



The music of *topada tindo*: the musical composition from the history of Toraja Nobility



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ABSTRACT

This article aims to explore the history of the struggle of the Toraja nobility as a source for the composition of *Topada Tindo* musical composition. Reviving the history of *Topada Tindo* through musical compositions has an important meaning for the Torajan people's struggle to dare fighting against every tyrannical power that oppresses the people. Musical compositions that originate from the history of people's struggles can also functionally continue to revive and preserve positive historical values for each generation. This research uses an art composition method starting from the stage of building ideas from the history of Toraja nobility, exploring themes and theoretical concepts of the work, as well as forming the composition of *Topada Tindo* musical works. The authors argue that the history of the *Topada Tindo* struggle is not only a source for the musical composition but can also provide inspiration and guidance for the Torajan people today to fight and keep struggling for well-being. *Topada Tindo's* musical composition consists of four parts as a description of the musical situation, namely the peaceful situation (part one), the situation of the entry of external cultural influences (part two), the situation of the arrival of *Arung Palakka* troops (part three), ending with *Topada Tindo's* resistance (part four). This composition uses the basic notes *Bm* and *C#m*, with multimetric 4/4 and 6/8.

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1. Introduction

Music is part of life, part of individual history and the history of society that influences the identity and life of each person. Elaloui found that music can influence the collective memory of a society [1]. Musical compositions in the form of melodies and poems that retell the historical and cultural narratives of the society that owns the music are very easy to penetrate into the hearts and collective memory of the society. Collective memory also functions to form cultural identity [2]. Thus, through music, the collective memory of society is revived so that there is recognition and formation of a cultural identity of a society that is relevant and functional [3]. In this study, music composition is an important learning process. Learning results from developing competencies based on the experience of composing a piece of music, while also producing a variety of knowledge, such as knowledge of various contexts, various sounds, musical taste, and self-awareness. Learning is not only intended for composers and music students but also for people who have a history and narrative context of music [4]. The musical composition in this study comes from the historical narrative of the Toraja nobles' struggle in the *Topada Tindo* battle. The history of *Topada Tindo* began with the entry of Bugis traders from outside to control the trade sector and the Toraja region, which became famous because it had a lot of gold content in the bowels of the earth. Toraja at that time was known as *tondok lepongan Bulan* or an independent society that did not have a king as the leader.

The condition of the community without leaders and the opportunity to make gold became the driving force for Bugis merchants and the Bone kingdom under *Arung Palakka's* rule to take

control of Toraja. In 1675 *Arung Palakka'* army invaded and occupied the south and central areas known as *kasaeanna to Bone* (arrival of the Bone people). With the entry of *Arung Palakka'* troops and Bugis traders, they controlled most of the Toraja region for several years, so several aspects of Bugis culture were implemented in Toraja society, including gambling games using dice and cards. As a result of the exploration of *Arung Palakka'* and his troops, Toraja experienced a lot of chaos, theft, and pressure from *Arung Palakka'*s troops. In the end, many Toraja nobles were unhappy to see this gambling, hatred began to arise towards *Arung Palakka'* and the Bugis people. They looked for ways to fight against the *Arung Palakka'* army and the Bugis people. They formed a unity called *To Pada Tindo Misa' Pangngimpi*, which means one word and aspiration. This union was pioneered by several Toraja nobles, including *Siambe' Pong Kalua,* *Siambe' Pong Songgoi Limbu,* and *Tominaa Ne' Sanda Kada*. Through the unity of all Toraja noble leaders, *To Pada Tindo Misa' Pangngimpi'* succeeded in subduing and repelling *Arung Palakka'*s troops. It is recorded in Toraja history that *Arung Palakka'* troops left Toraja in 1680. Due to this victory, all members of *To Pada Tindo To Misa' Pangngimpi* returned safely to their respective regions, bringing news of victory to the entire Toraja people [5].

Topada Tindo's musical composition, apart from being based on the history of the struggle of the Toraja nobility in the 15th century, also integrates elements of ethnicity and philosophical values in the history and culture of Toraja society relevant to current conditions. A valuable musical composition cannot ignore the process of integrating various elements in a musical work, both philosophical values, ethnicity, and the characteristics and current conditions of society as owners and connoisseurs of musical works [6]. *Topada Tindo*, in various previous studies, has multiple meanings. *Topada Tindo* has the meaning of being a place to unite a sense of togetherness in defending Toraja land from invaders [7]. *Topada Tindo* means people who sleep together and have one dream to free the land of Toraja from oppression [5]. *Topada Tindo*, which is attached to *Tongkonan* culture, can be interpreted as the value of harmony and kinship across religions of Toraja society [8]. In a musical context, Zhang Xun, who researched epic music composition, emphasized that music plays an important role in oral composition, which includes musical structure and material [9]. Different from other research, this research offers *Topada Tindo* musical compositions to express the meaning of unity and harmony through musical materials and structures.

2. Method

The research method employed in this study follows a comprehensive and systematic approach, which integrates elements of both art and science [10]. Central to this methodology is the music creation process, which begins with the stage of observation [11]. In this initial phase, data is gathered through both literature research and field research. Literature research involves reviewing historical texts, academic papers, and other scholarly resources that document the struggles and experiences of the Toraja nobility. Field research, on the other hand, entails direct engagement with the Toraja community and environment, allowing for a more immersive and firsthand understanding of the cultural context. This combination of research methods ensures that the study is grounded in both historical accuracy and cultural relevance [12], providing a solid foundation for the subsequent musical composition. Once the historical data is collected, the next step in the research method involves transforming this information into a musical concept [13]. The data gathered through observation serves as a rich source of inspiration, which the researcher synthesizes into a musical idea that conveys the essence of the Toraja nobility's struggle. This stage is crucial for infusing the music with both novelty and originality, as the research does not merely aim to recreate historical events but rather to interpret them creatively through music. The musical concept, thus, is not a literal reproduction of history but a symbolic representation that reflects the emotional and cultural significance of the Toraja people's experiences. The aim is to ensure that the music resonates with contemporary audiences, connecting them to a meaningful historical narrative.

