



Makassar Drum Cultural Heritage Model Through the Development of a Music-Based Natation System Lontara Character

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Abstract. This study aims to develop a model of Makassar drum cultural inheritance through the development of lontara-based notation. The type of research is 4D model development research, with the subject of research being students of the Faculty of Education, Makassar State University who program music courses. Data collection techniques through literature review and interviews, this research stage is the design stage after passing the define phase, data analysis techniques using qualitative data analysis. The results showed that there was a compatibility of the symbol system in the lontara script with the sound of drums, then the design results showed various potentials for the development of the lontara script notation system that corresponds to the sound of drums and can be a notational symbol to write various varieties of Makassar drums. The conclusion of the inheritance model research through the development of lontara script-based music notation is in accordance with the culture of the Makassar community, and then the model can be an alternative solution for the system of promotion and inheritance of Makassar drum tradition music culture, lontara script has compatibility with the sound mining system in Makassar drum, and can be applied to write and document various varieties of Makassar drum drums.

Keywords: Cultural Heritage Model, Traditional Notation, Makassar Drum, Art Education

1 Introduction

Music can boost an individual's intelligence, especially his interpersonal and social. Stated by (Mas & Gómez, 2012) that music can be an effective learning medium in order to improve individual interpersonal intelligence.

The notation system in music learning is a formal symbolism system used to perform the reading and writing of musical ideas. (Sultanova & Bariseri, 2012) It posited that the term notation is considered a formalized signaling system between musicians and a system of memorizing and teaching music with spoken syllables, words, or phrases. 'Reading notation' is an important element in music learning. The purpose of notation

is to transfer examples of musical works and folk music to the next generation and thus protect the musical culture of a society. Furthermore, they are the natural musical communication systems of society; in western music theory, notation systems are known to be of two types: numerical notation and beam notation.

The problem that arises then is, the notation system or notation system in music is more widely known western notation system, which consists of a number notation system and a block notation system. Based on research conducted by (Karabasoglu, 2015) researching about traditional notation in Turkish Music History. Cemal revealed that western music theory is very contrary to traditional music in understanding and developing it. Thus, a new notation system is needed and sourced from the traditional roots of the Makassar community, so that there is a relationship between the notation system developed and the art of the Makassar drum drumbeat tradition that will be notated.

Research on the use of beam notation for traditional music transcription was also conducted in Indonesia with the conclusion that there are several potential errors in its application, to be able to provide ideal music notation or transcription, we must take a closer look at the basic elements of the music we will transcribe from, such as tuning, rhythm, melody, tempo, and dynamics. Once these basic elements are well understood, we must also understand that the tuning systems of musical instruments in the world are designed according to their respective geographical environments and needs. Exceptions and important notes to be added, the same thing is corroborated by research (Jeffrey Dyer, 2018) about how efforts are made to transcribe a music culture that is passed down orally.

Adapting the advantages of the western notation system into the developed notation system at least reduces the gap in the notation system for writing Makassar drum notation in line with (Tiago & Pinto, 2018). The advantage of the western notation system is the accuracy in sounding the duration of the beat and pitch of each note, but the disadvantage is that it cannot visually represent the wasp technique used to sound the note.

The advantages of the musical notation symbolization system using lontarak letter symbols and the advantages of the note duration marker system in beam notation are the basis for designing the notation system that will be developed in this study, so that it will give birth to a drum notation system developed that can easily guide students to play drum instruments according to their musical composition, in line with research (Cope, 2005) which reveals that however, notation is becoming an important supplement ingredient in traditional music learning. Recording as a learning tool is also able to show how long the notes of each note are sounded. The notation system of development results is also expected to be able to become a tool for documenting various types of drumming instruments in South Sulawesi as cultural products of the Bugis people of Makassar.

2 Method

The type of research is R&D (*research and development*), with a 4D development model (define, design, development, dissemination) developed by S. Thiagarajan, et al (1974: 5) with a description of the stages as follows:

1. Define Phase

The definition stage focuses on the target product users which include sociological and anthropological reviews of Makassar society related to drumming, inheritance systems and advancement systems.

