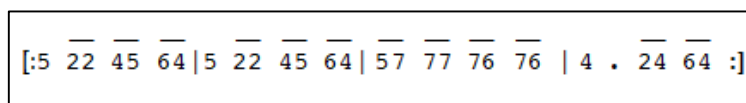


Fig. 15. The core pattern generally used in the *Gandrang Bulo* dance

The *kacaping* melody also has a sign that functions as a reference for the dancers' movements and a musical reference for musicians. The sign works in song transitions and movements. The sign is a continuous "re" note until the dancer is ready to move on to the next movement. Fig. 16 is an example of benchmark notation.

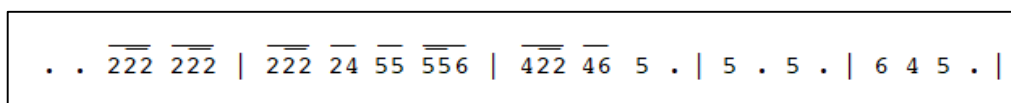


Fig. 16. An example of benchmark notation

5) *Gandrang*

Gandrang is a traditional Makassar drum instrument that is played by beating from the right and left sides. *gandrang* also has a distinctive timbre, which is given the terms and symbols "*Dung* (*D*), *Tung* (*T*), *kak* (*k*), *tak* (*t*) and *plaque* (*pk*)/a combination of *kak* and *tak*. *Gandrang* plays an important role during the *Gandrang Bulo* dance performance because it functions as a rhythm regulator, a sign for movement and scene changes, and strengthens the atmosphere of the dance. However, in the *konci* and core patterns, the *gandrang* in the *Gandrang Bulo* dance generally and simply only uses *D*, *k*, *t* timbre. The presentation of the key pattern is after three beats of the "re" tone are heard as a sign of movement transition. Fig. 17 is an explanation of the *gandrang* key pattern.

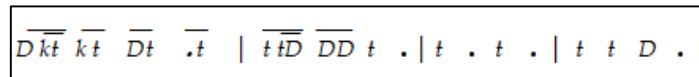


Fig. 17. An explanation of the *gandrang* key pattern

The presentation of the core pattern is in line with the other instruments while waiting for the ringing notes. The core pattern is heavily improvised. The condition for improvisation is not to eliminate the basic rhythm or beat. This provision applies so as not to seem monotonous throughout the show. Fig. 18 is an explanation of the *gandrang* core pattern.

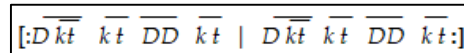


Fig. 18. An explanation of the *gandrang* core pattern

6) *Katto'-katto'*

Katto'-katto' is a Makasar musical instrument made of bamboo. The musical presentation of this instrument is by the dancers while performing the dance and scene. Dancers present a *konci* pattern and a core pattern at once. In this case, the *katto'-katto'* wasp is symbolized by the letter 'x'. The *katto'-katto'* *konci* pattern refers to the game of glassing and *gandrang*. The rhythm of this *konci* pattern on the *katto'-katto'* is almost similar to the *konci gandrang* pattern. Fig. 19 is the exposure to the *katto'-katto'* *konci* pattern.

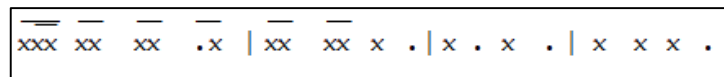


Fig. 19. The exposure to the *katto'-katto'* *konci* pattern

The core pattern of *katto'-katto'* usually has its own portion because the dancers play it simultaneously. Fig. 20 is the exposure to the *katto'-katto'* core pattern.

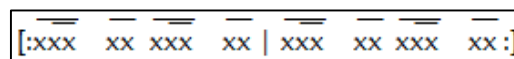


Fig. 20. The exposure to the *katto'-katto'* core pattern

7) *Gong*

Gong instruments are included in the *Gandrang Bulo* dance accompaniment to emphasize the rhythmic pattern *gandrang*, especially on timbre *D*. The emphasis of the *gong* wasp is depicted through the 'oval' symbol and shape. Fig. 21 is an exposure to the *konci* pattern and Fig. 22 is the core pattern on the *gong* instrument.

