

The construction of Padoa dance music as a form of thanksgiving for the harvest and as an expression of the identity of the Sabu Raijua Tribe



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ABSTRACT

The preservation of artistic traditions is paramount to the identity and pride of its people. Through various forms of artistic expression, individuals can convey their personal experiences, thoughts, and emotions. The aim of this research is to explain the complex relationship between art, identity and culture. Among the Sabu Raijua community, the richness of their identity is exemplified through a myriad of artistic endeavors, notably the Padoa dance music. This traditional art form embodies both extrinsic and intrinsic aesthetic elements, contributing to its unique construction and significance within the community. This research employs qualitative research methods, following the framework advocated by Busetto. Drawing from identity theory, ethnomusicology, and aesthetic expression approaches, the study aims to explore the cultural significance and artistic intricacies of Padoa dance music within the Sabu Raijua community. By examining the socio-cultural context and artistic techniques employed in Padoa dance music, this study seeks to shed light on its role in shaping the identity and cultural heritage of the community. The findings of this research contribute to a deeper understanding of the intricate relationship between art, identity, and culture. By unraveling the complexities of Padoa dance music, this study provides valuable insights into the cultural dynamics and artistic traditions of the Sabu Raijua community. Ultimately, this research endeavors to promote the preservation and appreciation of cultural heritage, enriching the collective identity of nations.

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1. Introduction

Art, including music, is a fundamental aspect of culture, serving not only as a means of emotional expression but also as a reflection of one's identity [1]. Culture is sustained and enriched through artistic practices [2], with art often serving as a defining characteristic of specific groups' cultural identity [3], as it is showcased to the broader public and embodies their unique identity. Music and dance are integral components of national culture, with dance relying heavily on music as its supporting element [4]. According to Doris Humphrey, dance is rhythmic body movement that expresses the creator's soul, imbuing movements with beauty and profound meaning [5]. Music serves as the primary accompaniment to dance, comprising both internal elements such as clapping hands and stomping feet, as well as external accompaniment including singing and playing musical instruments [6]. Humans, consciously or unconsciously, have an innate connection to music, which is deeply ingrained in the human soul, offering individuals the freedom to appreciate various musical genres [7]. Music permeates every aspect of life, much like the steady beating of the human heart, providing inspiration and vitality in navigating life's experiences [8]. Through music, individuals can articulate their emotions and reveal their true selves to others, making it a defining characteristic of a nation's

identity when preserved and embraced by its communities [9]. Despite the influence of modern music and technological advancements, traditional music remains an essential component of cultural identity, presenting a unique challenge for society in preserving and maintaining its cultural heritage [10]. However, with concerted effort and attention, traditional music can continue to thrive as a cherished aspect of a nation's identity, serving as a testament to its rich cultural legacy [11].

The Padoa dance, a traditional cultural practice of the *Sabu Raijua* Tribe in East Nusa Tenggara, Indonesia, stands as a profound expression of gratitude for the bountiful harvests bestowed upon the community. Central to this ceremonial dance is its intricate music, which serves as a form of thanksgiving for the abundance of the harvest season while simultaneously encapsulating the unique identity of the *Sabu Raijua* Tribe. Through the rhythmic interplay of percussive footwork, vocal melodies, and traditional instrumentation, the construction of Padoa dance music encapsulates centuries-old traditions, cultural values, and spiritual beliefs. In this article, we delve into the structural and thematic elements of Padoa dance music, exploring its role in fostering community cohesion, preserving cultural heritage, and celebrating the symbiotic relationship between the *Sabu Raijua* people and their natural environment. Through a multidisciplinary lens encompassing ethnomusicology, anthropology, and cultural studies, we seek to unravel the intricate layers of meaning embedded within the construction of Padoa dance music, shedding light on its significance as both a cultural artifact and a living expression of gratitude and identity within the *Sabu Raijua* Tribe.

The contribution of this research is to a deeper understanding of this traditional practice by examining the structural and thematic elements of Padoa dance music. Through an exploration of the rhythmic patterns, vocal arrangements, and instrumental accompaniment, we seek to uncover the intricate construction of Padoa dance music, elucidating its role in conveying cultural values, spiritual beliefs, and communal identity. Moreover, our study seeks to highlight the broader societal implications of Padoa dance music within the *Sabu Raijua* community. By investigating its role in fostering community cohesion, preserving cultural heritage, and reinforcing the symbiotic relationship between the *Sabu Raijua* people and their natural environment, we aim to shed light on the multifaceted significance of this traditional art form. Through a multidisciplinary approach that integrates perspectives from ethnomusicology, anthropology, and cultural studies, we endeavor to unravel the complex layers of meaning embedded within Padoa dance music, providing valuable insights into its enduring relevance and adaptive resilience in the face of modernization and cultural change. Ultimately, our research contribution seeks to deepen scholarly understanding of the construction and significance of Padoa dance music within the *Sabu Raijua* Tribe. By examining its structural intricacies, thematic content, and cultural context, we aim to illuminate the enduring cultural legacy of the Padoa dance as a vibrant expression of gratitude, identity, and resilience within the *Sabu Raijua* community and beyond.