The transformation of the musical concept into a full composition marks the third stage of the research method. This involves creating the musical work titled "*Topada Tindo*." At this point, the researcher applies creative techniques to develop the composition's form, structure, and musical material. The form refers to the overall organization of the music, determining how

different sections and themes are arranged [14]. The structure refers to how these sections are developed and interconnected, while the musical material pertains to the specific notes, harmonies, rhythms, and timbres used in the piece [15]. Each of these elements is carefully crafted to reflect the research's thematic content and evoke the desired emotional response from listeners. The process of composition is iterative, with continuous refinement and adjustment of the musical elements to ensure that they align with the historical and cultural context of the research. Throughout this stage, the researcher considers the historical significance of the events being portrayed and how the music can be made accessible and relevant to the present-day Toraja community. This dual focus ensures that "*Topada Tindo*" functions not only as a piece of art but also as a meaningful cultural artifact that helps preserve and transmit the history of the Toraja nobility. The creative approach to composing the music is deeply intertwined with the research process, reflecting the reciprocal relationship between art and historical scholarship. In conclusion, the research method employed in this study is a dynamic and multifaceted process that integrates observation, historical research, and creative music composition. By moving from data collection through literature and field research to the development of a musical concept and ultimately to the composition of "*Topada Tindo*," the researcher is able to create a work that is both artistically innovative and historically significant. This methodology not only contributes to the understanding of Toraja history but also demonstrates the potential of art to serve as a powerful tool for cultural preservation and expression. Through this approach, the researcher has successfully bridged the gap between historical research and artistic creation, resulting in a musical work that brings the past to life for contemporary audiences.

3. Results and Discussion

In creating a musical composition, a work can be created that arises from an idea, event or historical story which can then be expressed in the form of a musical composition [16]. The musical composition of *Topada Tindo* emerged from a musical idea, which is based on the history of the Toraja hero's struggle against Arung Palakka's troops. From this idea, authors presented it in the form of a musical work that depicts the spirit of unity and struggle of Toraja heroes to liberate their people. Music composition is a synthesis process of the musician's creative thinking and the musical context outlined in the musical work [16]. *Topada Tindo* was a story that tells of the struggle of nobles who united and had the courage to fight back against soldiers from Bone who wanted to control Todok Lepongan Bulan and oppress the Toraja people. In the work "*Topada Tindo*", it is divided into 4 (four) parts and has 9 (nine) phases. The four parts begin with a description of the Toraja people living in peace, then the rulers from the Kingdom of Bone arrive, there is chaos and oppression, giving birth to the unity and enthusiasm of the nobles to fight against the rulers from outside the land of Toraja. *Topada Tindo*'s musical composition not only expresses a historical story from the past, but is an encouragement to life in the present. Musical compositions also aim to build and support daily survival [17]. In creating the work *Topada Tindo*, the artist used musical instruments such as violin, viola, cello, contrabass, timpani, tom-tom, floor, cymbals, snare drum, and the Toraja ethnic musical instrument, namely the Lembang flute. The basic notes used are B minor and C# minor. The scales used are hexatonic (*la-do-di-re-mi-sol*), pentatonic (*do-re-mi-sol-la*), and minor diatonic (*la, si, do, re, mi, fa, sol, la*) as well as 4/4 and 6/8. The form of *Topada Tindo*'s musical composition is a program music composition. The use of music programs must involve skill-oriented, arts-centered, creativity-oriented, and market-centered [18]. *Topada Tindo*'s current musical composition does not aim to be industry-driven or commercially-oriented, but rather more towards an education-oriented process.

3.1. Analysis of the Work

Topada Tindo's work is divided into four parts: part I: Peaceful Atmosphere (A, B), part II: The Entry of External Influences (A, B), part III: The Arrival of the Arung Palakka Troops (A, B, C, D, E, F), and part IV: Resistance to *Tindo* (A, B, C, D, F).

3.1.1. Part 1: Peaceful Atmosphere

Part I tells the story of a peaceful atmosphere that describes the Toraja people who do not experience interference from outside. This atmosphere is depicted in the form of *solo Lembang* flute instruments and typical Toraja songs. The author describes it in 25 bars, namely from bars 1-25. Apart from that, the composer also used violin and cello musical instruments to explain that, at that time, there was no outside influence. In this section, the composer uses a melodic composition approach. Melodic composition is an approach that cannot be separated from a work of musical composition. So, in working on this composition, the composer first used a melodic composition approach on the *Suling* (flute) *Lembang* musical instrument

- Part A: Intro: The scale used is hexatonic (*la-do-di-re-mi-sol*) which aims to bring out the nuances of Toraja music and show a peaceful atmosphere. This section starts from bars 1-24. In this initial part, the artist plays the *lembang* flute from bars 1-25 to depict the *tondok lepongan Bulan*, and the scale used is the hexatonic scale, see Fig. 1. The hexatonic scale is a scale that is often used in Toraja cultural music, namely *do, di, re, mi, sol, la*. Then, in bars 10-14, the composer uses a harmonic composition approach, where a harmonic composition is a combination of chords used in a work.



