

## Analysis of the Structure of Music *Penanian Dolo, Mesa'ri Tendan Lamatoto'* Song

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### ABSTRACT

*Penanian Dolo* This is a spiritual song brought by evangelists from the Netherlands along with the Dutch colonial events in Tana Toraja. *Penanian Dolo* is a song or song that was originally used in the liturgy of Christian worship in Tana Toraja. Over time, *Penanian Dolo* was used by the people of Gandangbatu in the procession of carrying the corpse (*Ma'bulle Tomate*). This study aims to determine the form and structure of *Penanian Dolo* music, *Mesa'ri Tendan Lamatoto'*. The research method used in this research is qualitative research using sociology and musicology approaches. The results of the study show that *Penanian Dolo* music, the song *Mesa'ri Tendan Lamatoto'* is a one-part song form with a total of 8 bars composed of one sentence/period. The song *Mesa'ri Tendan Lamatoto'* has two clauses, namely interrogative sentences/antecedent phrases (bars 1-4) and answer sentences/consequences phrases (bars 5 - 8). Each has the same number of bars but in the consequence phrase motif there are sentence pieces that are not the same length, in other words, they are not symmetrical. This can happen because the division of motifs must pay attention to the integrity of a sentence because the unity of the sentence is more important than the importance of each tone. The motif of the song begins with a tonic chord and ends with a dominant chord to a tonic chord (perfect cadences). The development of dominant motifs uses repetition techniques. The rhythm used in the song *Mesa'ri Tendan Lamatoto'* uses three types of note values, namely not, notes  $\frac{1}{4}$  and notes  $\frac{1}{8}$ . The measure or beat pattern used in *Mesa'ri Tendan Lamatoto'* song uses 4/4 measure, which means that there are four quarter notes in one measure. The tempo used in *Mesa'ri Tendan Lamatoto'* song is moderato which means moderate with a speed of 92-104 beats per minute. The melody used in the *Penanian Dolo* song as a whole uses diatonic scales. On the other hand, the lyrics in *Mesa'ri Tendan Lamatoto'* contain aspects of worship and surrender to the almighty. The melody used in the song *Penanian Dolo* as a whole uses a diatonic scale. On the other hand, the poems in the song *Mesa'ri Tendan Lamatoto'* contain aspects of worship and submission to the almighty. The melody used in the *Penanian Dolo* song as a whole uses diatonic scales. On the other hand, the lyrics in *Mesa'ri Tendan Lamatoto'* contain aspects of worship and surrender to the almighty.

### KEYWORDS

*Music Structure  
Penanian Dolo  
Mesa'ri Tendan  
Lamatoto'  
Ma'bulle Tomate*

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### INTRODUCTION

Humans are basically cultured creatures, that is, creatures who are capable of creating goodness, truth, justice and responsibility. As cultured creatures, humans use their minds to create happiness both for themselves and for society for the sake of the perfection of life. Therefore, humans cannot be separated from habits or cultures that are lived from generation to generation. In the context of Toraja society in general, art, especially music, is mostly practiced during the *Rambu Solo'* ceremony (a death ceremony among the Toraja people). According to Ones (2020) *Rambu Solo'* is a series of events carried out starting from the

death of a relative until the time of his burial. The last ritual in the *Rambu Solo'* ceremony in Lembang Gandangbatu is called *Mea* or *Ma'bulle Tomate*. *Ma'bulle Tomate* is one of the rituals in organizing the *Rambu Solo'* ceremony, in practice the community carries and carries the coffin to the grave. The form of the *Ma'bulle Tomate* Ritual before the Christian gospel enters the Lembang Gandangbatu area is accompanied by *Badong*, according to Haruddin *Badong* is a type of literature or poetry sung by people at the place of mourning, both as family and as guests (Sambira et al., 2020).