2. Method

The research method is a scientific approach to obtaining data with specific purposes and applications. Based on this premise, four main considerations emerge: the Scientific method, which entails research activities grounded in rational, empirical, and systematic characteristics [12]. The research method serves as a fundamental framework for acquiring data with specific purposes and applications, guiding researchers in their quest to advance knowledge and address pressing questions within their respective fields [13]. The research method embodies a systematic and rigorous approach grounded in scientific principles. One of the key pillars of this approach is the Scientific method, which forms the foundation of research activities. The Scientific method is distinguished by its rational, empirical, and systematic characteristics, ensuring the validity and reliability of research findings [14]. The Scientific method underscores the importance of rationality in the research process. Rationality entails the use of logical reasoning and critical thinking to formulate research questions, hypotheses, and experimental designs. By adhering to rational principles, researchers are able to construct sound arguments and draw valid conclusions based on evidence and logic. The Scientific method emphasizes the empirical nature of research [15]. Empiricism emphasizes the reliance on observable evidence obtained through systematic observation or experimentation. In the context of scientific

research, empirical evidence serves as the cornerstone upon which theories are tested and refined. Through empirical observation and data collection, researchers can validate or refute hypotheses, contributing to the advancement of knowledge within the field. Furthermore, the Scientific method promotes systematic inquiry, ensuring that research activities are conducted in a structured and organized manner. Systematic inquiry involves following established procedures and methodologies to minimize bias, error, and ambiguity in the research process [16]. By adhering to systematic principles, researchers can replicate experiments, verify results, and build upon existing knowledge with confidence. The Scientific method serves as a cornerstone of the research method, providing a robust framework for conducting systematic and rigorous inquiry [17]. Its emphasis on rationality, empiricism, and systematic inquiry ensures that research activities are grounded in sound principles and produce reliable and valid findings. By adhering to the Scientific method, researchers can advance knowledge, address pressing questions, and contribute to the collective understanding of the world around us. Rationality denotes conducting research in a logical manner conducive to human comprehension. Empiricism underscores methods observable by human senses. Meanwhile, systematicity refers to a structured process guided by logical steps. The qualitative research method aligns with postpositivist philosophy and is employed in natural settings, wherein the researcher serves as a primary instrument, and data collection techniques involve triangulation [18]. This research adopts descriptive analysis as its methodology, as data recording and collection involve describing, detailing, or explaining the studied phenomenon to the fullest extent possible.

2.1. The data collection technique

In this research, researchers employed triangulation techniques, involving the utilization of diverse data collection methods to gather information from the same source; (1) Observation Technique; Observation entails researchers directly observing the behavior and activities of individuals in the research field. Through this method, researchers can confirm the existence of the study site and subject matter. This form of observation is commonly known as participant observation [19]. Initial observations were conducted by the author on February 6, 2023; (2) Interview Techniques; The interview technique involves verbal question-and-answer sessions between two or more individuals to obtain precise and reliable information. In-depth interviews were conducted with three informants considered knowledgeable about music in the Padoa dance, which serves as an expression of harvest thanksgiving and the identity of the Sabu Raijua people in East Nusa Tenggara. These informants included various societal elements: (1) Performers or custodians of music in the Padoa dance (Cultural Arts Studio "Wuri Wini Hawu"); (2) Local community leaders or traditional figures; (3) Cultural observers or analysts of Sabu culture.

2.2. The data analysis technique

The research titled "Construction of Padoa Dance Music as Thanksgiving for the Harvest and Identity of the Sabu Raijua Tribe, East Nusa Tenggara" employs a descriptive qualitative data analysis technique. This approach, as outlined by Johnson, involves three key steps: data reduction, data display, and drawing conclusions. These steps are crucial in uncovering the intricate layers of meaning embedded within the construction of Padoa dance music, shedding light on its significance as both a cultural artifact and an expression of gratitude and identity within the Sabu Raijua Tribe. Firstly, the process of data reduction is essential in distilling the vast dataset gathered from various sources in the field. In the context of the research, this involves extracting key points and identifying data relevant to the focal problem of the study: the construction of Padoa dance music as a form of thanksgiving for the harvest and as an expression of the identity of the Sabu Raijua Tribe. By systematically analyzing and categorizing the data, researchers can discern patterns, themes, and underlying meanings embedded within the cultural practice of Padoa dance music. Secondly, the data display phase entails organizing and presenting the classified data in a coherent and comprehensive manner. This step allows researchers to gain a deeper understanding of the gathered information and facilitates the identification of relationships and connections between different data points. Through visual aids such as charts, graphs, and tables, researchers can effectively communicate their findings and provide readers with a clear and structured overview of the research findings related to the