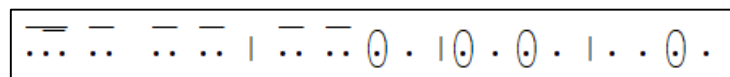


Fig. 21. *Konci* Pattern

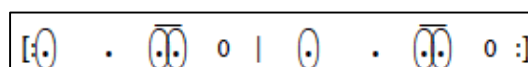


Fig. 22. Core Pattern

If described and summarized, the musicality that appears in the music notation shows that the music of the *Gandrang Bulo* dance looks very monotonous. However, when played and sounded, this music looks so dynamic. Especially if other elements such as dance, acting, and *kelong* are combined, the monotony seen in the writing of the notes will fade as the performance progresses. A summary description of the notation of key patterns and core patterns for each instrument can be seen in Fig. 23.

POLA KONCI	
<i>Kacaping</i>	: $\overline{222} \overline{24} \overline{55} \overline{556} \mid \overline{422} \overline{46} 5 \cdot \mid 5 \cdot 5 \cdot \mid 6 4 5 \cdot \mid$
<i>Gandrang</i>	: $\overline{Dkt} \overline{kt} \overline{Dt} \cdot \overline{t} \mid \overline{ttD} \overline{DD} t \cdot \mid t \cdot t \cdot \mid t t D \cdot \mid$
<i>Katto'-Katto'</i>	: $\overline{xxx} \overline{xx} \overline{xx} \cdot \overline{x} \mid \overline{xx} \overline{xx} x \cdot \mid x \cdot x \cdot \mid x x x \cdot \mid$
<i>Gong</i>	: $\overline{\dots} \overline{\dots} \overline{\dots} \overline{\dots} \mid \overline{\dots} \overline{\dots} \overline{\circ} \cdot \mid \overline{\circ} \cdot \overline{\circ} \cdot \mid \dots \overline{\circ} \cdot \mid$
POLA INTI	
<i>Kacaping</i>	: [$\overline{5} \overline{22} \overline{45} \overline{64} \mid \overline{5} \overline{22} \overline{45} \overline{64} \mid \overline{57} \overline{77} \overline{76} \overline{76} \mid 4 \cdot \overline{24} \overline{64} :$]
<i>Gandrang</i>	: [$\overline{Dkt} \overline{kt} \overline{DD} \overline{kt} \mid \overline{Dkt} \overline{kt} \overline{DD} \overline{kt} :$]
<i>Katto'-Katto'</i>	: [$\overline{xxx} \overline{xx} \overline{xxx} \overline{xx} \mid \overline{xxx} \overline{xx} \overline{xxx} \overline{xx} :$]
<i>Gong</i>	: [$\overline{\circ} \cdot \overline{\circ\circ} 0 \mid \overline{\circ} \cdot \overline{\circ\circ} 0 :$]

Fig. 23. Konci and core pattern notation

3.4. Blocking Pattern

A blocking pattern is a variety of movements that are arranged in a structured manner based on the placement of dancers in the stage's layout. The blocking pattern provides an alternative to the diversity of forms in the dish. In general, each spatial structure presented in the dance has its meaning as a phenomenal reality in the *Gandrang Bulo* dance. The blocking pattern used in the *Gandrang Bulo* dance is generally in the form of patterns; (1) straight to the side; (2) straight ahead; (3) circle; (4) two lines; (5) scattered. This pattern is often created by the motion controllers of the *Gandrang Bulo* dance so that many new floor patterns emerge. An overview of the general blocking pattern often used in the *Gandrang Bulo* dance performance can be seen in Fig. 24.