2. Design Phase

Determine and Design a lontarak script notation system that will be used as a basis for notation development, design a lontarak script notation duration system to determine the short length of a sounded notation, design a pause sign system (silent sign) to determine when a wasp is paused with how long a pause duration, design guidelines for the use and introduction of the notation system, and design a Makassar drumbeat documentation book.

3. Development Phase

In the development stage, the creation and incorporation of content that has been designed at the design stage is carried out. In this phase, storyboarding, content writing and notation design are needed. It aims to answer the following questions:

1. Is notation easy to develop?
2. Are special abilities required to learn developed notation?
3. Can the notation system be agreed upon as a convention of the product-using community?
4. Can the developed notation be learned?
5. What is the notation system there is a similarity of meaning between a notation written and a demonstrated sound of grace?
6. What are the weaknesses of the notation system that has been developed?

4. Dissemination Levels

This stage is the phase of introducing developed products through development seminars, product dissemination through scientific articles and other forums.

In this study, the stages of *development* and *dissemination* have not been carried out because the research time is very limited. The *development* and *dissemination* phase is planned to be carried out in the coming year.

3 Results and Discussion

1. Define

Notational symbols designed based on lontara script used in regional language learning at formal and non-formal education levels in South Sulawesi, especially the Makassar region. Based on this consideration, the target users of the developed product are

students at the formal education level from the elementary level to universities in Makassar.

The symbol system used follows the graphic pattern that exists in the symbols of lontara script, both letters used as sound symbols and pause signs used as silent sign symbols. The development content revolves around the use of all the potential that exists in the lontara script symbol combined with the duration system in number notation. The consideration of using the duration system of number notation is that the number notation system has been known and studied at all levels of formal education listed in the curriculum as a content for learning Arts, Culture and Crafts.

1. Lontara Script as basis for development

Figure 1. Lontara Script as a Basis for Development

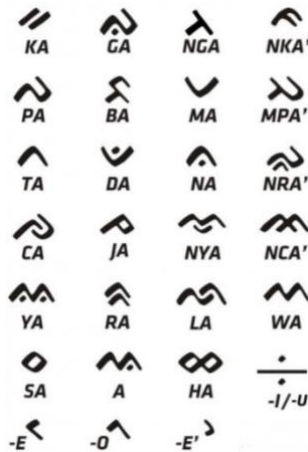







Table 1. Makassar Drum Sound Identification

N	Name of punch	Sound produced	Brief explanation
a	Pound	Dung	The hand hits near the end of the large drum head
b	Tunrung	Tung	The hand hits the head of the drum in the middle of the membrane using a babbalak (bat)
c	Palappek	not	The hand hit the middle of the drum head and was not immediately taken off
4	Pace	Kak	Slapping the butt membrane of the edge drum

5	Pamaccin g	slice		The left and right hands simultaneously hit the drum membrane with the palm
6	Balakbak	Dak, cak, plek	pee,	Hitting the body of the drum

1. Design

Table 2. Identification Results The suitability of the sound of the Makassar drum with the symbolism of the sound in the lontara script

No	Nama Tabuhan	Sound produced	The symbolism of notation in a lontarak character	Explanation of the hit technique in question
1	<i>Tumbuk</i>	<i>Dung</i>		The hand hits near the end of the large drum head
2	<i>Tunrung</i>	<i>tung</i>		The hand hits the head of the drum in the middle of the membrane using a <i>babbalak</i> (bat)
3	<i>Palappek</i>	<i>yes</i>		The hand hit the middle of the drum head and was not immediately taken off
4	<i>Pace</i>	<i>Kak</i>		Slapping the butt membrane of the edge drum
5	<i>Pamaccin ng</i>	<i>plaque</i>		The left and right hands simultaneously hit the drum

				membrane with the palm
6	Balakbak	Dak, cak, pee, plek	∨	Hitting the body of the drum

Based on the data presented in advance, it means that the sound mining system developed refers to the compatibility between cultural idioms that are emicably studied and made connections between these idioms. On the one hand, the lontara script idiom as part of the local language, and on the other hand the Makassar drum as a local art idiom that has traditionally been part of the cultural system and social system of Makassar society, as expressed by (Blake, 2001:16), that the study of the determination of a cultural product into intangible cultural heritage seeks to be defined by various parties, although the weakness of the system of cultural scrutiny ethically and not emically contains various misconceptions, especially the understanding of cultural products read by the public with the understanding of cultural products by the community supporting the culture.