construction of Padoa dance music. In the conclusion phase, data reduction and display are synthesized to draw appropriate conclusions relevant to the research objective. By analyzing the reduced and displayed data, researchers can identify overarching themes, insights, and implications related to the construction of Padoa dance music within the Sabu Raijua Tribe. Drawing on the rich dataset and analytical framework established through the data reduction and display phases, researchers can offer nuanced and contextually grounded conclusions that contribute to the existing body of knowledge on the cultural significance of Padoa dance music. The descriptive qualitative data analysis technique outlined by Johnson provides a systematic and rigorous approach to exploring the construction of Padoa dance music within the Sabu Raijua Tribe. Through the steps of data reduction, data display, and drawing conclusions, researchers can uncover the complex layers of meaning embedded within this cultural practice, enriching our understanding of its significance as a form of thanksgiving for the harvest and as an expression of identity within the Sabu Raijua community [20].

3. Results and Discussion

3.1. Exploring the Music of Padoa Dance

The music in the Padoa dance comprises both internal and external accompaniment. Dancers generate rhythmic sounds by stamping their feet, which vary in repetition and change across different music sessions and stages of presentation. Additionally, vocal music serves as a fundamental accompaniment in the musical composition. The lead singing, known as "*Mone Pejo*," is echoed by other dancers while they rhythmically stomp their feet on the floor, a practice locally referred to as "*Jalla*," creating a harmonious rhythmic pattern. Padoa dance music is characterized by its rich rhythm and lyrical content, which narrates stories about the lives of the *Sabu Raijua* people. The community can adapt the music to suit the required theme of the Padoa dance performance. There are four distinct themes of presentation for Padoa dance music, as outlined in Table 1.

Table 1. Presentation Forms of Padoa Dance Theme

Presentation of Themes and Music in Padoa Dance	
Traditional Ritual Ceremonies	The people of Sabu Raijua perform the Padoa dance at the end of the rainy season, coinciding with the full moon. They engage in rituals throughout the night, accompanied by rhythmic and ceremonial songs, continuing until the full moon sets
Performances and Entertainment Matchmaking Event	The textual and rhythmic music in the Padoa dance can be performed as an engaging spectacle or entertainment during specific occasions Facilitating opportunities for young individuals to discover their life partners
Songs and Rhythms of Harvest Gratitude	An expression of gratitude to God for the bountiful harvest

At the onset of the musical performance in the Padoa dance, the musicians organize into two lines and advance toward the designated area, led by an individual known as the "*Mone Pejo*" or "*Beni Pejo*," who sings the accompanying text. Following this, the musicians form a circle, interlocking hands behind their backs, and proceed to sing, dance, and offer prayers to God. As the musicians move and rhythmically tap their feet on the ground, the sound of green beans creates a repetitive rhythm, echoing throughout each cycle or phase of the performance. Given these intricacies, the author aims to delve deeper into the musical aspects of the Padoa dance with a research focus entitled "Construction of Padoa Dance Music: A Reflection of Thanksgiving for Harvest and the Cultural Identity of the *Sabu Raijua* Tribe, NTT."

3.2. The Form of Musical Construction for Harvest Thanksgiving in the Padoa Dance of the Sabu Raijua Community, NTT

Cultural studies is a multidisciplinary field that examines various aspects of human culture, encompassing elements such as form, function, and meaning. One of the fundamental components of cultural studies is form, which refers to the visible shape, image, structure, or arrangement displayed within cultural artifacts and practices [21]. Form plays a crucial role in conveying cultural meanings and facilitating communication within a society [22]. By analyzing

the form of cultural artifacts, researchers can gain insights into the aesthetic qualities, stylistic conventions, and symbolic representations embedded within them. The music in the theme of harvest thanksgiving in the Padoa dance takes a form composed of several elements such as movement, singing, and rhythm inherent in the Padoa dance. Solomos asserts that music, whether in the shape of a song or a musical composition, embodies a sonic art that communicates the emotions and ideas of its creator utilizing various musical components like rhythm, melody, harmony, song arrangement, and general expression [23]. Music in the Padoa dance remains inseparable from its text, melody, and rhythm, which collectively establish an ambiance for the music's presentation. The music in the Padoa dance, centered around the theme of harvest thanksgiving, comprises three main parts: the opening song ("*Leto Rai Ti Dao*"), the second ("*Song of Gratitude, Jara Lomi ledo dhe'i*"), and the third ("*Leto Rai Ti Dao song*").