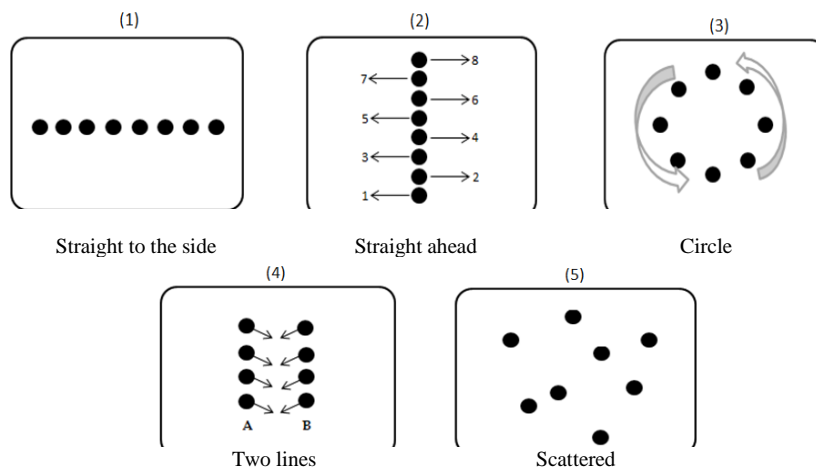


Fig. 24. Blocking Pattern of Gandrang Bulo Dance

- **Straight to the Side (*Lurus ke samping*):** A straight-to-side pattern is generally applied to the beginning and end of the show. Its use is at the beginning and at the end of the performance. The use at the beginning of the show is a manifestation of the form of welcoming. The use at the end of the show is the end as a sign of thanks and farewell. Although it is still used in the middle of the presentation, it is not a mistake because the *Gandrang Bulo* dance still refers to the movement arranger itself. Concerning the blocking pattern at the end, the motion stylists sometimes give creations by arranging the dancers into two levels, such as “tower,” to make it look attractive.
- **Straight-ahead (*Lurus ke depan*):** Generally, a straight-ahead blocking pattern is often used in *Gandrang Bulo* dance, especially in the *sibali-bali* section. The presentation of motion in a blocking pattern is generally dynamic and interchangeable. One example is dancers consisting of 8 people; each odd row (1, 3, 5, 7) tilts the head and body to the right, while even row dancers (2, 4, 6, 8) tilt the heads to the left and this is done alternately, namely towards the right and left.
- **Circle (*Lingkaran*):** The circular layout design has always been present in *Gandrang Bulo* dance offerings. Monoharto argues that since long ago, the tradition of *Gandrang Bulo* dance has formed a circular blocking pattern that accents dancers acting while singing [29]. The dancers move around while performing a combination of movements and acting that has been styled. This blocking pattern is generally carried out in the *sibali-bali* section, which is between drama and movement while singing *ma'rencong-rencong*.
- **Two Lines (*Dua baris*):** The two-line blocking pattern is a pattern that presents the reciprocating/questioning action of the *kelong* verse, the satire scene, and the *pakakkala'* motion between lines A and B. Each representative of the line, one by one, advances to the middle to compete in acting and movement while chanting *kelong* and belongs to the *sibali-bali* section.
- **Scattering (*Terhambur*):** A blocking pattern is a pattern that gives dancers freedom in determining the floor, direction, and position. This section also gives the players space for motion exploration and acting. Although there is freedom, the players cannot release the essence of the predetermined meaning. The dancers were also instructed to invite the audience to go on stage to dance together. The scattering pattern can also function as a space for the audience to explore and test their confidence.

3.5. Makeup and Fashion

Makeup and fashion are the needs to add to/meet the aesthetic totality. In the performing arts, makeup, and fashion are important elements and have become a unit in performance in general. Each repertoire of performances is customary to have a different makeup and fashion theme to be the hallmark of the show. Tari *Gandrang Bulo* also has makeup and typical clothing to reinforce the dancer's character and to be an actor. The makeup and clothing presented in the *Gandrang Bulo* dance are simple, such as *patonro'*, *bala dada* clothes, *lipa,*' and *barocci.*' Although the dish is simple, the presence of various colors in the dancer's clothes makes the dish look luxurious and striking in the atmosphere of the performance. Regardless, fashion designers are given the freedom of creativity to build the show's atmosphere and expose funny characters to the dancers. The makeup *calla'* used is generally the result of scribbling dancers who put on makeup on each other. Thus, *calla'* is indirectly a *Gandrang Bulo* dance makeup concept to make it look *menor* (conspicuous face) and funny. The depiction of makeup and clothing that is commonly used in *Gandrang Bulo* dance presentations can be seen in Fig. 15.

