

Mandoliong: An Organological Study of Stringed Traditional Musical Instruments in Wajo Regency, South Sulawesi

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Abstract

Mandoliong music is considered a traditional musical instrument found in the Bugis community, one of which is in the Wajo Regency area. This art functions as entertainment and is performed at wedding receptions, celebrations, tradition and government activities. Mandoliong can be reviewed based on its musical organology. Discussing organology can provide information about the form, way of playing, and the context of the mandolion in people's lives. Mandolion has a distinctive musical instrument shape and is now very rare. Even a successor to the Mandolion maker is very difficult to find. This raises curiosity about how to make mandolion for the younger generation. In the music paradigm, the science that studies the structure and function of instruments is one element of the part of music called organology. This research aims to understand the construction parts and elements of mandolion music. The methods used to collect data were observation, interviews and document study. As a result, the mandoliong is known to have originated from China where it was acculturated with other models of musical instruments. In general, the shape of a mandoliong is divided into three parts, namely the head (ulu), body (watang), and keys (tus). The materials and tools used in making the mandoliong musical instrument are materials that are easily available every day in the people of Wajo Regency. In terms of performance, the mandoliong musical instrument is performed in ensemble form. The scale produced by the plucked mandoliong musical instrument is a chromatic scale.

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Keywords: Organological, Music, Traditional, Instrument, Mandolion.

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INTRODUCTION

Art and beauty perpetually captivate human interest, remaining integral to daily life. Humans are inextricably linked to art, deeply intertwined with structured and organized concepts rich in symbols, meanings, and artistic spaces. This conceptual framework, transmitted through symbols, serves as a crucial medium for human communication and knowledge construction about

the world (Narawati et al., 2021a). In the contemporary era of globalization, cultural exploitation has become prevalent. There is a noticeable deficiency in the knowledge, experience, and technology necessary for this nation to effectively explore its cultural resources.

Indonesia

has experienced significant transformations in its cultural growth and development. The nation's vast

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cultural diversity represents an immeasurable wealth. However, this diversity and richness have not been effectively utilized or managed. Consequently, foreign cultural elements infiltrate, leading to acculturation within the nation's culture. This process occurs when a cultural group encounters foreign cultural elements, gradually incorporating and adapting them into their own culture (Koentjaraningrat, 1996).

Moreover, contemporary youth tend to favor music that diverges from their traditional regional sounds. They show a marked preference for popular music, often listening to it incessantly. Their interest lies predominantly in various genres of popular music, typically featuring Western musical instruments (Pamungkas, 2022).

Mandoliong music is considered as a traditional art musical instrument found in the Bugis community, one of which is found in the Wajo Regency area. This art serves as entertainment advice that is often staged in wedding receptions, celebrations, traditional ceremonies and government activities. This *mandoliong* music is played in the form of an ensemble. In its presentation, *mandoliong* musical instruments are collaborated with *lute*, *flute*, violin, and drum instruments. In addition to being collaborated with traditional instruments, *mandoliong* at this time is also commonly collaborated with modern instruments such as keyboards, basses, and guitars. *Mandoliong* is a double-stringed

instrument. Made of wooden bars shaped like boxes. There are many *keys* and *freds* on top of the beam, and it spans 4 to 6 strings. *Mandoliong* is currently very rare and not widely owned by other regions. Even the successor to the maker of *Mandoliong* is very difficult to find. This has led to new curiosity, especially knowing how to make *mandoliong* for the younger generation. In the musical paradigm, making instruments is one element of the part of music called organology.

Mandoliong can be reviewed based on the organology of music. Discussing organology can provide information about the form, how to play, the position of a musical ensemble, and the context of *mandoliong* in people's lives. The first is that the music follows the sign of the movement, and the second is the sound of music that continues to play throughout the day (Santosa et al., 2022). Organology essentially studies knowledge about musical instruments, both in terms of form, sound, how to play, context in human life and the position of the instrument in an ensemble, and how the history and development of the instrument (Hendarto, 1998).

Discussing the history, organology and musical elements of *mandoliong* in this study can help provide information to the community about traditional *mandoliong* musical instruments, especially to the people of Wajo Regency. Because in the era of globalization like today, information about traditional musical instruments is very limited and even almost non-existent compared to modern musical instruments. A deeper understanding

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of the background, form, way of playing, and its position in life that reflects the life of the Wajo people reveals how deep the meaning of cultural heritage is. Maintaining and conveying the practice of this organology serves as an example of high moral standards that encourage societal harmony in addition to creating strong bonds between people, nature, and artistic phenomena. We can ensure the continuity and preservation of the organology embedded in the artistic practice of mandolion as an essential component of the rich and distinctive cultural heritage by deepening our understanding of values, enriching our cultural experience and conveying the messages of local wisdom revealed when discussing the mandolion organology to future generations.