- Opening Chant: "*Leto Ra Ti Dao*": The song "*Leto Rai Ti Dao*" is performed both at the beginning and at the end of the musical performance of the Padoa dance. The text can be divided into two parts: the section sung by the lead singer ("*mone pejo*") and the section responsively sung by the participants. Below is the text of the song "*Leto Rai Ti Dao*." The text of the song sung by the lead singer ("*mone peyo*") is as follows: (1) "*Leto Rai ti dao nawani ya, e....leto rai ti dao dule dhe'i la doka hajo nawanni tana ee.*" Meaning: Arriving late at the tarum garden, we'll meet you later at the vegetable garden; (2) "*Manyi ini menila nawanni ya'e....manyi ini menila natta kolo due ati nawanni tana eee...*" Meaning: Lucky to have a lover or partner who is diligent, and sweet like palm wine; (3) "*Bolle bale hawu na wanni ya'e ...bole ballo hawu rai due donahu nawanni tana ee...*" Meaning: Don't forget the land of Sabu, the land of palm wine and sugar; (4) "*mata mara dahi nawanni ya,e.... mata mara dahi unupala doke hia nawannitana ee.....*" Meaning: For poor people, they just wait for the sea to meet, or recede. Not working, expecting something easy without working hard. The text of the song sung by the participants is as follows: (1) "*Bolle ballo ballo namone ya,e...bole ballo ballo jagga haba ko'o rai namone tana ee...*" Meaning: Let's not forget agricultural work, which was taught by our ancestors, namely working on the land. From the land, we obtain life; (2) "*Are nga kebui namone ya'e,...are nga kebui tima nga'a mone kaja na mone tana ee.*" Meaning: Diligent people will eat rice and beans, but lazy people will only wish for it. The chorus sung in the song "*Leto Rai Ti Dao*" is as follows: "*ele le to rai ti dao ele le le le to rai ti dao dule dhe'i la doka hajo Ele le le....*" Meaning: Just wait, you will be taken to the garden. **Fig. 1.** Transcription of the song "*Leto Rai Ti Dao*."

Leto Rai Ti Dao

Melodi dan Ritme Pada Nyanyian
Padoa

Andante $J = 60$

Voice

Le - to rai ti da - o na - wan - ni ya'e le - to rai - ti da - o du - le dhe'i
Bo - le bal - lo bal - lo na - mo - ne ya'e bo - le bal - lo bal - lo jag - ga
Ma - nyi ini me - ni - la na - wan - ni ya'e ma - nyi ini me - ni - la a - ta ko -
A - re nga ke - bu - i na - mo - ne ya'e a - re nga ke - bu - i ti - ma - nga' -
Bo - le bal - le ha wu na - wan - ni ya'e bo - le bal - le ha wu ra - i du -

Ritme Kedu'e

3
la do - ka ha - jo, na - wan - ni ta - na ee "el - le le - to rai - ti
ha - ba ko' - o rai, na - mo - ne ta - na ee
lo du - e a - ti, na - wa - ni ta - na ee
a mo - ne ka - ja, na - mo - ne ta - na ee
e nga do - na - hu, na - wan - ni ta - na ee

5
da - o ele - le - le - le le - to rai - ti da - o du - le dhe'i la do - ka ha - jo.

Fig. 1. Transcription of the song "*Leto Rai Ti Dao*."

The song "Leto Rai Ti Dao" has two different forms, namely: (1) The first form comprises bars 1 to 4 at the beginning of the first phrase. This form is sung in response to each phrase of the song; (2) The second form consists of the initial 4 bars on beats 2 to bar 8, as well as the second phrase. This phrase is sung together as a chorus, then responsively returns in the subsequent verses; (3) The motif of the song "Leto Rai Ti Dao" is as follows: A song motif is a musical element consisting of a series of notes unified by a central idea. As a fundamental component of a song, a motif is often repeated. Below is the motif of the song "Leto Rai Ti Dao." See Fig. 2.