The Toraja people have two ways in the *Ma'bulle Tomate* ritual, namely carrying the corpse while running, and also carrying the corpse by walking to the burial place (Rapa and Gulo, 2020). Focusing on the context of the Gandangbatu region, the dominant ritual habit of *Ma'bulle Tomate'* is performed in a unique or different style compared to other Toraja areas. According to Raditya (2017), the uniqueness of performing arts is that it can attract the attention of all levels of society, both children and adults, it is proven through the culture of the Gandangbatu community in the *Ma'bulle Tomate* ritual which continues to this day because every generation always inherits the culture because of its uniqueness. . The Gandangbatu community performs the *Ma'bulle Tomate* ritual by walking back and forth while singing a spiritual song called *Penanian Dolo*. This community culture has become the ethnic mascot of the Gandangbatu community because this culture originated and developed in the Lembang Gandangbatu area. This culture has even become the hallmark and identity of the Lembang Gandangbatu community because this culture is very unique and different from the habits of the Toraja people in general.

*Penanian Dolo* was first printed in 1927 in Makassar which contains 13 Psalms, including Psalms 19, 25, 42, 66, 68, 73, 81, 84, 121, 134, 139, 146, 150, and 70 hymns. According to Tiku Rari (2020) At first, the seventy songs in *Penanian Dolo* could not be sung in ecclesiastical worship because of the Calvinist view that only the Psalms were proper to be used in worship as congregational songs. This understanding was guided by missionaries so that of the 70 songs in *Penanian Dolo*, only Christian students sung at school. Taking into account the contents of the *Penanian Dolo* song, which is essentially a praise to God and the lyrics are still based on the word, in 1941 all the songs in *Penanian Dolo* were determined by the GZB board to be used by missionaries in the evangelism process and may be sung in ecclesiastical worship. *Penanian Dolo* was originally written in Indonesian and then translated into Toraja. *Penanian Dolo* as a spiritual song or hymn which is functionally used in ecclesiastical worship songs, is now used by the Gandangbatu community as an accompaniment song in the *Ma'bulle Tomate* ritual. The arrival of Christianity in the Gandangbatu valley area made the *Ma'bulle Tomate* ritual blend with Christian culture, namely singing the spiritual song *Penanian Dolo*. This process is called cultural acculturation. Koentjaraningrat gives a statement that social processes arise because a group of people with a certain culture are faced with elements from a foreign culture so that these foreign elements are gradually accepted and processed into their own culture (Sagala, 2009: 14). One of the consolations that is believed to have a positive impact is music, *Penanian Dolo* is one of the choices used by the Gandangbatu community to comfort each other with families who are experiencing grief (ter Bogt et al., 2021). *Penanian Dolo*, which incidentally is a product of the Christian religion, continues to be actualized in cultural rituals without any problems or warnings from the Toraja Church Synod Working Body. This can happen because culture and religion are primordial needs for the awakening of the moral level of humanity, which is the main condition for the existence of a long-lasting culture (Rusu & Petraru, 2005).

Several previous studies related to *Penanian Dolo* in the *Ma'bulle Tomate* ritual with different topics of discussion. Rapa Research' (2020) discusses the cultural shift of *Aluk Todolo* (Toraja Tribe Religion) in the *Ma'bulle Tomate* ritual due to the influence and development of Christianity in Toraja, especially in Lembang Gandangbatu. In the *Aluk Todolo* culture, the *Ma'bulle Tomate* ritual is accompanied by a *badong* song whose lyrics contain lamentations and stories of the life of the "dead". Since the development of Christianity, *Badong* songs have begun to be shifted by the presence of spiritual songs which have been actualized in the *Ma'bulle Tomate* ritual until now. Kombong (2021) research in his journal, he has discussed the form of presentation of *Penanian Dolo* in the *Ma'bulle Tomate* ritual, which is situational in terms of the time of execution, the performers of the arts and the costumes used. As an element of novelty in this research, the researcher will examine and analyze the form and structure of *Penanian Dolo music*, the song *Mesa'ri Tendan Lamatoto*'.