Fig 1. Notation 1 (Lembang flute melody)

The composer uses this approach to create chord progressions and adapt them to the melodies created. Apart from that, in making this progression, the composer used string instruments which illustrates that at that time, external influences had not yet entered the *tondok lepongan Bulan*. In bars 10-14, the composer adds a string instrument which aims to be a chord accompaniment to the *Lembang* flute melody. Apart from that, the addition of strings also aims to add to the impression of a calm atmosphere when *Arung Palakka's* troops have not yet entered Toraja. In bars 15-19, the composer deliberately added vocal music, to bring out the characteristics of Toraja culture by using typical Toraja vocal techniques, and the scale used is hexatonic so that Toraja characteristics can be displayed. These parts also include ornamentation or decoration techniques such as bar 17. These techniques are simple melodic embellishments such as beautifying them with scales, changing pitches, and the like.

- Part B: Unity: The unity of Toraja society was the initial image before Toraja land was visited by traders from outside. Society at that time lived in harmony and peace. Peace is not only between members of society, but also with the universe that gives them life. The image of the unity and harmony of Toraja society is expressed in the form of rhythm patterns of percussion and tomina musical instruments which symbolize an atmosphere of peaceful and harmonious living. In bars 27-42, the composer uses a beat form that is typical of Toraja, 4/4 chords, to bring out the nuances of Toraja ethnicity, as well as being a picture of the unity of Toraja society. The same goes for vocal singing in bars 15-19. Fig. 2, it can be seen that the rhythm pattern used uses 1/8, 1/16 and 1/4/ notes using a repetition technique where the original motif is repeated in the next section.



Fig 2. Notation 2 (adapted rhythm pattern from dance rhythm)

3.1.2. Part II (Entry of Influence from Outside)

The second part expresses the atmosphere of the arrival of people from outside to Toraja land. The foreigners who came came from several different areas, namely from Java and the Bugis people. The Javanese first arrived in the 15th century for trade purposes. Apart from trading, the Javanese also taught the Toraja people to mine gold in Toraja land. When they knew that there was gold in Toraja land, traders from Bugis who were supported by the Bone Kingdom also began to come to Toraja land. The situation of the arrival of people from outside is described in the second part.

- Part A: Arrival of Javanese traders: The arrival of the Javanese people to the land of Toraja is expressed through playing violin 1 and violin 2 using scales from East Java on the Madura Islands to depict the arrival of Javanese traders in the 15th century, see Fig. 3. Javanese traders were the first traders from outside to come to *tondok lepongan Bulan*. Judging from the scales used, Madurese music uses *selendro* or pentatonic scales, namely 1, 2, 3, 5, 6, which are the same as Chinese and Balinese. It's just that the tone used tends to be different, depending on the people's enjoyment. Then, in the contrabass game, the artist describes a basis, where the Javanese at that time began to teach the Torajan people how to forge gold. This section is in bars 31-41. Bars 30 depicts the atmosphere when Javanese traders began to enter the Toraja region. In bar 31 there is the addition of a violin instrument with a *selendro* scale, aimed at bringing out the character of Javanese music. The basic note used is *B minor*, with a pentatonic scale, 4/4 chord. In composing the work from bar 31 to bar 42, the composer used a melodic compositional approach. The composer first created a melody for the violin as a depiction of the Javanese, then created a melody for the cello section depicting the Bugis.

Fig 3. Notation 3 (arrival of Javanese traders)

- Part B: Arrival of Bugis traders: After learning that there was gold in Toraja land, Bugis traders began to arrive and compete with the Javanese traders who had already arrived in Toraja, see Fig. 4. There was competition and tension not only between the Javanese and Bugis, but also between the Torajan people and traders from outside. The author expresses this atmosphere by playing the cello instrument which enters bar 34 using an upward slide technique, to illustrate that the Bugis traders want to be higher than the Javanese traders. As a result of the arrival of the Bugis traders, there was a dispute between Javanese and Bugis traders which resulted in the Javanese traders not remaining very long in *tondok lepongan Bulan*, and this part is depicted in bars 40-41 on the violin which is marked by dynamic playing from the *piano* (*p*) to *mezzopiano* (*pp*).



Fig 4. Notation 4 (arrival of Bugis traders)

This section starts from bar 34, with the playing of a glissando melody on the cello, which aims to signal the entry of the Bugis into Toraja to control trade at that time. This section uses the basic tone Bm with a 4/4 chord. The author uses a cello instrument with an upward slide technique as a melodic play to illustrate that Bugis traders have higher ambitions than Javanese traders.

3.1.3 Part III (Arrival of the Arung Palakka troops from Bugis)

- Part A: Arrival of Arung Palakka's troops: As the Bugis traders in *Tondok Lepongan Bulan* developed, the Bone Kingdom led by *Arung Palakka* also grew and began to enter the Southern part of *Tondok Lepongan Bulan*. This section is depicted in bars 43-48, using the *lembang* flute, which depicts the *todok lepongan Bulan* and alerting the arrival of *Arung Palakka's* troops. The artist also added a tympanic musical instrument that depicts a sign that *Arung Pallaka's* troops will enter to attack *the todok lepongan Bulan*. As a result of the arrival of the Bugis traders, there was a dispute between Javanese and Bugis traders which resulted in the Javanese traders not remaining very long in *tondok lepongan Bulan*, and this part is depicted in bars 40-41 on the violin which is marked by dynamic playing from *piano* (*p*) to *mesopiano* (*pp*). The compositional approach used in this section is a melodic compositional approach. This section starts from bars 43-48, with a pentatonic, 4/4 chord, and a *B minor* chord. The atmosphere described in this section is the development of the Bugis traders and the arrival of troops led by *Arung Palakka*, thus making the Toraja people alert. To illustrate this, composers used the *lembang* and timpani flutes, see Fig. 5.