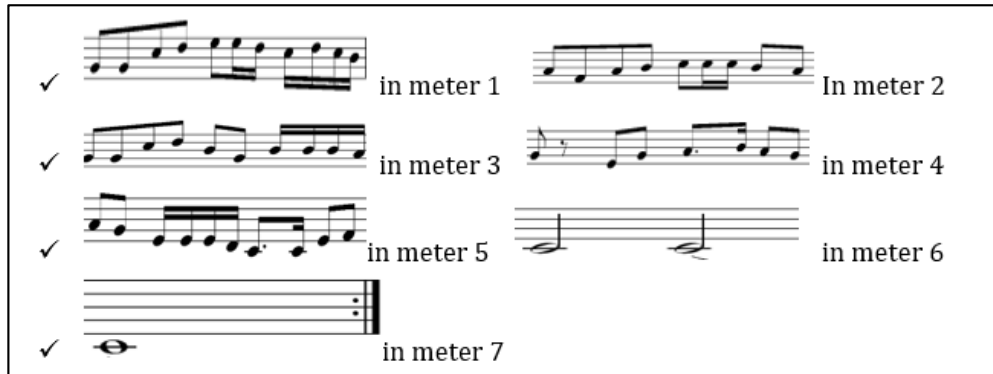


Fig. 2. The motif of the song "Leto Rai Ti Dao"

- Song of Gratitude (*Jara Lomi ledo dhe'i*): The song of thanksgiving, "Jara Lomi Ledo Dhe'i," is a solemn song led by the mone pejo. It serves as a moment of reflection and profound gratitude for all the blessings, particularly the harvests bestowed by God in life. This singing will be guided by the mone pejo. Technically, this singing provides an opportunity for a brief pause to prepare the rhythms to be played or to transition to concluding a specific rhythmic sequence. The text is as follows: The text of the "Jara Lomi Ledo Dhe'I" poem is as follows: "Jara Lomi ledo dhe'i.....Dhe'i ye Ele do.....oooo...ledo leo dhe'i...Jara lomi ledo nawanni eee.....ole do ledo leo dhe'i....Dhe, Yes.... Ledo..... o led oleo dhe'i ye... manu lodo ledo leo dhe'i..." Meaning: Thank God, for granting the harvest.
- The rhythms of the songs "Leto Rai Ti Dao" and "Jara Lomi Ledo Dhe'I": In this section, the musicians remain silent except for the song sung by *Mone Pejo*. Subsequently, all singers will continue or respond with the desired atonal tone and melody, while preparing to initiate other rhythms. The following represents the format of music presentation in the Padoa dance, with a duration of 22 minutes and 18 seconds. It's important to note that the presentation duration depends on the concept and role of *Mone Pejo*, hence not all presentation formats have the same duration. The following is a framework for the stages of musical presentation in the Padoa dance, focusing on the theme of harvest thanksgiving, which can be studied: (1) Stage 1: Opening: Chant of "Leto Rai Ti Dao" (melody, text, and rhythm). Fig. 3 (a) *Jalla Jod'o* Rhythm Pattern, Fig. 3 (b) *Manale Kako* Rhythm Pattern.



Fig. 3. (a) *Jalla Jod'o* Rhythm Pattern, Fig. 2 (b) *Manale Kako* Rhythm Pattern

(2) Stage 2: Core (*Jara Lomi Ledo Dhe'i*): Thanksgiving song (rhythm and sound pattern play). Fig. 4 (a) *Halla* Rhythm Pattern, Fig. 4 (b) *Jod'o Pegilli* Rhythm Pattern, Fig. 4 (c) *Pagedhe* Rhythm Pattern.

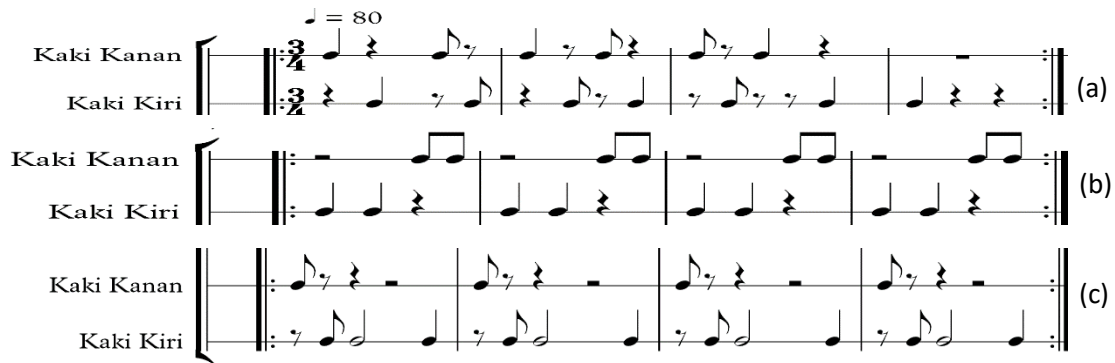


Fig. 4. (a) *Halla* Rhythm Pattern, (b) *Jod'o Pegilli* Rhythm Pattern, (c) *Pagedhe* Rhythm Pattern.

