

KACAPING TOWAINE TRADITIONAL MUSIC: AESTHETIC CONCEPTS AND CHARACTER EDUCATION

Desti Kurniasari¹⁾, Wadiyo²⁾, Andi Ihsan³⁾, Eko Sugiarto⁴⁾.

^{1,2,3,4} Prodi Pendidikan Seni, Fakultas Bahasa dan Sastra

^{1,2,4} Universitas Negeri Semarang

³ Universitas Negeri Makassar
Semarang, Indonesia

destikurniasari@students.unnes.ac.id

Abstract

This research examines the aesthetic concept that presents the identity of a traditional musical instrument so that it can be a differentiator from existing musical instruments. This research can inform readers about how Mandar traditional music's cultural elements, namely kacaping, can be studied through sound harmony, rhythm, and meaningful lyrics, furthermore, how character education through Mandar kacaping can be examined through creativity, perseverance, togetherness and art appreciation. Both of these discussions, through philosophical studies on the insight of beauty in a human perspective. This research is qualitative research supported by relevant sciences. The results of this study indicate that the aesthetic concept of traditional Mandar kacaping music is that Mandar kacaping musical instruments produce harmony from elong (singing) elements with the characteristics of the singer supported by meaningful lyrics and musical strings with a solid and compelling rhythm. Kacaping Mandar traditional music is one of the unique art forms in Indonesia. It contains distinctive aesthetic concepts and makes a significant contribution to character education. By understanding and appreciating this music, the younger generation can gain positive values and strong character.

Keywords: Traditional Music, Kacaping Mandar, Aesthetics, Character Education

Introduction

Culture is defined as a way of life that people transfer from generation to generation through various learning processes to create a way of life, think, believe, and strive for what is culturally appropriate, such as behaviour and social symptoms that describe the identity and image of a society that is carried out for generations. (Aslan et al., 2020). Indonesia is a country rich in culture and art, including traditional music. Traditional music is a characteristic that grows and develops from a regional culture passed down to its generation. The existence of music in ethnic groups does play an essential role in the social life of the supporting community. Music is used in rituals that function as a means of ceremony, a means of recreation and a meeting place with other residents, and simultaneously to eliminate boredom due to daily routines. The characteristics are that it is learned orally and anonymously, which means that the person who creates

traditional music does not include the name of the creator, does not have notation or does not make a script/song score, is informal, song verses use local languages, involve more regional musical instruments, are exclusive and are part of the culture and traditions of the local community (Wisnana, 2020).

One type of traditional music that is captivating is the Kacaping Mandar. Previously, researchers have conducted several studies on *Kacaping Towaine*, one of which is an educational *game* to attract the generation's interest in *kacaping towaine* and the use of technology. One of the exciting studies in his research concluded that it provided several opportunities to research further related to educational games. Through the results of this study, it is hoped that several researchers will test educational game media in the Probolinggo area and other areas. The positive response of academics also provides opportunities for researchers

to examine the impact of educational games on students' cognitive and affective aspects. (Ajie et al., 2018).

Kacaping Mandar music comes from the Mandar region, West Sulawesi, and is unique in its aesthetic concept. This article will discuss Mandar Kacaping Traditional Music, focusing on its aesthetic concept and essential role in character education. Kacaping is one of the traditional musical instruments in Indonesia, especially in the Mandar tribe (West Sulawesi).

Mandar harp, or Mandar people usually call *kacaping*, is a musical instrument with two strings or double strings (Raodah, 2019). Experts in musical arts (ethnomusicology) consider it a musical instrument in the shape of a *sandeq* boat because its neck has the shape of a boat's "anjong" (bow) (Alimuddin, 2013).

In this article, the author wants to explore two critical things in Mandarese traditional *kacaping* music: Aesthetic concepts and character education. The traditional *kKacaping Towaine* music performers have thoroughly understood the aesthetic form and concept through long practice. The beauty of art must contain content, meaning or messages that are 'good', useful or beneficial to the lives of other humans (Hadi, 2006: 263). Thus, the beauty in a work of art is not just a visual form but its message and meaning that influences the environment with a better purpose. The language of art is not a verbal language often used in everyday life, but it is straightforward to understand. However, artworks are a language of symbols with specific meanings that the artist wants to convey (Patriansyah, 2019: 92-93). They certainly agree that traditional *kacaping* music has an aesthetic form and concept. However, it is still scarce for people to understand this. Not only is it beautiful, but there is education in it. This music can be related to education for generations.