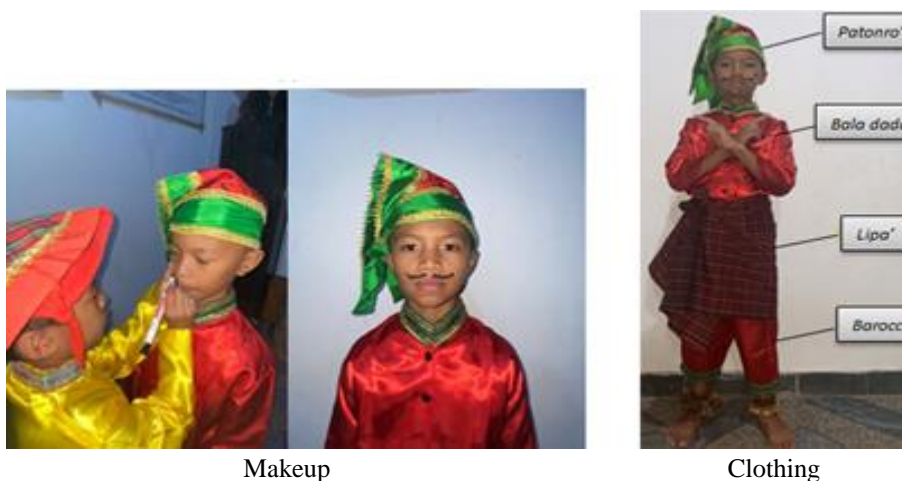


Fig. 25. Makeup and Clothing of *Gandrang Bulo* Dancer

1) Makeup

Makeup in a show is a person's effort to present the form of character that they want to highlight through the face. Character reinforcement such as cute, adults, parents, and so on is presented using cosmetic materials and tools. However, it differs from *Gandrang Bulo* dance makeup, which usually only uses makeshift materials and tools to create cute characters/calla' on the face. *Calla'* is a character makeup term in *Gandrang Bulo* dance. Often *calla'* is drawn by the dancers themselves or makes up each other between the dancers to make it messy and look cute. So far, the use of the term *calla* is still heard in some art circles because some dances do not use the term *calla'*.

2) Clothing

The fashion in *Gandrang Bulo* dance is an exposure to the identity to be presented. The presentation of clothing is simple and identical to the depiction of the identity of the Makassar region. The clothes used in *Gandrang Bulo* dance are; (1) *Patonro'*; (2) *Bala Dada* Shirt; (3) *Lipa'*; (4) *Barocci'*. *Patonro'* is a term for a headband used in Makassar traditional costumes. *Patonro'* is often found in phenomena involving traditional events, marriages, and performances. *Patonro'* is fabric-based, which is created in such a way that it is pointed and bent at the end. *Bala dada* shirt is a clothing term used in Makassar art, but not many people know the term *bala dada*. This ignorance occurred because the term *bala dada* in Makassar is rarely used by artists. *Lipa'* in Makassar terms means "sarong." In *Gandrang Bulo* dance dress, the *lipa'* is tied around the waist and then styled with a special and long tie above the knee. *Lipa'* means "scabbard." This fashion is included to strengthen the identity of Sulawesi traditions. *Lipa'*'s identity lies in nothing but a distinctive weaving motif. *Lipa'* as one of the presentations of identity, does not interfere with the movement activities of the presenters. *Barocci'* is a traditional trouser term that measures half the knee, which in Makassar art is used by men. *Barocci'* must be present in the *Gandrang Bulo* dance costume. *Barocci'* is also used by accompanists. The accompanists in other arts also always use *barocci'*. Apart from the *Gandrang Bulo* art, *barocci'* is also used in several other arts, such as *paraga*, *pepe'-pepe'* dance, *paganrang pa'buntingang*, and many others.

4. Conclusion

The *kelong* in the *Gandrang Bulo* dance is believed to be an attempt by *tau-riolo* (former people) to convey education to future generations. Education on the performance of *kelong* in the *Gandrang Bulo* dance is a fact. This can be found and observed in the explanation of the meaning of *kelong* in the research results (*patabe'*, *sibali-bali*, and *pappalakana*). The presence of visually contrasting elements (*drama* satire and *pakakkala'* movements) is actually not a reason not to explore the meaning of education in the *Gandrang Bulo* dance. The assertiveness in presenting these contrasting elements is a challenge in itself for the *Gandrang Bulo* dance artists. This is because the visual presentation of *pakakkala's drama* and satire is in stark contrast to the meaning of education conveyed through audio *kelong*. Therefore, the artists always try so that the portion of each element in the *Gandrang Bulo* dance does not drown each other's essence.

Acknowledgment

The author would like to Institut Seni Indonesia Surakarta for the granted support.

Declarations

Author contribution. All authors contributed equally to the main contributor to this paper. All authors read and approved the final paper.

Funding statement. None of the authors have received any funding or grants from any institution or funding body for the research.

Conflict of interest. The authors declare no conflict of interest.

Additional information. No additional information is available for this paper.

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