(3) Stage 3: Closing: Closing hymn: (melody, text, and rhythm). Fig. 5 (a) *Kako Manale* Rhythm Pattern, Fig. 5 (b) *Jalla Jod'o* Rhythm Pattern.



Fig. 5. (a) *Kako Manale* Rhythm Pattern, (b) *Jalla Jod'o* Rhythm Pattern.

The rhythm or beat of the music in the song "*Leto Rai Ti Dao*" and the harvest thanksgiving song "*Jara Lomi Ledo Dhe'i*" in the Padoa dance, themed on harvest thanksgiving, is as follows:

1. *Jalla Jod'o* Rhythm: The *Jalla Jod'o* rhythm pattern serves as the opening rhythm performed by musicians upon entering the venue for the musical performance of the Padoa dance, centered on the theme of harvest thanksgiving. Musicians execute this rhythm by stomping their feet (sliding their feet on the floor) while singing the song "*Leto Rai Ti Dao*." This rhythm persists for over 2 minutes until the dancers assemble into a circle. It marks the initial stage of presenting music in the Padoa dance. The essence of this rhythmic pattern symbolizes collective efforts to clear land and bushes for planting. The *Jalla Jo'do* rhythm accompanies the singing of "*Leto Rai Ti Dao*." When notated in block notation, the *kedu'e* rhythms employ 4/4 time signatures and percussion chords, as *kedu'e* lacks pitch. This rhythm pattern spans from bar 1 to bar 53, with a tempo of approximately 70 MM, as illustrated in Fig. 6.

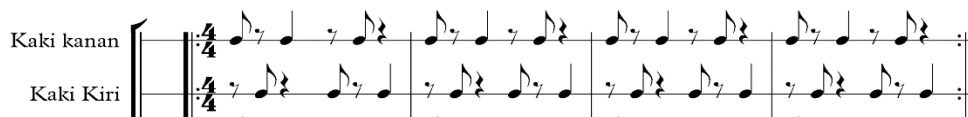


Fig. 6. Rhythm Pattern 1. *Jalla Jod'o*

The rhythm of the music in this section marks the beginning of the performance, based on a 4-count structure. It involves alternating movements between the left and right feet, with the left foot and right foot jerking on the first count for half a beat each, followed by the left foot for half a beat, and then the right foot for one beat on the second count. On the third count,

both feet half-tap, and on the fourth count, the right foot taps once. This rhythmic pattern is repeated continuously until all participants form a circle.

- 1) *Jalla Kako Manale* Rhythm: This rhythm accompanies the singing of *Jara Lomi Ledo Dhe,i*. As participants enter the main round, this rhythm pattern is played repeatedly in a 6/4 time signature. It begins with the right foot striking on the first beat, followed by a half beat, then two half beats with the left foot - once at the end of the second beat and again at the start of the third beat. The right foot strikes again at the end of the third beat and on the fourth beat, followed by the left foot on the fifth and sixth beats. This rhythm transitions to a slower tempo compared to the original tempo, observable from bar 55 to bar 66. Refer to Fig. 7 for the depiction of Rhythm Pattern 2, *Jalla Kako Manale*.



Fig. 7. The depiction of Rhythm Pattern 2, *Jalla Kako Manale*

- 3) *Jalla Hala/dede* Rhythm: This rhythm pattern exhibits variability, encompassing multiple patterns rather than a singular one, as outlined below: During this rhythm, on count 1, the right foot is utilized for the first and third beats, while the left foot is engaged for the second and final beats. Moving to count 2, the right foot returns to the first beat and the end of the second beat, whereas the left foot is active during the first half of the second beat and the third beat. Progressing to count 3, the right foot initiates movement halfway through the first beat and the second beat. Subsequently, the left foot takes half a beat at the conclusion of the first beat and continues onto the third and first beats on count 4. This pattern is executed repetitively and is commonly referred to as '*woba due*.' The presence of this rhythm pattern spans from bar 68 to bar 85. Refer to Fig. 8 for the depiction of Rhythm Pattern 3 of *Jalla Hala*.

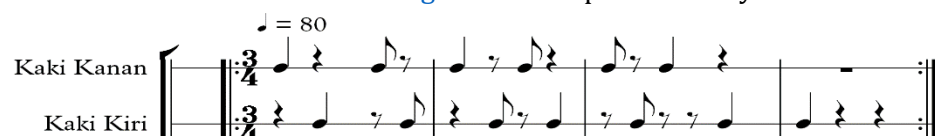


Fig. 8. The depiction of Rhythm Pattern 3 of *Jalla Hala*

- 4) *Jalla Jod'o Pegili* Rhythm: A variation of the previous rhythm pattern involves the left foot preceding count 1 on the first and second beats, while the third beat consists of a half-beat rhythm by the right foot. This rhythmic pattern is discernible from bars 88 to bar 102, maintaining the same tempo as the preceding rhythm pattern. Refer to Fig. 9 for the depiction of Rhythm Pattern 4, *Jalla Jod'o Pegilli*.