Fig 5. Notation 5 (*lembang* flute and timpani)

As a result of the arrival of the Bugis traders, there was a dispute between the Javanese and Bugis traders, which resulted in the Javanese traders not remaining very long in *tondok lepongan Bulan*. This section is depicted in bars 40-41 through the violin, which is characterized by dynamic playing from *piano* (*p*) to *mesopiano* (*pp*). The compositional approach used in this section is a melodic compositional approach.

- Part B: Tension Period, in the next section, the author describes the *Arung Palakka* troops who have entered the southern *Todok Lepongan Bulan* area and are about to carry out an attack. The author depicts tense times using the musical instruments *Lembang* flute, cymbals, violin, viola, cello, and contrabass to depict the tense atmosphere that the author desires. The composer describes it in measures 49-56 using the initial instruments, namely contrabass, and cello, to show that the attack will begin. In bar 53 there is tremolo playing on the string instrument, which depicts the tense atmosphere before entering the attack. The chords used in this section are *Bo* and *B minor*. The use of accent marks and the dynamics of *mf* and *p* aims to support the atmosphere of tension, see Fig. 6.

The image shows a musical score for five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with notes and rests, and dynamic markings of *p* and *mf*. A 'nat.' marking is present below the first few notes. The second staff is in treble clef and contains a harmonic accompaniment of chords. The third and fourth staves are in bass clef and also contain harmonic accompaniment. The fifth staff is a grand staff (treble and bass clef) with a single note on a whole rest. Dynamic markings of *p* and *mf* are repeated across the staves.

Fig 6. Note 6 (tense atmosphere)

In this section, the author uses a harmonic composition approach. So, in depicting this tense atmosphere, the composer first describes it in harmonic form, such as making a chord arrangement from a string instrument. In this section, the chords formed are diminishing chords and minor chords. The *Lembang* flute game also depicts the *tondok lepongan Bulan*, which has been entered by the *Arung Palakka* troops. The composition technique used is the reharmonization composition technique, where the *Lembang* flute player still plays the same notes but has different chords. This section is found in bars 53 to 56.

- Part C: *Arung Palakka's* troops take control of Toraja, when *Arung Palakka's* troops entered the *Todok Lepongan Bulan* area in 1675, these troops immediately took control of the southern and central areas. In this section, the author describes it in bars 57-67 using the *lembang* flute musical instrument as the colonized Toraja people, as well as playing the musical instruments timpani, bass drum, cymbals, violin, viola, cello, contrabass, see Fig. 7. This section starts from bars 57-67. The basic note used is *B minor*, with a pentatonic scale, 4/4 chord. To depict this atmosphere, the artist used strings to indicate the gathering of *Arung Palakka's* troops. Percussion played alternately indicates the northern and southern Toraja regions and the *lembang* flute represents Toraja society. It can be seen in the playing of violin 1 and violin 2, where the playing of this instrument depicts *Arung Palakka's* troops. The reason the creator chose this instrument is because it can depict a gathering of soldiers by playing 1/16 notes. In this section, the composer uses a melodic composition approach and uses the same rhythmic technique and different pitches. For the melodic approach, the composer first creates a melody for the violin before entering the harmonic approach. For composition techniques in violin playing, the composer maintains the original rhythm, but the composer varies the notes melodically. This part can be seen in bars 57 to 62. In bar 62, there is the use of staccato in the viola melody to describe the footsteps of the *Arung Palakka* troops who controlled the southern and central areas.

composer describes it in bars 60-63 by ringing the dice in a glass as a sign that it is gambling. Playing of the *lembang* flute depicts the *tondok lepongan Bulan* mastered by the *Arung Palakka* soldiers by playing tunes that are characteristically Toraja. When playing the timpani and bass drum, there is a repetition of the rhythm patterns in these instruments. In this section, the composer uses a melody composition approach, where the composer first creates a melody structure that is played by the *lembang* flute. Apart from the melody composition approach, the composer also uses a layering composition approach. In this compositional approach, the artist creates a part depicting a dice game which the artist layers on top.

- Part D: Assault: With the power of *Arung Palakka's* troops, the *Arung Palakka'* army invaded and occupied the southern and central areas known as *Kasaeanna To Bone* (the arrival of the Bone people). In this section, the author describes playing $1/16$ notes on violin 1 and violin 2 as a group of *Arung Palakka* troops. The reason the author used the violin instrument to play $1/16$ notes was because it could depict a group of troops using the staccato technique. For the attack part, the composer used viola and cello with *staccato* playing using $1/8$ notes. In this section, the author also uses accents on the playing of the viola and cello to describe the emphasis of the *Arung Palakka* soldiers on the *tondok lepongan Bulan*. This section uses the basic tone *Bm* with a $4/4$ chord to describe the situation when the *Arung Palakka'* army invaded and occupied the southern and central areas. This atmosphere is depicted by the violin playing in bars 64-67. The use of the *staccato* technique with the intention of the artist indicates the pressure of *Arung Palakka's* troops. Apart from that, the use of the note value $1/16$ on the violin also depicts a group of *Arung Palakka* troops, see Fig. 9.