However, in reality, Indonesia is currently experiencing a moral crisis. This crisis is no exception, even hitting teenagers. The rise of juvenile delinquency

cases illustrates the lack of attention in the world of education to improving the character of students, such as student brawls, bullying cases both directly and through social media, and various criminal acts that have eliminated the sense of security of every citizen is clear evidence of the moral degradation of this nation's generation. (Ajie et al., 2018).

Methodology

The concept of beauty in traditional *Kacaping Towaine* music can be observed scientifically. In other words, beauty can be assessed through logical calculations based on existing aesthetic standards and elements of aesthetic philosophy, which consider various insights into beauty according to people's perceptions.

To study the phenomenon, we use the aesthetic theory of form with qualitative methods supported by qualitative data. The qualitative method is one of the research methods that aims to reveal existing phenomena and understand the meaning behind these phenomena. Qualitative research is an effective method for obtaining information about values, opinions, behaviour, and social context in a population that intends to find and compile data obtained from interviews, documentation, and records of previous research and field notes (Creswell, 2015).

Qualitative research is a study that examines a research problem in detail and depth. Qualitative research is conducted through ethnomusicology studies because of the musical nature of the *kacaping* as a traditional art, specifically of the Mandar ethnicity, where the musical content will be seen as what the musical elements contained in the *kacaping* are indeed related to the traditions of the local community. Ethnomusicology is a musical approach in which music is not only understood from the aural aspect but also includes social, cultural, psychological, and aesthetic studies (Merriam, 1999: 74). The qualitative research method is focused on studying and finding aesthetic concepts

and character education in Mandar traditional *kacaping* music.

The subjects of the research are *pakkacaping* or Mandar *kacaping* performers. Ka Datirah as maestro *pakkacaping tommuane* as well as a *kacaping* maker, Ka Musa as *pakkacaping tommuane* as well as a *kacaping* maker, Satuni and Marayama as maestro *pakkacaping towaine*, Muhammad Ishaq and Sahabuddin as cultural observers, Ridwan Alimuddin as a previous researcher and author of Mandar cultural books and Tajriani Thalib who is the only generation of *pakkacaping towaine*. This research was conducted in several places according to the maestros' domicile and *kacaping sources* in Polewali Mandar.

From the results of the research obtained, the aesthetic concept is the aesthetic concept of Mandar traditional music, namely the *kacaping towaine* musical instrument creates harmony from the element of elongation (singing) with character; the *kacaping towaine* artists respond or treat *their kacaping* then the songs that are sung are full of meaning: lyrics and musical excerpts with solid and exciting rhythms. Traditional *kacaping towaine* music is one of Indonesia's distinctive art forms that contains unique aesthetic concepts and contributes significantly to personality development. By understanding and appreciating this music, the younger generation can gain positive values and strong individuality.

Finding and Discussion

Djelantik (in Mudra, 1994:15) states that aesthetics or the science of beauty is not only a science but also contains many elements of philosophy. The element of science in aesthetics is the extent to which logical calculations can measure something beautiful through aesthetic standards proposed by experts. Meanwhile, the element of philosophy about beauty concerns various things about the insight into the beauty perceived by humans. This relates to the point of

view from which we observe something beautiful, whether the object or perception of beauty must be observed in terms of function or the abilities that exist in the human soul.

In the aesthetic concept of traditional *kacaping towaine* music, before starting a *kacaping* performance, the primary and mandatory thing to do is *mattunu undung* (burning incense). This must be done before starting the *pakkacaping* performance. If it is not done, the fear of the failure of the game comes to haunt us. Burning incense is the same as reading a prayer so that the lute game can be successful from the beginning to the end of the game.



Figure 1. Dupa
Documentation by Zainuddin

In addition to the audience and *pakkacaping*, *pakkacaping* performances have another element, namely *pikoro* which is performed by girls wearing Mandar traditional costumes. *Pikoro* are women who sit and are provided with a tray covered with banana leaves underneath (tray) and then placed in front of the *pikoro* as a medium for *mappamacco* (putting money on the tray). *Pappamacco* is the audience members who participate in the performance, enlivening and giving appreciation to the *pikoro* and *pakkacaping* by putting money on the tray or slipping it into the *kacaping*. The playing of these instruments creates a soothing and mesmerizing atmosphere.