Fig. 9. The depiction of Rhythm Pattern 4, *Jalla Jod'o Pegilli*.

- 5) *Jalla Pagedhe* Rhythm: The *Pagedhe* rhythm is executed during the concluding moments of the musical presentation in the Padoa dance. The rhythm of the music becomes notably louder and faster compared to preceding rhythms, owing to the influence of the stomping of the dancers' feet. They jump up and down, tightly grasping each other while circling around. Subsequently, the musicians return to their original positions on the final stage. This rhythmic pattern alternates between the left and right feet, each with a duration of two eighth beats. The tempo of this rhythm pattern increases to approximately 85 MM,

observable from bars 104 to bar 118. Refer to Fig. 10 for the depiction of Rhythm Pattern 5, *Pagedhe*.



Fig. 10. The depiction of Rhythm Pattern 5, *Pagedhe*

6) *Jalla Kako Manale* Rhythm: This rhythm pattern mirrors the second pattern. It symbolizes an expression of gratitude following a successful harvest, signifying the readiness to return home. Refer to Fig. 11 for the depiction of Rhythm Pattern 6, *Jalla Kako Manale*.



Fig. 11. The depiction of Rhythm Pattern 6, *Jalla Kako Manale*

7) *Jalla Jod'o* Rhythm: This rhythm marks the concluding segment of the musical presentation in the Padoa dance, focusing on the theme of harvest thanksgiving. Participants synchronize their foot movements to return to their original positions while singing the song '*Leto rai ti dao.*' The rhythm persists until all participants exit the performance area, thereby concluding the musical presentation of the Padoa dance centered around harvest thanksgiving. Refer to Fig. 12 for the depiction of Rhythm Pattern 7, *Jalla Jod'o*.

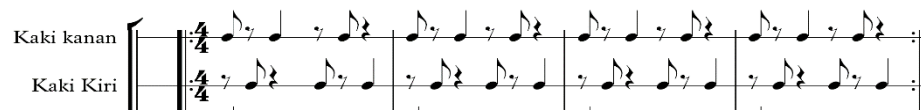


Fig. 12. The depiction of Rhythm Pattern 7, *Jalla Jod'o*

3.3. The Mythology and Cultural Identity of the Sabu Raijua People of NTT as Depicted in the Music for Harvest Gratitude

Mythology originates from the Greek words 'mythos,' meaning a narrative story, and 'logos,' signifying human efforts to understand natural or rational phenomena. 'Mythos' or 'myth' refers to a story passed down orally, often without a known source. Meanwhile, 'logia' or 'logy' can be interpreted as theory, science, understanding, and doctrine, used particularly to describe past conditions associated with stories challenging to rationalize. Myths convey truths believed by a community, though challenging to prove, as myths represent meanings rather than concepts, as articulated by Roland Barthes in his book 'Mythologies,' translated by Annette Lavers. Myths consistently intertwine with mystical elements. Similarly, myth remains integral to the cultural identity of the *Sabu Raijua* people, particularly in the presentation of the Padoa dance for harvest thanksgiving, where music plays a significant role. Community groups with a distinct identity recognize that life is intertwined with values, habits, customs, language, art, and culture. The *Sabu Raijua* community embodies artistic and cultural values that define their identity. These values are manifested through musical expressions in the Padoa dance, which holds aesthetic significance. The music accompanying the Padoa dance serves as a form of social dance music for the Sabu ethnic group (*Do Hawu*). Supporters believe that this dance music fosters unity, cohesion, and harmony within the ethnic group. Through observations and interviews with community members, researchers have identified aesthetic values as a defining characteristic of the *Sabu Raijua* community's identity, particularly evident in the Padoa dance.

In the inception, the music within the Padoa dance held profound sacredness, often performed collectively in traditional villages in *Sabu*, as a form of worship to the Creator for the bountiful harvests bestowed annually. This musical tradition, passed down from *Sabu* ancestors since time immemorial, typically takes place during the planting season, on days and months