## METHOD

Researchers use qualitative methods with an interdisciplinary approach namely the merging of two or more scientific disciplines, in the context of the relevance of the scope of the problem that is the object of study (Rohidi, 2011: 6) namely sociological and musicological approaches. A sociological approach is used to obtain a brief history and how the form of the *Penanian Dolo* music performance in the *Ma'bulle Tomate* ritual. A musicological approach is used to analyze the form and structure of the music of *Penanian Dolo*, the song *Mesa'ri Tendan Lamatoto*'. From the initial data obtained by the researcher that *Penanian Dolo* is a product of Christianity introduced by missionaries from the Netherlands, the author uses the theory of analytical form from Karl Edmund Prier which is oriented to western music theory. In collecting data, the main instrument for collecting data is the researcher himself. Data collection techniques used in this study consisted of observation, interviews, document study. Observations in this study used involved observation where this observation provides a very good opportunity to see, hear, and experience reality as it is done and felt by the actors, in the local community and culture. The interviews conducted in this study were in-depth interviews and character interviews. Direct in-depth interviews were carried out using various techniques according to the level of interviews that were arranged and designed directly by the researcher, and depending on the subject being interviewed. This interview is aimed at Samuel Pulung as the head of the Lembang Gandangbatu as well as a cultural observer and Eli Banduru as the head of the Lembang Gandangbatu youth group. Data is also collected through documentation techniques, in the form of taking pictures and video recording. Putriningtyas (2015) revealed that documentation techniques are important to bridge the limitations of the five senses of researchers in collecting data in the field. The recording results can be played repeatedly by the researcher to help transcribe the data in the field. Analysis of the data that has been collected and describe it in word descriptions. The objective of this study is to focus on how the *Penanian Dolo* music is composed in the *Ma'bulle Tomate* ritual in Lembang Gandangbatu, Gandangbatu Sillanan District. Through qualitative research methods, it is explained regarding the problems studied and then connected with natural conditions and socio-cultural environmental conditions in the problem environment. Moleong (2007) explained that there are seven characteristics in qualitative research, namely: (1) there is a natural setting; (2) humans act as tools or instruments; (3) inductive data analysis; (4) descriptive; (5) process is more important than result; (6) there are limitations; and (7) have data validity.

Miles and Huberman in Rohidi (2011) describes three main flows in the analysis, among others: data reduction, data presentation, and drawing conclusions. The stages of analysis are, firstly, the data obtained from interviews and direct observations were analyzed and the interpretation of the data was carried out while the research was in progress or after all the necessary data had been collected. During the research process, always pay attention and analyze the new data obtained in the process of presenting the data, if it is seen that the data is less relevant, data reduction is carried out to facilitate the data analysis process so that at the time of drawing conclusions, the data is in accordance with the research objectives. Each data analysis process is interconnected and always carried out at the same time. The data processing stage obtained from the data analysis technique is carried out after the data has been collected and then processed and analyzed by sorting it into several groups. The grouping of this data is based on the written framework that has been concluded which is used in each part of the writing.

## RESULTS AND DISCUSSION

*Penanian Dolo* is a Christian hymn that has been published in the Toraja language, at first the song was only sung by students at school and in ecclesiastical worship liturgies, and now *Penanian Dolo* is used by the Gandangbatu people in accompanying the *Ma'bulle Tomate* ritual procession (Rapa & Gulo, 2020:11). *Ma'bulle Tomate* is a ritual of carrying the corpse from the funeral home to the grave. The custom of the Gandangbatu people during the *Ma'bulle Tomate* ritual is to sing the songs contained in *Penanian Dolo* like the art of a male choir, because most of them are performed by men.

The performance of the *Penanian Dolo* art has become an iconic characteristic for the people of Gandangbatu, as evidenced by the cultural performances held by the Tana Toraja government and various regional art exhibitions, the people of Gandangbatu are often invited to perform choir art by singing several songs from *Penanian Dolo*. As a cultural characteristic or character, of course humans will maintain, manage, and do various things that will preserve their culture (Shabrina et al., 2022).



Figure 1. *Ma'bulle Tomate* Ritual

### **Analysis of Forms of Musical Composition of the song *Mesa'ri Tendan Lamatoto'***

The song *Mesa'ri Tendan Lamatoto'* is one of the songs in *Penanian Dolo* which is often used by the Gandangbatu people in the Ma'bulle Tomate procession. The song *Mesa'ri Tendan Lamatoto'* is often sung when the body arrives at the burial site. Of all the songs in *Penanian Dolo*, the song *Mesa'ri Tendan Lamatoto'* is always sung because this song is very popular among the people.