Fig 9. Note 9 (violin melody as a description of the attack)

Then in this section, the author also describes the southern and central areas, which at that time were attacked simultaneously by *Arung Palakka's* troops. This part is described in the form of timpani and bass drum playing, in addition to the *lembang* flute playing which depicts *tondok lepongan Bulan*. The reason the author used the timpani and bass drum instruments with the same rhythm pattern was that the author depicted the southern and central regions, which at that time were being oppressed and attacked by *Arung Palakka's* troops simultaneously, see Fig. 10. In this section, the composer uses an approach with the melody found on the *lembang* flute instrument.



Fig 10. Notation 10 (southern and central regions)

- Part E: Exclamation: As a result of the attack by *Arung Palakka's* troops on the people of *tondok lepongan Bulan*, the author describes the community's outcry at that time. In this atmosphere, the author used *tomina* in Toraja literary language which contains a cry resulting from an attack. The intention of the creator to use *tomina* is so that the message that the creator wants can be conveyed. Apart from that, there is also a bass drum playing which the author describes as a blow to the people of *tondok lepongan Bulan*. This section

starts from bars 68-80. The atmosphere described in this section is the call of the Toraja people at that time. The basic note used is *Bm* with a *4/4* chord. The viola plays a melody with a hexatonic scale as an illustration of the people's cry because of the colonialism of the *Arung Palakka* troops, see Fig. 11.



Fig 11. Note 11 (viola melody playing)

In this section, the composer uses a layering compositional approach in bars 68 to 72. Furthermore, in this section, the viola instrument, which is depicted as the colonizing *Arung Palakka* army, plays a melody from the hexatonic scale, where the composer intends to depict the army continuing to colonialize *tondok lepongan Bulan*. In bars 68-74, the composer uses a melodic composition approach found in the viola instrument. Next, the story continues to tell about the call, where the people of *tondok lepongan Bulan* are increasingly oppressed for their call. Next, in bars 75-81, the artist depicts the atmosphere of the call of the Torajan people who are increasingly oppressed, which is marked by *staccato* playing from the violin, then tom-toms and floor which depict the blows of *Arung Palakka's* troops, see Fig. 12.



Fig 12. Notation 12 (People who are increasingly oppressed for their calls)

In this section, the violin plays *1/8* notes with a *staccato* technique which the author describes as *Arung Pallak's* troops who always put pressure on the people of *tondok lepongan Bulan*. In the composition of this piece, there is an imitation of playing the melody on the cello instrument. Initially, the melody was sung by a viola and then sung again with a different instrument. Apart from that, there is repetition on the violin instrument. Next, the viola plays using the upward slide technique, which the author describes as *Arung Palakka's* troops gaining more power over their colonial rule. This section is also a repetition where the original motif is repeated in the next section. The author describes the oppression experienced by the *tondok lepongan Bulan* community from the rhythm patterns played by the bass drum and tom-tom. The creator of this percussion game intended to depict the blows of the *tondok lepongan Bulan*. The composition technique used is repetition. The artist continues to create images of *tondok*

lepongan Bulan from the *lembang* flute playing using typical Toraja notations so that the character and atmosphere of *tondok lepongan Bulan* are still depicted. In this section, there is repetition and also ornamentation techniques for the melodies played by the *lembang* flute.

- Part F: Torture, kidnapping of Toraja people: As the territory controlled by *Arung Palakka's* troops expanded, Toraja society experienced a lot of chaos, theft, and pressure from most of the Toraja nobility. In this piece, the composer depicts it with percussion and string instruments. This section starts from bars 82-94. The atmosphere described is an atmosphere of torture and kidnapping because the territory controlled by *Arung Palakka's* troops is expanding, and most of the Torajan people are experiencing a lot of chaos, theft, and pressure. This is illustrated by percussion and string playing. To depict this chaotic atmosphere, the composer used the snare drum and timpani instruments, where the snare drum plays a note value of $1/16$ with a chord of $6/8$ while the timpani plays a note value of $1/8$ with a chord of $6/8$, see Fig. 13.



Fig 13. Notation 13 (string and percussion playing for a picture of chaos)

In this section, the composer uses a melodic approach, where in his composition the composer first creates a melody before entering harmony. On percussion instruments, there is repetition in the rhythm pattern being played. On the violin instrument, there is the same rhythm but different pitches. To describe the atmosphere of chaos, the composer described it from the snare drum and timpani instruments, where the snare drum plays $1/16$ notes with a $6/8$ chord while the timpani plays $1/8$ notes with a $6/8$ chord. The chaos can be felt from the stress and notation values used in the snare drum and timpani playing. Snardrum playing with sextuplets where each part has 6 notes, each worth $1/16$, and timpani playing with triplets, where each part has 3 notes, each worth $1/8$. From the colonialism of *Arung Palakka's* troops, the people of *Tondok Lepongan Bulan* experienced theft. To illustrate this part, the composer used bass drums and tom-toms, where the playing of these instruments each has a chord of $6/8$. The author used this instrument with a $6/8$ chord because the author wanted to depict communities that experienced kidnapping from these beats. The reason the author uses these beats is, that by using triplets, the author can depict them as local communities experiencing kidnapping. Apart from theft, there was also torture of people in *Tindo*. The torture was carried out by *Arung Palakka's* troops at that time. In musical compositions, the composer describes it with the playing of violin and viola instruments. For *Arung Palakka's* troops, the artist described it as playing a violin whose beat value is the same as the timpani which depicts chaos. The reason the author gave the same beat value was because the author described that the ones causing chaos and torturing the people were *Arung Palakka's* troops.