Figure 2. *Piqoro*
Documentation by Muh. Ulfi

Piqoro is not only about women sitting but also about how Mandarese women show a *malaqbiq* way of sitting. Sitting politely and smiling to the audience.

The values embedded in character education through school culture are firstly about religious values that contain the values of faith and devotion to God Almighty, tolerance and care for the environment; secondly, independent values that have the values of discipline, hard work and responsibility; then the value of cooperation with the values of cooperation and solidarity; then the value of integrity with the sub-values of honesty and courtesy.

Kacaping for the Mandar people is an art that has been validated in various realities of its function and use from the past to the present. The aesthetic value contained in its functional effectiveness can convey feelings of peace, tranquillity, comfort and even devotion. There are beautiful elements that can be enjoyed not only visually and aurally by approaching a problem from the outside, but also by looking inward, which is an intellectual, spiritual, mental, and spiritual activity contained in it.

With its roots and long cultural journey, *kacaping* music has become a traditional art and is recognized as a collective heritage based on the preferences of its supporting community. Respect for the traditional *kacaping towaine* instrument has led to the emergence of various

philosophical concepts contained in myths, stories, do's and don'ts, etc.

Kacaping has a human element so there is a form of respect for *kacaping*. *Kacaping* in Mandar society, especially the *kacaping* player (*pakkacaping*), likens the *kacaping* to a baby who must be treated slowly. *Kacaping* should not be placed and stored in any place, not only because it is forbidden to step on it, but also because it will endanger it if someone nudges it hard. Usually, Mrs. Satuni as a *pakkacaping towaine* wraps her *kacaping* and hangs it on the wall near where she rests. For the perpetrator, there is a sacredness when treating the *kacaping* that ordinary people do not know.



Figure 3. Satuni keeps his *kacaping*
Documentation by Desti Kurniasari

Character education can be instilled in playing and caring. Here are some things that *pakkacaping* does, namely as follows.

1. Carrying a *kacaping* is like holding a baby, holding the neck of the *kacaping* with your left hand and embracing the body of the *kacaping* with your right hand and then plucking it.
2. Placing the mouth on the body of the *kacaping*. The mouth is held close to the body because the sound is different when the mouth is held close and when it is not, and the speaker is usually placed on the body.
3. Whispers from the mouth to the *kacaping*, *Kacaping* and *pakkacaping* are one unit as a medium to connect humans with God. The lyrics that are spontaneously sung in playing *kacaping* are also a form of prayer and moral messages.

4. Then keep a pillow under the thigh. This is done to help the thigh position become higher, and then the position of the elbow of the hand is placed on the knee so that the position of the *kacaping* is closer to the *pakkacaping* mouth.
5. The *pakkacaping* must be given a mat like a sarong on the *pakkacaping*'s thighs.

From some of the previous descriptions, starting from how to care for, respect, and whisper verses to the body of the *kacaping*. *Pakkacaping* shows a very special treatment in playing and caring for *kacaping* because for him if we want to be proficient in studying, we must first love and treat the source of learning in this case *kacaping* well. As there are many incidents to date about the lack of character education in generations, especially in schools, it can be instilled in character education which is currently very worrying in the world of education.

Kacaping originated from *toyang* (a child's swing made of wood), the wood used in ancient times was *parareang* wood, *parareang* the basic word is "rare" which means sleep/calm. So *parareang* means tranquillity. This type of *parareang* wood is commonly used to make *toyang* (swings), therefore the size of the *kacaping* in ancient times had the size of seven human fingers because the size of the *toyang* was the same.



Figure 4. Position/attitude when playing *pakkacaping*
Documentation by Desti Kurniasari

According to Ka Datira the Maestro and maker of traditional Mandar *kacaping* musical instruments, the *parareang* type tree is very good, in addition to its quality, it is said that this type of wood can be used to calm the listeners of the *kacaping* strains. Then babies who are difficult to put to sleep or cry when they are about to be put to sleep in a swing. The way to calm a baby when it is about to be put to sleep is by tying a small piece of *ponna parare* wood to the baby's swing while singing *elong piondo* (baby lulling song) which is the basis of the *kacaping* lyrics.