determined by custom, aiming to express gratitude to the ancestors for providing rain and fertility to the community, and facilitating crop growth. Etymologically, the term "Padoa" originates from the Sabu language, signifying an expression of gratitude to God. The syllable "pe" holds the same meaning as the verb "Prayer" or "thanksgiving." For instance, "pe'oke" denotes a war dance, while "pe'uli" signifies conspiracy. Hence, the accurate spelling for "Padoa" is "Pe'doa." The genesis of the music in this dance is attributed to the Creator, albeit the exact time and place of its creation remain uncertain. However, an informant named Thomas Tedju, then 88 years old, shared with the author a description of the music in the Padoa dance. He recounted the following: "The initial village of the Sabu people (*Do Hawu*) was *Kolo Merabbu*. As their population grew, the village relocated to an area known as '*Kolo Teriwa*,' which was more extensive and strategically situated, often referred to as '*Kampung Teriwa Ra Ae*.' It was here that the music for the Padoa dance originated, serving as an expression of gratitude to the Creator. Following the division of traditional territories in Sabu by the *Wai Waka* ancestors among their offspring, the areas included were: (1) *Kole Wai* (Mehara traditional area); (2) *Dara Wai* (*Seba Habba* and *Menia* traditional territory); (3) *Waka Wai* (*Raijua* traditional territory); (4) *Jaka Wai* (Timu/Dimu traditional area); (5) *Wara Wai* (*Liae* traditional territory). Over time, in line with developments in the presentation of music within the Padoa dance across various traditional areas in Sabu, it has evolved into social music among the youth in different locations to the present day.

The myths surrounding the presentation of music in the Padoa dance encompass beliefs regarding the formation and positioning of Padoa dancers. Dancers are positioned exclusively in a circle, symbolizing the Earth's shape and the cyclical nature of celestial bodies such as the moon, stars, and sun within the universe. This symbolism underscores the cyclicity of natural phenomena, including the alternation of seasons—day and night, dry and rainy seasons, and planting and harvest seasons. The community holds the belief that each season brings forth positive impacts without disappointment, shaping their lives accordingly. This myth has been passed down through generations of the *Sabu Raijua* tribe. Dancing in a circle serves as a homage to the Creator of the universe. Additionally, the circular formation signifies unity and fosters a spirit of mutual respect and love among brethren. Fig. 13 is the dancer's position when presenting Padoa dance music.



Fig. 13. Dancer's position when presenting Padoa dance music

The *kedu'e* music rhythm players who stumble during the performance are those who lack the strength to endure life's challenges. Only green beans can be placed inside the *giring-giring* or *Kedu'e* as a rhythm generator, symbolizing prosperity. Green beans mark the commencement of the planting cycle annually. Moreover, there is a belief that employing green beans fosters the anticipation of improved harvest outcomes in the subsequent year. Hence, the people of *Sabu* consistently utilize green beans as rhythm-producing beads. Fig. 14 (a) depicts *Kedue*, containing green bean seeds weighing 2 ounces. Women wear a sarong tied around their waist with a woven tie, typically referred to as *Ei*. The lower part is wrapped around the calf, while the upper part is draped around the chest, complemented by various accessories adorning the head, neck, and arms. Conversely, men utilize a blanket wrapped around their waist, along with a scarf. *Kedu'e*, made from woven palm leaves resembling a *ketupat*, contains 2 ounces of green beans inside. These are tied around the dancers' ankles to serve as a source of rhythm production, Fig. 14 (b) Women's costumes, men's and *kedu'e* uses.



Fig. 14. (a) depicts *Kedue*, containing green bean seeds weighing 2 ounces; (b) Women's costumes, men's and *kedu'e* uses

4. Conclusion

This research examines the elements involved in shaping the identity of the Sabu Raijua tribal community, as depicted in the harvest thanksgiving music of the Padoa dance. It investigates how the music in the Padoa dance is constructed around the theme of harvest thanksgiving, representing the identity of the Sabu Raijua tribe in East Nusa Tenggara. The Sabu Raijua community possesses unique characteristics as a cultural group, with their artistic expressions in music serving as a means to convey their identity to others. The music accompanying the Padoa dance is regarded as the social dance music of the Sabu ethnic group (Do Hawu), believed by its supporters to foster unity, camaraderie, and harmony within the ethnic community. Moreover, this music plays a role in fostering positive relationships with other ethnic groups in East Nusa Tenggara society. Pradoko noted that cultural values inherent in ethnic music exhibit aesthetic differences and advantages unique to each ethnic group, referred to as intrinsic aesthetic values. The music in the Padoa dance, representing thanksgiving for the harvest and the identity of the Sabu Raijua tribe in NTT, unfolds in three stages of presentation. The initial stage features an opening song accompanied by a musical rhythm pattern (Jala Jod'o). In the core stage, the performance includes *jara lomi ledo dhe'I* singing and four rhythm patterns. Lastly, the closing stage incorporates the *Pagede* and *Jalla Jod'o* rhythm patterns, culminating the musical presentation of the Padoa dance centered around harvest thanksgiving. Cultural beauty serves as an enduring attraction for both local communities and international visitors, providing an opportunity to appreciate and immerse in the charms of Indonesian culture.

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