RESEARCH METHODOLOGY

In his research, qualitative techniques are combined with analytical descriptive methods (Bulmer, 2023; Syriac & Utami, 2020). The research was conducted in Wajo Regency, South Sulawesi, precisely in Watallipue Village, Lapongkoda Village, and Sompe Village. To ensure the results are in accordance with real conditions in the field, data is collected through observation, interviews, and recording (Heriyanto, 2018). The critical stage is carried out by sorting through data sources to test whether the data is related or not (Parameswara, 2024). Information was obtained from Mandolion artists who participated in the stage,

mandolion makers, community leaders, and cultural icons. Completing data related to the object of research using data sources with data collection methods based on literature studies, observations, interviews, and documentation (Nurwahidah & Saputra, 2023). The three steps that researchers take when analyzing data are as follows: data reduction is used to narrow the scope of investigation and eliminate unimportant details; the presentation of data follows the reduction of data, compiling the results into documents for presentation; and conclusions are made to add new insights in research (Paul & Arup, 2018; Selvin & Stuart, 2017).

RESULT AND DISCUSSION

Development of Mandolion Musical Instruments

The mandolion musical instrument in Wajo Regency is not a native musical instrument from Wajo Regency. Mandolion is a musical instrument adopted from China. According to Rahim Abu in an interview conducted on May 10, 2012 explained that this mandolion musical instrument he first heard and saw around 1950. Mandolion was first heard by Rahim Abu in downtown Sengkang which was a trading place. At that time mandolion was played by a Tiong Hoa girl. Initially, mandolion was only played by the people of Tiong Hoa (China). By 1950, the Tiong Hoa (Chinese) community had existed in Wajo Regency. They generally control the trade in Wajo Regency. The Chinese arrived in

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several countries in the archipelago including in South Sulawesi due to two factors. The arrival of the Chinese in several countries in the archipelago was driven by two main factors. The first is because the Chinese were also known as a nation that likes to trade (Amalia et al., 2015; Basiran et al., 2023; Ismail SuardiWekkeRusdan, 2017). Second, there is the insistence of the domestic political system that is raging, especially in the 17th century, when there was a shift in power in China (Bahrum, 2003). China is known as a nation that does Commerce. Another habit is a country with a controversial political system carried out by China, particularly during China's transition of power in the 17th century. Chinese people who have traveled to several countries of the archipelago. This practice has been carried out massively by Chinese people such as a number of European countries, including Portugal, Spain, England, and the Netherlands.

The word China has also been found in the mythology of the Bugis people known as La Galigo. China is described in La Galigo as a country that is very far away and can only be reached through shipping lanes with a long travel time. The arrival of the Chinese in several countries in the archipelago gave various major influences in society. Various forms of culture and art in Wajo Regency have blended into the community. One of them is in the field of art, *mandoliongmusical* instrument games can be accepted and developed in Wajo Regency.

Mandoliongis actually the word from the people of Wajo

Regency to refer to musical instruments adopted from the Chinese. Even though in general people know it as a mandolin musical instrument which means a double-stringed *stringed* instrument (more than 1) According to Mrs. Kurdia in an interview conducted on March 26, 2012 explained that *the Mandoliong* musical instrument is indeed a term for the Bugis community towards *the mandoliong* musical instrument since childhood, even from her grandmother herself has been familiar with the name *mandoliongmusical* instrument. From this information, people's habits of seeing, dancing, and mentioning this musical instrument so that people are familiar with the name *mandoliong*. *Mandoliongmusical instruments* can be accepted and developed in Wajo regency because in essence art and social society are very related (Sudira, 2010).

Social interaction relationships involve social processes that make up the dynamic elements of society, namely behavioral processes associated with social structure, social structures that contain norms, roles, values that govern human behavior. In this case, humans who are in society within their scope have unique group forms, continue existing customs, develop institutions, create values to society and carry out art activities (Sudira, 2010).