- Part G: Treaty of *Pakila' Allo* and *Arung Palakka's* Army. At that time, the influence of the *Arung Palakka'* troops became stronger and feared since there was an agreement and cooperation made by a Toraja nobleman named *Pakila' Allo* or *Pong Bu'tu* who came from the *Randan Batu* area who allied himself to open gambling places everywhere to collect taxes. game guarded by *Arung Palakka's* soldiers. In this section, the author describes a dialogue from playing the violin 1 and violin 2 instruments. It can be seen from this dialogue that *Pakila' Allo* collaborated with the *Arung Palakka* troops until they agreed to open a gambling place and collect taxes, see Fig. 14.



Fig 14. Notation 14 (a collaboration between Pakilla' Allo and Arung Palakka Troop.)

In this section, the author describes a dialogue from playing the violin 1 and violin 2 instruments. It can be seen from this dialogue that *Pakila' Allo* collaborated with the *Arung palakka* troops until they agreed to open a gambling place and collect taxes. In this section, the composer uses a melodic composition approach. So, the creator first creates a melody that describes a conversation or dialogue. To illustrate the agreement, there is bar 103 where violins 1 and 2 both sound the same note and have the same beat value. In this part of the agreement, there is an imitation composition technique, where the melody played by violin 1 is also played by violin 2 simultaneously.

3.1.4 Part IV (Arrival of the Arung Palakka Troops from Bugis)

- Part A: Courage: With the increasing power of *Arung Palakka* and his troops in *Tondok Lepongan Bulan*, finally, many of the Toraja nobles who were not happy to see gambling began to develop hatred towards *Arung Palakka'* and the Bugis people, then they looked for ways to fight against *Arung Palakka's* army and the people. Bugis by breaking *Pakila' Allo's* power first. In this section, the author describes *Topada Tindo's* courage to fight back. To support the desired atmosphere, the composer uses timpani, cymbals, bass drum, tom-tom, violin, viola, cello, and contrabass. This section is found in bars 105 to 113. In this section, we use the basic notes *Bm* and *F#m* with a 4/4 chord. In this section, the author describes the courage of the Toraja nobles to fight against *Arung Palakka's* troops by breaking *Pakila' Allo's* power first. For an atmosphere of courage, the author depicts nobles who have courage in playing melodies on violin and viola instruments which both play 1/16 notes using accents, see Fig. 15. In this section, there is also a modulation technique in bar 107, where the tone shifts from the basic note *Do=D* and then moves to the basic note *Do=E*. Apart from that, the composer also uses repetition composition techniques in the rhythm-playing patterns of percussion instruments. For an atmosphere of courage, the author depicts nobles who have courage in playing melodies on violin and viola instruments, which both play 1/16 notes using accents. For playing the 1/16 melody, which uses accents, the composer describes it as courageous. The creator intended to use 1/16 notes intermittently using accents so that it sounded more courageous. Then, there is a fast continuous playing of 1/16 notes, where the composer describes the game as nobles who have a spirit of unity and courage to fight.

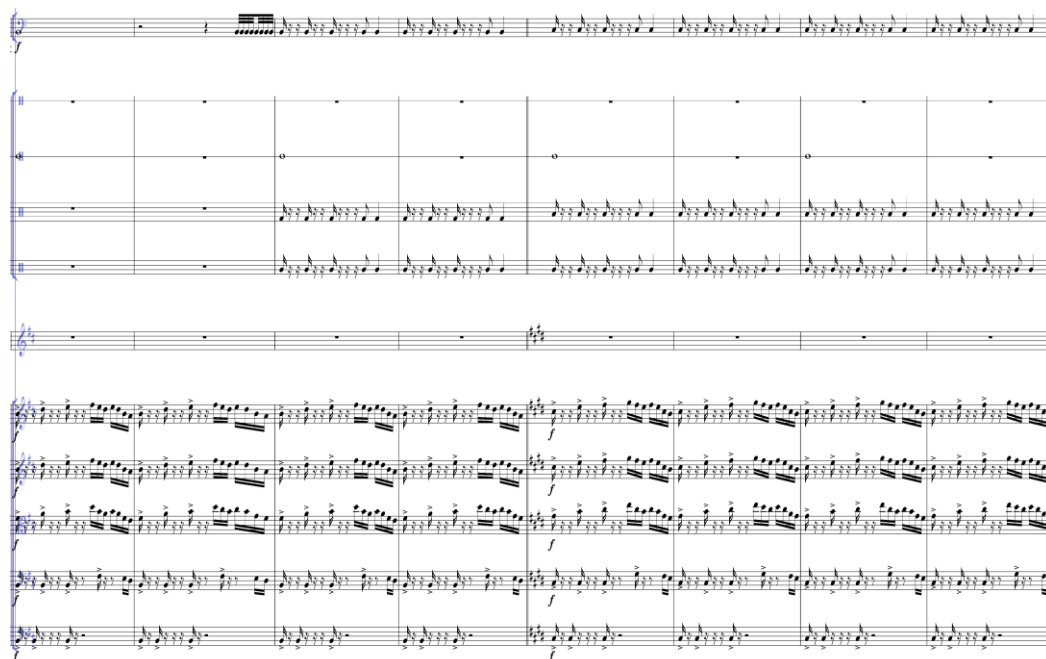


Fig 15. Notation 15 (courage and breaking Pakila' Allo's strength)