**Table 1.** The symbols in the song period

<b>Symbol</b>	<b>Description</b>
A	Period A
B	Period B
C	C period
a	Antecedent Phrase A
x	The phrase Consequences B
b	Antecedent Phrase A
y	The phrase Consequences B
c	Antecedent Phrase A
z	The phrase Consequences B

## Mesa'ri Tendan Lamatoto'

$\text{♩} = 100$

TENOR 1

TENOR 2

BASS 1

4

6



Me - sa' - ri Ten - dan la - ma to - to' Me - sa' - ri ten - dan la - ma  
 An - na so - rong - an ki' A - nak - Na An - na so - rong - an ki' A -  
 Pu - ang Ye - su To - pe - ren - den - ta Pu - ang Ye - su To - pe - ren -

Me - sa' - ri ten - dan la - ma - to ma - to - to' me - sa' - ri ten - dan la - ma  
 An - na so - rong - an ki' A - nak Tung - ga' - Na An - na so - rong - an ki' A -  
 Pu - ang Ye - su To - pe - ren - den bom - bo - ta Pu - ang Ye - su To - pe - ren -

Me - sa' - ri ten - dan la - ma - to - to' me - sa' - ri ten - dan la - ma  
 An - na so - rong - an ki' A - nak An - na so - rong - an ki' A -  
 Pu - ang Ye - su To - pe - ren - den - ta Pu - ang Ye - su To - pe - ren -

to - - - to' me - sa' - ri ten - dan la - ma -  
 nak - - - na an - na so - rong - an ki' A -  
 den - - - ta Pu - ang Ye - su To - pe - ren -

to ma - to - to' me - sa' - ri ten - dan la - ma  
 nak Tung - ga' - Na An - na so - rong - an ki' A -  
 den bom - bo - ta Pu - ang Ye - su To - pe - ren -

to - - - to' me - sa' - ri ten - dan la - ma  
 nak - - - na An - na so - rong - an ki' A -  
 den - - - ta Pu - ang Ye - su To - pe - ren -

to - to' ten - dan ta - ma su - ru - ga  
 nak - na i - a mo - Pu - ang Ye - su  
 den - ta ta - ma bam - ba su - ru - ga

to ma - to - to' ten - dan ta - ma su - ru - ga  
 nak Tung - ga' - Na i - a mo - Pu - ang Ye - su  
 den bom - bo - ta ta - ma bam - ba su - ru - ga

to - to' ten - dan ta - ma su - ru - ga  
 nak - Na I - a mo - Pu - ang Ye - su  
 den - ta ta - ma bam - ba su - ru - ga

Figure 2. Transcription of the song *Mesa'ri Tendan Lamatoto'*

### Song form/Battle Form (Liedform)

*Mesa'ri Tendan Lamatoto'* songs are classified as one part songs or songs composed of one sentence/period (Prier, 1996: 5) and is formed in 8 segments of the bar. The song *Mesa'ri Tendan Lamatoto'* is composed of only one sentence/period, so it is only given code A (Period A) because from measure 1-8 there are only two clauses, namely measure 1-4 are antecedent sentences and measures 5-8 are consequent sentences. .

### Sentences / Periods

In the song *Mesa'ri Tendan Lamatoto'* there are two sub-clauses/phrases, namely: a question sentence/antecedents phrase and an answer sentence/consequence.

Period A



Figure 3. Transcription of Period A of *Mesa'ri Tendan Lamatoto'* Song

The question sentence / antecedent phrase (a) consists of 4 bar segments which are symmetrical with the answer sentence / consequences (x), namely 4 bar segments. by looking at the melody in the two clauses, it can be concluded that the song *Mesa'ri Tendan Lamatoto'* is composed in the sentence A (a a') meaning that in Period A there are two melodic forms, namely bars 1-4 which are symbolized as a which are varied in bars 5- 8 with the symbol a'. the opening melody in each clause has the same melody but in the final two measures a variation of the melody is formed to distinguish the positions of dots and commas.