Various festivals and performing arts performances in various regions ranging from local events to national events participated in by Wajo Regency involve *mandoliongmusicalinstruments* in

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traditional music ensemble compositions. According to Andi Aribé in an interview conducted on May 4, 2012 explained that *mandoliongis* performed in the form of a musical ensemble. The first time *mandoliong* was merged in a *pa'violin* music ensemble. *Mandoliong staging* was done around 1970. At that time there were 2 musical ensemble groups, namely the group fostered by Baso Tawakkal and the group fostered by Petta Bau Singke'. The performance was carried out in celebration events, entertainment in *Sao Raja*, and added by Rahim Abu that *mandoliong* performances are also often performed in night markets. Until now, *mandoliong musical instruments* are still often performed in various musical ensembles. Such as traditional ensembles, *pa'violins*, and collaborative music (a musical ensemble consisting of traditional musical instruments combined with *non-traditional* musical instruments).

Apart from performance, the development of *mandoliong musical instruments* has also undergone various changes in form. The change in the shape of *the mandoliong* was done because it wanted to provide *new* innovations to the *mandoliong* musical instrument. According to Mr. Rahim Abu in an interview conducted on May 10, 2012 explained that, *the mandoliong* musical instrument was changed with the aim of providing comfort to players. Changes in *mandoliong* musical instruments occur in the *ulu* (in Bugis language) which means head. The purpose of this change in the *mandoliong* musical instrument is

done in the *pa'setelang* (in Bugis language) which means string player. The string player on *the mandoliong* musical instrument was originally only in the form of iron formed by punching holes in the string player using a drill. In addition, a string player is a tubular musical instrument with a head shape like a box. *And* underwent a change in shape by replacing the tubular string player replaced with a guitar string player. The purpose of changing the string player is intended with the aim that when playing the strings used do not change. In addition to the head, changes also occur in the *watang* (in Bugis language) *mandoliong* which means body. The changed part of the body is in the resonance hole, precisely below the strings. The shape of *the mandoliong watang* change expressed by Mr. Rahim is in the *mandoliong resonance hole*. Near the resonance hole and under the stretch of strings are installed *aluminum plates*. The installation of this aluminum plate aims to prevent *the mandoliong watang* from being damaged due to erosion by *pa'gett mandoliong* (in Bugis language), which is the *mandoliong* picker when played.

Currently, the performance form of *mandoliong* musical instruments has also changed in *mandoliong* players. The change that occurs is the position of *the mandoliong* player when playing *mandoliong*. At first, *mandoliong* was played by flooring with a *massulekka* sitting position (in Bugis language) which means sitting cross-legged. Then *mandoliong* is placed on the right foot by way of *iriwa* (in

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Bugis language) which means on the lap. The position of placing *the mandoliong* must also be controlled on the body of the *mandoliong*. Especially in the lower resonance hole. The position of the *mandoliong* must be precise so that the sound coming out of the lower resonance hole can come out. It is currently undergoing changes for reasons of playing aesthetics and ethics to change the position of playing *mandoliong* musical instruments. The ethics in question is the position of the player when playing in an ensemble (collaborative music). According to Kurdia, who is a player of *the mandoliong* musical instrument in an interview conducted on April 29, 2012, explained that there are two positions to play *the mandoliong* musical instrument, namely by sitting cross-legged and by sitting on a chair on his lap. When he plays in a collaborative music ensemble, he sits using a media chair. Because it feels strange if on stage someone is flooring, someone is standing. And if you want to play *mandoliong*, the position of *mandoliong* should be on your lap. Playing *the mandoliong* musical instrument by sitting on a chair also needs to use *babbang* (in Bugis language) which means belt. The end of the *babbang* is attached to the *ulu* around the waist and the other end is attached to the *mandoliong* *watang*. The belt /*babbang* on the *mandoliong* serves to hold the *mandoliong* from shifting when holding and playing *the mandoliong*.

Currently in Wajo Regency there are several music groups that use *mandoliong* musical instruments in their musical compositions. Such

as the group of TigaSekawan, Sipakario-Rio, Teko '82, Arjuna, Tomaradeka, BataraWajo, and Cadas. This music group is often performed at government events, celebrations, and cultural arts events in Wajo Regency. The entry of foreign cultures has a considerable influence on local cultures that must be recognized.