Conclusions

Kacaping Mandar traditional music is one of Indonesia's treasured art forms that contains distinctive aesthetic concepts and contributes significantly to character education. Through understanding and appreciation of this music, the younger generation can gain positive values and a strong character. Therefore, it is important to continue to preserve and honour this cultural heritage, so that Mandar *Kacaping* Music remains alive and relevant in modern Indonesian society. *Kacaping* has a human element so there is a form of respect for *kacaping*. *Kacaping* in Mandar society, especially the *kacaping* player (*pakkacaping*), likens *kacaping* to an heirloom, namely *kacaping* as a source of knowledge, then a baby who must be treated slowly. *Kacaping* should not be placed and stored in any place, not only because it is forbidden to step on it, but also because it will endanger the *kacaping* if someone nudges it hard. In addition, in playing and caring for *kacaping* *towaine* several things are done by *pakkacaping*, it is very abstinent to step over traditional musical instruments in Mandar, humans must respect other humans, no exception to *kacaping*, especially old *kacaping* because it is considered an heirloom of ancestral heritage.

References

A.A. Made Djelantik 1992 Pengantar Ilmu

- Estetika Jilid II. Den- pasar: Sekolah Tinggi Seni Indonesia.
- Triyono Bramantyo. Yogyakarta: ISI Yogyaarta.
- Ajie, G. R., Sugiharto, D. Y. P., & Soesanto, R. (2018). Character-Based Strategic Planning Model for Student Development in SMA Kolese Loyola Semarang. *The Journal of Educational Development*, 6(3), 398–405.
<https://doi.org/10.15294/jed.v6i3.25580>
- Alimuddin, Asmadi. 2013. *Kacaping Mandar*. Yogyakarta: Ombak.
- Aristi, P. M., & Lestari, W. (2021). Estetika Bentuk Pertunjukan Tari Bedhaya Prabu Wibawa Di Yayasan Siswa Among Beksa Keraton Yogyakarta. *Jurnal Seni Tari*, 10(1), 56–64.
<https://doi.org/10.15294/jst.v10i1.46340>
- Aslan, A., Sihalohe, N. T. P., Nugraha, I. H., Karyanto, B., & Zakaria, Z. (2020). Paradigma Baru Tradisi “Antar Ajung” Pada Masyarakat Paloh, Kabupaten Sambas. *IBDA` : Jurnal Kajian Islam dan Budaya*, 18(1), 87–103.
<https://doi.org/10.24090/ibda.v18i1.3354>
- Creswell, John W. 2015. Penelitian Kualitatif & Desain Riset. Yogyakarta: Pustaka Pelajar.
- Dirgantoro, A. (2016). Peran Pendidikan dalam Membentuk Karakter Bangsa Menghadapi Era Masyarakat Ekonomi ASEAN (MEA). *Jurnal Rontal Keilmuan PPKn*, 2 (1), 1–23.
<https://doi.org/10.29100/ppkn.v2i1.321>
- Hadi, Y. S. (2006). Seni dalam Ritual Agama. Penerbit Buku Pustaka.
- Merriam, Alan P. (1999). The Anthropology of Music. Terjemahan
- Patriansyah, M. (2019). Analisis Interpretasi Tugu Parameswara di Bundaran Jakabaring - Palembang. 4(3), 91–99.
<https://doi.org/10.36982/jsdb.v4i1.1749>
- Raodah, R. (2019). Eksistensi Dan Dinamika Pertunjukan Musik Tradisional Mandar Di Kabupaten Polman Sulawesi Barat Di Kabupaten Polman Sulawesi Barat. *Walusuji : Jurnal Sejarah dan Budaya*, 10(2), 269–285.
<https://doi.org/10.36869/wjsb.v10i2.8>
- Sukmayadi, V., & Yahya, A. H. (2020). Indonesian Education Landscape and the 21st Century Challenges. *Journal of Social Studies Education Research*, 2020(4), 219–234.
- Wisnawa, Ketut. *Seni Musik Tradisi Nusantara*. Nilacakra, 2020.