- Part B: Planning: When the Toraja nobles succeeded in killing *Pakilla' Allo*, a union was formed which included all the Toraja nobles to fight against the power of *Arung Palakka's* troops which had spread throughout the Toraja region. With this plan, they succeeded in forming a unity called *To Pada Tindo Misa' Pangngimpi*, which means one word and aspiration. With this unity, a force will attack the villages of the *Arung Palakka's* army and the Bugis people with the spirit and motto *Misa' Kada Dipotuo Pantan Kada Dipomate*, which means divided we are destroyed, united we win, and this struggle is called *Untulak Buntunna Bone Unlangda' To Sendana Bonga*, which means fighting power and fighting the influence of the Bone Kingdom. In this section, we use the basic note *Bm* with a $4/4$ chord and a slendro pentatonic scale. With a plan, they succeeded in forming a unity called *To Pada Tindo Misa' Pangngimpi*, which means one word and aspiration. This union was pioneered by several Toraja nobles, including: (1) *Siambe' Pong Kalua' (Pakila' Allo's* brother-in-law), (2) *Siambe' Pong Songgoi Limbu*, (3) *Tominaa Ne' Sanda Kada* as information interpreter. In this section, the author describes a plan carried out by Toraja nobles to attack *Arung Palakka's* troops, see Fig. 16.

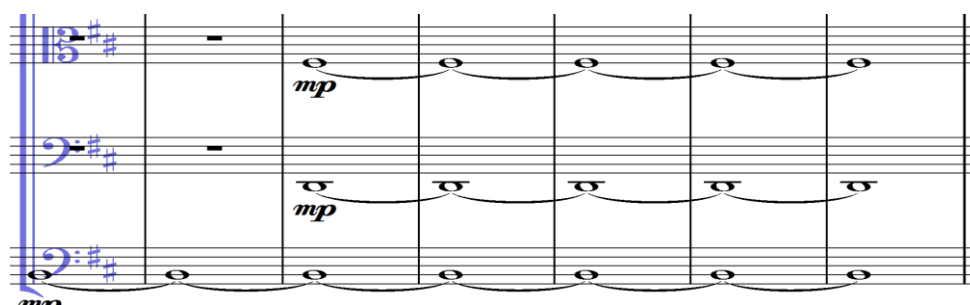


Fig 16. Notation 16 (planning spearheaded by 3 nobles)

In this section, the author describes a plan carried out by the Toraja nobility to attack *Arung Palakka's* troops. In this section, the composer uses a harmony approach, namely by forming a harmony arrangement played by the viola, cello, and contrabass instruments. It can be seen in the playing of instruments, the author uses three (3) initial instruments, where the author describes them as three pioneers who formed a union to fight *Arung Palakka's* troops.

- Part C: Warfare: By carrying out planning and the formation of *Topada Tindo*, who agreed and were united, there was resistance *Topada Tindo* against *Arung Palakka's* troops, and a war was formed. In this section, the composer depicts warfare with percussion and string playing. Before the battle begins, it begins with timpani playing, which indicates that the battle will begin. In this section, there is repetition of the tympanic rhythm pattern. The composer wanted a full-power musical performance, so the composer used all the instruments needed, including percussion instruments, which can depict a war atmosphere and are supported by other instruments such as string instruments and vocals. This section is found in bars 132 to 154. In bars 140-148, the author describes an expression of firmness to the *Arung Palakka* soldiers using Tomina language, see Fig. 17.



Fig 17. Notation 17 (description of the atmosphere of war)

For the atmosphere of war, the artist depicts it with percussion and string playing [19]. In this part, the composer makes the musical atmosphere very lively because the composer depicts the *topada tindo* and the *Arung Palakka* troops fighting each other. When playing each instrument, the composer uses loud expressions in the dynamic playing because the composer wants to show violence in that part. This section can be seen in bars 132 to 154. This instrument is divided into two parts, namely the percussion section, which the composer describes as a *topada tindo*, and the string section, which the composer describes as an *Arung Palakka* troop. In the war, *Topada Tindo* revealed that there would never again be colonialism by Bone or Bugis people against the *tondok lepongan Bulan* people. And this part will be expressed in Tomina, using Toraja literary language. The approach used is a coating composition approach, where the part will use Tomina. In the war, *Topada Tindo* revealed that there would never again be colonialism by Bone or Bugis people against the *Todok Lepongan Bulan* people. And this part will be expressed in Tomina, using Toraja literary language, see Fig. 18. In this section too, the author describes *Arung Palakka's* troops playing string instruments with piano and pianissimo expressions. The composer uses piano expressions because the author describes that *Arung Palakka's* troops are starting to be overwhelmed in fighting *Arung Palakka*. This phrase is delivered in bars 140 to 148.

Tangla kende penduan pentallun to Bone la ma' takinan la'bo' ma' tetangan mataran
aja mintu'na matarana sia pabenga'na lakende pasiu' sando pekengke lalipan ke denpi
to laullutu tombing lili'na tondok lepongan bulan

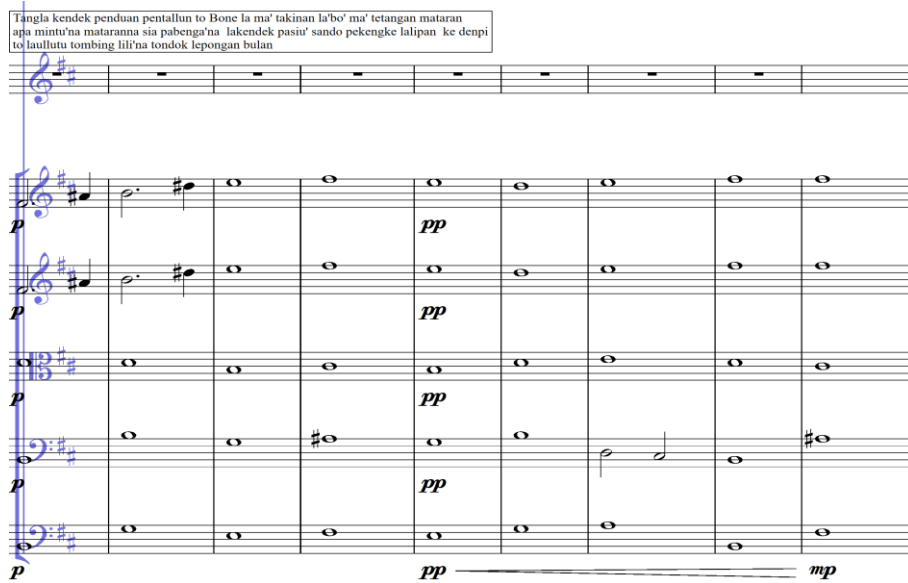


Fig 18. Notation 18 (Topada Tindo expressions in Tomina language)