Figure 4. Transcription of Antecedent Phrases



Figure 5. Consequence Phrase Transcription

### Antecedense Phrase Motif ( A a )

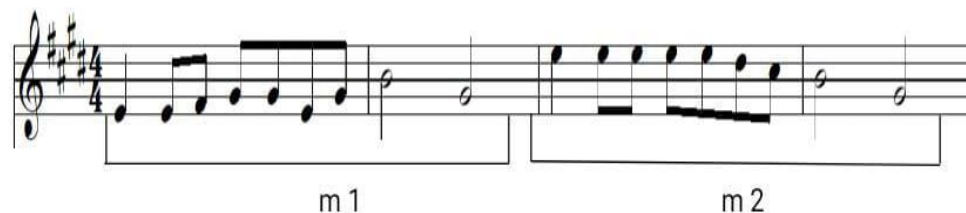


Figure 6. Transcription of Antecedense Phrase Motives

m 1 = consists of two bars that have the same note value, namely 4/4, although the rhythm of the 1 and 2 measures is different because in bar 1 there is one note which is worth 1 beat and 6 notes 1/8 which is worth 3 beats.

m 2 = is an ascending sequence variation of m1. Ascending sequences are repetitions of motifs at higher pitches (Prier 1996, 28). On measure 1 it starts from the middle E tone then on measure 3 it starts from E high and each has the same note fraction between m1 and m2.

### Motif Phrase Consequences (A a' )

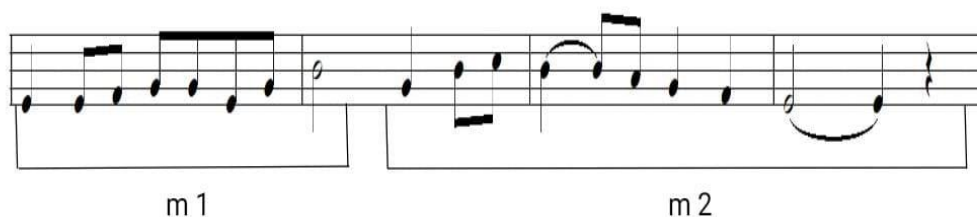


Figure 7. Transcription of Consequent Phrase Motifs

m 1 = consists of 1 measure to the third beat in measure 2. The melody on m1 of the consequent phrase of measure 1 is a repetition of the melody of m1 of the antecedents of measure 1.

m 2 = starting from the fourth note of measure 2 to measure 4 which is composed of 1/4 note, note, 1/8 note and 1 beat silence sign.

In the case of the consequence phrase motif above, there are sentence pieces that are not the same length, in other words, the first piece (m1) and the second piece (m2) are not symmetrical. The second piece (m2) is longer than the first piece. This can happen because



the division of motives must pay attention to the integrity of a sentence and even then it is supported by Prier(1996, 6) which reveals that the unity of the sentence is more important than the importance of each tone. Of course, to ensure that the cutting motifs are symmetrical, we must look at the following sentences or poems:



Figure 8. Asymmetrical Motif Transcription

By looking at the snippets of sentences in the rhyme, the cutting of asymmetrical motifs is the right thing because the integrity of a sentence is the main and most important thing in the formation of a motif.

Table 2. Translation of the song Mesa'ri Tendan Lamatoto'

Toraja language	English language
<i>Mesa'ri Tendan Lamato'</i>	Only one solid bridge
<i>Tama suruga tent</i>	Bridge to heaven
<i>Anna soronganki' Son-Na</i>	He gave up his son
<i>He wants Puang Yesu</i>	That is Lord Jesus
<i>Puang Yesu Toperendenta</i>	Lord Jesus will draw us
<i>Tama Bamba Suruga</i>	Enter into the throne of heaven

### Melody Aspect

Melody is understood as a collection or combination of a series of tones that are tied to the high and low and the short length of the note (Miller 2017, 26). The song *Mesa'ri Tendan Lamatoto'* which has been transcribed into beam notation is a melody derived from the vocal sound of the singer in the Ma'bulle Tomate ritual which consists of regular highs and lows or long short tones that are regular and horizontal. In addition, the melodic aspects of the *Penanian Dolo* music are transcribed based on the results of an analysis of the melodic forming elements, namely: Rhythm, scales, tempo.