With the influence of foreign cultures, *mandoliong* musical instruments have experienced many developments such as the physical form of *mandoliong* and the composition of music played. In the form of *mandoliong* performances, currently using electronic devices in the form of loudspeakers (*microphones*). There are two ways to install a *microphone* on the *mandoliong*. If *mandoliong* is played with a cross-legged sitting position / floor, the *microphone* is installed above the *mandoliong* resonance hole at the top and if *mandoliong* is played sitting in a chair position, the *microphone* is installed between the knees near the lower *mandoliong* resonance hole. In addition to the presence of speakers / *microphones*, the entry of radio, television, and internet technology has an influence on the songs and musical compositions presented. But the influx of outside cultural influences from the other side is also a threat to local culture. Foreign culture and entertainment can cause acculturation to the local culture which can lead to the loss of the local culture itself. More people choose modern culture than *mandoliong* itself. The younger generation tends to choose modern arts such as bands and electronics

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rather than *mandoliong* musical instruments will have a negative impact on its preservation and will gradually disappear.

Mandoliong Musical Instrument Parts Manufacturing and Assembly Process

Mandoliong musical instrument is a musical instrument that has a unique shape. It looks like a long block resembling a manual typewriter. The shape of this *mandoliong* beam resembles a trapezoid. Broadly speaking, the shape of *mandoliong* is divided into three parts, namely the head (*ulu*), body (*watang*), and keys (*tus*). The materials and tools used in making *mandoliong* musical instruments are materials and tools that are easily available daily in the community in Wajo Regency. The process of making *mandoliong* musical instruments must select the appropriate materials because it greatly affects the quality of *mandoliong* musical instruments and the instruments used to make *mandoliong* musical instruments in the form of selected instruments with the aim of facilitating the process of making *mandoliong* musical instruments. The materials used in making *mandoliong* musical instruments are jackfruit wood / *vanasa* (in Bugis language), cenrana wood, iron aluminum *plate*, plate, board, beam, string holder, tin, string / string, nails, couplers, wire, rubber stands, buttons, tin, and glue. There are several tools used in the process of making *mandoliong* musical instruments. It consists of electronic tools and manual

tools. Electronic devices provide convenience in the process of making *mandoliong*. As for the tools used in making *mandoliong* saws, hammers, kattams, screwdrivers, misers, chisels, drills, chisels, sandpaper, and pliers locks.

In the *ulu mandoliong* is a block that looks like a semicircle. In this section there are 5 string players installed in an upright position. This wire player is a place to install one end of the string stretch. This string player serves to adjust the high and low tone of the *mandoliong* string. The head is semicircular with a width of 8 cm in length, 8 cm (the very edge is curved with a radius of 8cm), and 4 cm high. There are 5 standing wire players with a length of 4 cm and a diameter of 5 mm. The installation of the wire guide consists of two stacks, the first arrangement consists of three wire players installed at a distance of 4 cm from the boundary between the *mandoliong* and *ulu mandoliong* characters and the second arrangement consists of two string players installed at a distance of 6 cm from the boundary between the *mandoliong* and *ulu mandoliong* characters. The wire player installation is installed by alternating intervals.

Wooden blocks measuring 8 cm long, 10 cm wide, and 4 cm high are formed using chisels and hammers. The second part is the *watang mandoliong* frame made of wooden blocks measuring 56 cm long, 1 cm wide and 4 cm high. The end of the *Watang Mandoliong* frame has a length of 12 cm, a width of 3 cm, and a height of 4 cm. The process of making the frame of the

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mandoliongwatang using sawing tools, and kattams. The shape of the mandoliongwatangframe is as shown below:



Figure 1. Mandoliongwatang Frame

After the frame section Ulu and frame WatangMandolionghas been completed then continued with the process of merging between frames Ulu and WatangMandoliong. Frame merging Ulu and WatangMandoliongcarried out using nails and glue. The type of glue used is wood glue. With the merging result as shown below:



Figure 2. Mandoliongwatang Frame

The next process is to make the mandoliongwatang frame cover board. Making rangawatangmandoliongwatangcover is done by binding boards measuring 100 cm long, 15 cm wide and 1

cm high. This board is thinly attached. Watang board thickness Keres Mandoliongand punch holes in the board to make lower and upper resonance holes mandoliong. Part Ulu Mandoliongdotted for the sign where to install the wire player mandoliong. The shape of the board that has been attached, has a thickness of 3 mm, fitted with keres, and given a point for where to install the mandoliongwatang player as shown below:



Figure 3. Mandoliongwatang Box Board (Soundboard)

Cover board WatangMandoliongmounted on frame section mandoliongwatang. Its installation is carried out by first attaching glue to the frame and board Mandoliongwatang. After that combine the frame and boards. By using nails that measure 1 cm. After the box Mandolionghas been formed, it's time to install the parts Ulu and WatangMandoliongwatang. The parts start from the string player that was previously the part Ulu Mandoliongwatang. The point assigned to the mark where to install the string player has been punched using a drill.