The method of transmission or inheritance, especially oral, is transmitted from generation to generation with the various mandates that accompany a cultural product, that it is a hereditary culture, that it is a collective agreement of cultural bearers, that it reflects the values and beliefs of a group or society. It is essential for the creation of identity and its contribution to cultural diversity.

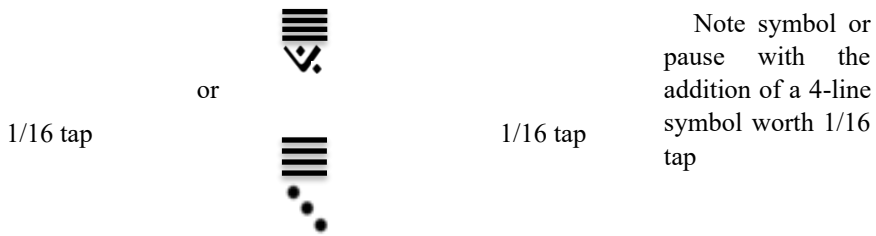
However, the system of recording a cultural product, especially an intangible cultural product, is important to do, as an act of development and rescue and serves as an act of inheritance, this is supported by the statement put forward by (Sultanova & Bariseri, 2012) In the historical development of music education, the term notation was considered a formal system for signaling between musicians and a system of memorizing and teaching music with syllables, words or spoken phrases. 'The recitation of views and notes' is an important element in music learning. The purpose of notation is to transfer examples of music literature and folk music to the next generation and thus protect the musical culture of the people.(Tiago & Pinto, 2018)

2. Duration System

The duration system or commonly also called note values in developed designs, applies the duration system to number notation. In this system each notation represents one beat, as well as the pause or silent sign, then to determine the silent sign or pause half a quarter, eighth, and so on is written by adding a line at the top of the note symbol or the intended silent sign.

The value or duration assigned to the designed note symbol can be illustrated in the table as follows:

Note name	Symbol	value	information
Note 1		1 tap	Note symbol or silent sign without adding other symbols either in the form of top lines or other shapes worth 1 tap
Note 1/2		1/2 tap	Note symbol or sign with the addition of a symbol in the form of a top line worth 1/2 tap
1/4 tap		1/4 tap	Note symbol or pause with the addition of a two-line symbol worth 1/4 tap
1/8 tap		1/8 tap	Note symbol or pause with the addition of a 3-line symbol worth 1/8 tap



The duration system in general notation, both number notation and beam notation, is not only symbolized by the number of flags or lines in a notation, but also regulated duration system in the form of legato and periods, each of which has a function to lengthen or shorten the duration of a note sounded, in this designed notation system, the duration system has not been developed, this is one of the weaknesses of the designed notation system. Furthermore, in birama design, in this notation one beat represents one birama space.

4 Conclusion

Based on the results of research and discussion, the conclusions of this study are:

1. Based on the results *of the define*, it was concluded that the inheritance model through the development of lontara script-based music notation is in accordance with the culture of the Makassar community, and then the model can be an alternative solution for the system of promotion and inheritance of Makassar drum tradition music culture.
2. Based on the design results, it is concluded that the lontara script is compatible with the sound symbolism system in Makassar drums, and can be applied to write and document various varieties of Makassar drums as a strategy for cultural advancement and inheritance.
3. The lontara script-based traditional music notation system can be a solution to the sustainability of Makassar's drum tradition music cultural heritage, which can further advance the national cultural system.

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