## Rhythm

Jatmiko (2015) reveals that rhythm can be understood as long or short as well as the duration of sounds and silences that move sequentially. So, the duration or short length of a note can be interpreted as a musical note that varies and runs for a certain time, while the accent is the stress on a note. The rhythm pattern of a piece of music can be seen from the notes and measures that make up the beat pattern of a piece of music. The rhythm of Penanian Dolo's music, *Mesa'ri Tendan Lamatoto'*, is presented in a rhythmic pattern that forms a musical structure, sometimes in the form of variations and repetitions. From the song *Mesa'ri Tendan Lamatoto'*, there are three types of note values including quarter notes (1/4), half notes (1/2) and eighth notes (1/8). Based on the number of occurrences. Quarter notes appear 7 times and often appear on the first beat of a song's measure. The half note occurs 6 times in measures two, four six and eight. The eighth note appears 22 times and is the value of the note that appears the most in the entire song's measure. Based on the results of the researchers' observations during the Penanian Dolo musical performance of the song *Mesa'ri Tendan Lamatoto'*, and then writing musical notation in the form of a notation transcript, it can be seen that the meter used in the song *Mesa'ri Tendan Lamatoto'* is 4/4, meaning that there is quarter notes of four beats in each measure. The existing rhythm pattern of the *Mesa'ri Tendan Lamatoto'* song sung by the community will always be constant according to the size of the song.

## Musical scale

In the song *Mesa'ri Tendan Lamatoto'* there are 7 tones (diatonic) namely do, re, mi, fa, sol, la, si. Thus it can be concluded that during the *Ma'bulle Tomate* ritual and the community sings the song *Mesa'ri Tendan Lamatoto'* the diatonic scale is used. The song *Mesa'ri Tendan Lamatoto'* uses a moderate tempo, which means moderate at a speed of 92-104 beats per minute. It is similar to the local Swedish oral music tradition in the variety and musical expression that actualizes the precise and subtle articulation of rhythmic movements (Misgeld et al., 2022).

The Gandangbatu people also add a distinctive tone ornament to the melody of *the Penanian Dolo* song, such as adding a melody in the form of a canon. This custom has been maintained until now because it has become the character of the Gandangbatu people when they sing *Penanian Dolo* in the *Ma'bulle Tomate* ritual. This is supported by corpus studies that focus on how certain musical styles and genres use distinctive melodic rhythmic movements to differentiate themselves from other repertoires. (White, Pater, and Breen, 2022; De Souza, 2022)

## Harmony

The song *Mesa'ri Tendan Lamatoto'* has a three-voice harmony spontaneously sung by the community during the *Ma'bulle Tomate* ritual. The following is the transcript that has been published in block notation as a result of the author's observations during the research and from the results of the documentation.

In the song *Mesa'ri Tendan Lamatoto'*, there is an additional melody in the 2nd tenor sound region in the second 3, 7 and 11 beats. The additional melody is only sounded at the time of the 2nd and 3rd verses. The addition of the melody forms an orchestration in canon form. Kanon is a musical composition in which several parts are sung sequentially or in succession and then the other parts are sung together or also known as contrapuntal (Banoe, 2003). In the 3rd measure, Tenor 2 sounds additional melodies, Tenor 1's voice as *cantus firmus* and Bass only holds the note according to the beam notation transcript below :



TENOR 1

Me - sa'-ri Ten-dan la-ma to - to'  
 An - na so - rong-an ki' A - nak - Na  
 Pu - ang Ye - su To-pe-ren - den - ta

TENOR 2

Me - sa'-ri ten-dan la-ma - to to'  
 An - na so - rong-an ki' A - nak Tung-ga' - Na  
 Pu - ang Ye - su To-pe-ren - den bom-bo - ta

BASS 1

Me - sa'-ri ten-dan la-ma - to - to'  
 An - na so - rong-an ki' A - nak - na  
 Pu - ang Ye - su To-pe-ren - den - ta