Then install a string/string stand on the left end of the mandoliongwatang. The string stand is installed in advance perforating the mandoliongwatangwith a drill. After

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that, install a string stand made of iron plate that has been punched using couplers and screwdrivers.



Figure 4. *Tus Mandoliong Stand*

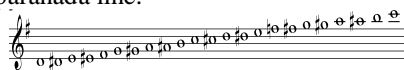
The third is the *mandoliong string support*. Installing string supports is done by making nails in each of which both ends are pointed. Then the string support is glued and glued. Once the *watang* and *ulu mandoliong* sections are installed, it's time to move to the *tus mandoliong section*. The first to install the wire on the pair of *keres mnadaliong*. The wire installation process is carried out using small wires, nails, hammers, couplers, screwdrivers and pliers locks.

Then a couple *Keres Mandoliong* mounted on cover board *tus mnadaliong*. The wire installation process is carried out using nails, hammers and couplers. The second wire installation is done by installing a spring *Mandoliong* on the wire attached to the cover board *tus mandoliong*. Once installed, it's time to install *pa'tenre'* string presses on the board *tus mandoliong*. *Pa'tnre'* The strings used are made of plate iron that is formed and attached to buttons and glued together by connecting between the iron and buttons using solder. Stages Next is

to install the legs *tus mandoliong*. This installation process is done by drilling the iron plate and installing it using couplers. In addition to the board *tus mandoliong*, Iron plates are also installed on the *Watang Mandoliong*. And the last is sanding, painting; *mandoliong*. After that put the strings *mandoliong*.

Musical Elements of Mandoliong Musical Instruments

Mandoliong is one of the melodic instruments. There are several musical elements to this instrument. The musical elements are tone, scale, and rhythm. The elements of music are notes, scales and rhythm. Of course, making music and making musical instruments requires the ability to understand music, work on music, and have adequate basic harmony (Natanael et al., 2022; Serani et al., 2019; Yudha Karyawanto & Harpang, 2018). Instrument tone on *Tus Mandoliong* 4, G tone on *Tus Mandoliong* 5, Gis tone on *Tus Mandoliong* 6, A tone on *Tus Mandoliong* 7, Ais tone on *Tus Mandoliong* 8, B tone on *Tus Mandoliong* 9, C', Cis', D', Dis', E', F', Fis', G', Gis', A', Ais', B', and C". Tones with open strings, tus 1 to tus 22. The following are the tone positions of musical instruments *Mandoliong* When written in the paranada line.



The notes produced by the *mandoliong* instrument when plucked produce a chromatic tone sound. The tone of the *mandoliong* instrument when plucked with open strings, follows the G note on the

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CONCLUSION

The *mandoliong* musical instrument, adopted by the people of Wajo Regency from China, has been embraced and developed into a traditional art form in the region. The organology of the *mandoliong* involves various tools and materials. The tools used in its construction include saws, *kattams* (a type of wood working tool), hammers, screwdrivers, drills, plier locks, files, and sandpaper. The materials required for making the *mandoliong* comprise wood, strings, iron plates, springs, nails, wire, couplers, buttons, tin, string players, wood glue, and rubber holders. The primary raw materials used are jackfruit wood and cenrana wood. Structurally, the *mandoliong* is divided into three main parts: *ulu mandoliong* (the head), *watang mandoliong* (the neck), and *tus mandoliong* (the body). In performance contexts, the *mandoliong* is typically played as part of an ensemble. The instrument is played by plucking, with the *mandoliong* positioned on the lap while sitting. It falls under the category of chordophone musical instruments. Players usually sit in one of two positions: *massulekka* (cross-legged) or *makkadera* (sitting on a chair). When plucked, the *mandoliong* produces a chromatic scale. Among the Bugis community, there are specific traditional rules governing the performance of the *mandoliong*, adhering to universal musical elements.

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Comment [A73]: Author should discuss the current challenges facing *mandoliong*, including declining interest and the efforts being made for its preservation. Consider the potential for innovation and fusion with modern music genre to attract younger audiences. Detail how the local community can be involved in the preservation and promotion of *mandoliong* music.

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