- Part D: Victory: The winning part of *Topada Tindo's* struggle is expressed in bars 156-174. Thanks to the support and unity of all the Toraja nobles, *Topada Tindo* succeeded in subduing and repelling *Arung Palakka's* troops. The instruments used in this section are timpani, snare drum, bass drum, cymbals, tom-toms, violin, viola, cello, and contrabass. The approach used is a melodic composition approach, because in making it the composer first forms the melody before entering the harmony approach. In this section there is also repetition, there is the same rhythm with different pitches. Repetition can be seen in the snare drum and bass drum percussion games and the viola and cello games which use the same rhythm composition technique with different pitches. The unity of all Toraja noble leaders, into *Pada Tindo Misa' Pangngimpi'* succeeded in subduing and repelling *Arung Palakka'* troops using various methods and strategies. For the winning part, the composer described it in bars 156 to 174. The basic note used is Bm with a 4/4 chord and a minor diatonic scale. The author describes the victory part as playing violin melodies and staccato playing, with accents from the viola and cello instruments as a feeling of happiness over victory, see Fig. 19.



Fig 19. Notation 19 (victory mood)

- In this section, the composer describes a victory for *Tindo* against *Arung Palakka's* troops. This victory was possible thanks to the support of all Toraja noble leaders. To illustrate this form of support, the creator used a rhythm pattern from the snare drum. The creator's intention to use snare drum is because the beats played can bring an atmosphere of support and encouragement, see Fig. 20.

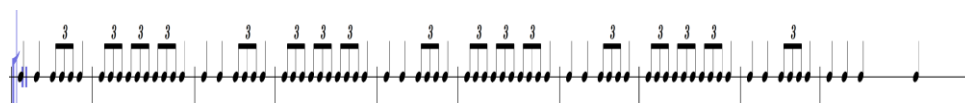


Fig 20. Notation 20 (description of support forms)

- In this section, the author uses an instrumental technique, where the string playing depicts the *tindo*, who at that time were many victims of the war, but they were still enthusiastic about achieving victory. From here, the composer describes the struggle on *tindo* from playing violins 1 and 2 by playing high melodies. In this section, there is a composition structure that uses imitation techniques, where the melody played from violin instrument 1 is followed by the melody played from violin instrument 2. The approach used is a melodic composition approach. From this struggle, *Topada Tindo* felt a victory against *Arung Palakka's* troops. In this part, the author describes melodies from the violin and staccato playing and accents from the viola and cello instruments as a feeling of happiness over victory. Apart from that, the artist also used percussion to depict the enthusiasm to expel *Arung Palakka's* troops from *Todok Lepongan Bulan*. The reason the creator used percussion is because percussion can also depict the atmosphere of enthusiasm for the fighters fighting for their region. In the percussion section, using the same rhythmic composition technique with different pitches. After that, all the leaders and members of *To Pada Tindo To Misa' Pangimpi* made promises and oaths at *Bamba Puang* which were called *Basse Kasalle Lepongan Bulan* (The Great Agreement of the Toraja People). The author describes this part by playing all the instruments using forte expressions and playing the pentatonic scale, see Fig. 21.



Fig 21. Notation 21 (description of all members of *Topada Tindo*)

The authors intend to use the pentatonic scale to depict the leaders and members of the *Topada Tindo* who will express promises and oaths in *bamba puang* for victory. After they finished expressing their promises and oaths, all members of *Topada Tindo To Misa' Pangngimpi* returned safely to their respective areas bringing news of victory for all Toraja people. The author describes this section in bars 178 to 182 using string

instruments and a cello melody playing from top to bottom to depict the *topada tindo* members returning to their respective places, see Fig. 22.



Fig 22. Notation 22 (Illustration of Returning Topada Tindo members Bringing news of victory)

The harmonic composition approach is used as our norm by using lower and upper melodic dynamically [20], [21]. In this section, the author describes the news of victory brought by *Topada Tindo* members to the community. In this section, the author describes it by playing string instruments, which form III Major chords supported by tremolo playing from the timpani and cymbal instruments, then ends with VI Major chords. The authors created these chords because the author interpreted that these chords could describe the atmosphere that brought the news of victory.

4. Conclusion

This study combines historical research with creative musical composition, thus demonstrating the interaction between art and science. Starting with extensive literature and fieldwork to collect historical data on the Torajan nobility, this study develops a musical concept that reflects the emotional and cultural essence of their struggle. The transformation of this concept into the composition of *Topada Tindo* involves a detailed process of composing musical form, structure, and material, ensuring originality and cultural relevance. This study not only contributes to the preservation and interpretation of Torajan history, but also highlights the potential of music as a dynamic tool for cultural expression and historical reflection. This approach underscores the importance of a creative yet methodical process in producing a work that is artistically significant and deeply rooted in historical context.

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