Figure 9. Canon's Transcription in the Song Mesa'ri Tendan Lamatoto'

From the transcription above, it is clear that the sound formation is divided into three sound regions, namely Tenor 1, Tenor 2 and Bass. From the observations, the researchers got information that sometimes the formation of three voices is not always there, sometimes only two voices and even one voice depending on the situation of the surrounding community because each community in a village has a level of expertise in processing sounds and producing different sounds. The following is an excerpt from an interview with Samuel Pulung;

„, Semuakan tidak sama, misalnya antara kampung A dan Kampung B kan berbeda kadang dalam kampung A banyak yang pintar menyanyi sehingga harmoni tiga suara dapat terdengar sedangkan kampung B hanya sedikit ya kadang hanya dua suara bahkan satu suara saja..

When people sing Penanian Dolo's song *Mesa'ri Tendan Lamatoto'*, the result of the sound harmony is the feeling or spontaneity of the community in producing parallel harmony or fixed interval harmony. This is an ordinary harmony but it gives a strong sense to the listener at the time of witnessing the *Ma'bulle Tomate* ritual. The skills and skills of the community in producing sound harmonies are artistic values that should be passed on to the next generation.

## CONCLUSIONS

Based on the results and discussion of the research that has been presented, the researcher can draw the conclusion that *Mesa'ri Tendan Lamatoto'* is a one-part song with a total of 8 bars composed of one sentence/period. The song *Mesa'ri Tendan Lamatoto'* has two sub-clauses, namely an interrogative sentence/antecedent phrase (measures 1 – 4) and an answer sentence/consequence phrase (measures 5 – 8). Each has the same number of bars, but in the consequent phrase motif there are sentences that are not the same length, in other words, they are not symmetrical. This can happen because the division of motives must pay attention to the integrity of a sentence because the unity of the sentence is more important than the importance of each note. Song motifs start with tonic chords and end with dominant chords to tonic chords (perfect cadences). Dominant motive development using repetition technique. The rhythm used in the song *Mesa'ri Tendan Lamatoto'* uses three types of note values, namely the  $\frac{1}{2}$  note, the  $\frac{1}{4}$  note and the  $\frac{1}{8}$  note. The measure or beat pattern used in *Mesa'ri Tendan Lamatoto'* is song uses 4/4 measure, which means that there are four quarter

notes in one measure. The tempo used in *Mesa'ri Tendan Lamatoto's* song is moderato which means moderate with a speed of 92-104 beats per minute. The melody used in the *Penanian Dolo* song as a whole uses diatonic scales. On the other hand, the lyrics in *Mesa'ri Tendan Lamatoto'* contain aspects of worship and surrender to the almighty. The measure or beat pattern used in *Mesa'ri Tendan Lamatoto's* song uses 4/4 measure, which means that there are four quarter notes in one measure. The tempo used in *Mesa'ri Tendan Lamatoto's* song is moderato which means moderate with a speed of 92-104 beats per minute. The melody used in the *Penanian Dolo* song as a whole uses diatonic scales. On the other hand, the lyrics in *Mesa'ri Tendan Lamatoto'* contain aspects of worship and surrender to the almighty. The Sukat or beat pattern used in the song *Mesa'ri Tendan Lamatoto'* uses a 4/4 scale, which means that there are four quarter notes in one bar. The tempo used in the song *Mesa'ri Tendan Lamatoto'* is moderato which means medium at a speed of 92-104 beats per minute. The melody used in the song *Penanian Dolo* as a whole uses a diatonic scale. On the other hand, the poems in the song *Mesa'ri Tendan Lamatoto'* contain aspects of worship and submission to the almighty. The melody used in the song *Penanian Dolo* as a whole uses a diatonic scale. On the other hand, the poems in the song *Mesa'ri Tendan Lamatoto'* contain aspects of worship and submission to the almighty. The melody used in the *Penanian Dolo* song as a whole uses diatonic scales. On the other hand, the lyrics in *Mesa'ri Tendan Lamatoto'* contain aspects of worship and surrender to the almighty.

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