



"Manguni," A Minahasan Cultural Identity: The Application of Practice-Based Research on A Program Music

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Abstract: *Manguni* is a Minahasan term for a carnivorous, nocturnal bird known as an owl. The *manguni* has the Latin name *otus manadensis*. Minahasan people believe that the *manguni* is a bird that brings news from *Opo Wailan Wangko* or God Almighty. In the modern era, *mangunis* have become endangered due to hunting and logging of trees that were *mangunis*' original habitat. The extinction of these birds has impacted the younger generation's understanding of the *manguni* as the identity of the Minahasan people, as well as the ancestral cultural values found in this bird. This research aims to introduce and preserve the noble values found in *manguni* to the younger generation through symphonic works that combine Minahasan and Western musical idioms. The use of orchestral instruments in nationalistic works has also been done by Romantic-era composers such as Bedrich Smetana, Antonin Dvorak, Bela Bartok, Zoltan Kodaly, and others. However, *Manguni* is the first orchestral composition to capture the magical figure of this bird musically. This research applies a qualitative and practice-based approach that positions the researcher as the vital instrument. Several stages of research include conceptualizing the composition, incorporating leitmotifs, adding extramusical ideas, pouring ideas or creations, composing detailed compositions, and evaluating. The research output is a descriptive programmatic musical work that uses *manguni* as an extramusical idea. Leitmotifs represent the nature and character of the *manguni* and its meanings to the Minahasan people. The work adopts Minahasan musical idioms, such as the rhythmic patterns of *Kabasaran* dance and the modes and ornamentation of *Maengket* singing. The *Manguni* movement is written in a sonata form consisting of exposition, development, recapitulation, and coda. The techniques used include polytonal, cluster, quartal, artificial harmony, polychord, sequence, augmentation, diminution, and retrograde.

Keywords: manguni; program music; orchestra; practice-based research; Minahasan culture



1. Introduction

The words *Un Tou Tantu Ulit wo Pah'sigi'an* come from the Tombulu language of Minahasa, North Sulawesi, Indonesia, meaning a figure trusted and respected by the Minahasan people (a personal communication with Wajong, December 12, 2021). The philosophy of *Un Tou Tantu Ulit wo Pah'sigi'an* has a positive meaning that is believed to be the philosophical basis for the Minahasan today. The Minahasan tribe is an indigenous people who live on the Minahasa peninsula in North Sulawesi province. The word Minahasa is thought to be derived from the word *Ma' Esa*, which means to become one (Latuni et al., 2023, p. 40). According to Minahan (2012, p. 190), Minahasa is often called *Minaesa* or *Mahasa*.

The modern Minahasan people are inseparable from the influence of the pre-Christian culture of Karema, Toar, Lumimuut, *Opo-opo* (ancestors), and the *manguni*. These figures have an essential role in the Minahasan existing traditions. *Opo-opo* (ancestors) are guardians, defenders, and protectors of life known as three figures, i.e., *Tonaas Wangko*, *Walian*, and *Teterusan* (Palar, 2009, pp. 2836). *Opo Wailan Wangko* (God Almighty) acts as the Creator of the world and source of life (Tumbelaka et al., 2020, p. 2). While *manguni* plays the role of a messenger from *Opo Wailan Wangko* (God Almighty) to the Minahasan people (Nainggolan et al., 2022, p. 154).

Manguni is a medium-sized owl with cat-like eyes (*ninox pancutula*). In Minahasan traditional ceremonies, this bird is called *War aim Bengi* or the nighttime signalman (Wenas, 2007). The Minahasan people believe that the sound of a loud *manguni*, repeated three times nine, or *Telu Makasiou*, is a sign of good things to come (Nainggolan et al., 2022, p. 155). Moreover, Nismawaty et al. (2021, p. 194) said that the nine whistles of the *manguni* bird are a good sign for having activities such as traveling, occupying a new house, and planting crops.

Belief in the mythology of *manguni* arises because of human recognition of this bird's magical properties or powers. *Manguni* mythology is a manifestation of the beliefs of the Minahasan people (Liando, 2021, p. 130). Based on existing myths, the *manguni* is considered a sacred bird. *Manguni* has at least two meanings for the Minahasan, namely as a bird that delivers excellent or bad news (personal communication with R. Karundeng, September 15, 2023) and a bird that observes and guards the Minahasan (Dhiwangkara & Ruslianti, 2022, pp. 5354). Because of its high sensitivity to natural phenomena, *manguni* is believed to be the intermediary of *Opo Wailan Wangko*, especially in giving humans signs to stay alert for the occurrence of an event, whether good or bad.

Manguni comes from the words: 1) *mauni*, which means "to watch". In this case, the *manguni* observes and guards the children and grandchildren of Toar and

Lumimuut, who are the descendants of the Minahasan people (Liando, 2021, p. 119), and 2) *mawangunei* which means giving a good sign (Liando, 2021, p. 122). Factually, these birds do exist. They generally take shelter in palm trees, as they cannot build their nests. In addition, the *manguni* has good eyesight and hearing (Supit & Lasut, 2015).

Mythologically, *manguni* are believed to have mystical powers that sensitize them to impending disasters. These powers can be factually measured through the advantages of *manguni*, namely having sharp eyesight and hearing so that it is believed to have high sensitivity to climate change and natural phenomena around it.

The influence of *manguni* on the Minahasan people was marked by negotiations between colonialism and the Minahasan people that gave birth to the symbols of the church and government (Pinontoan, 2020, p. 53). For example, the GMIM Synod (Gereja Masehi Injili di Minahasa) uses *manguni* as a symbol that shows the identity of the Minahasan people.

According to D. Pinontoan (personal communication, September 15, 2023), the mystical values of the *manguni* have always remained in the memory of the Minahasan people. However, the presence of the *manguni* today is associated with misfortune, even though the bird is considered a sign that something big is about to happen.

Cultural heritage is a tangible and intangible heritage that is passed down from generation to generation. It is a precious asset and a distinctive identity for a cultural group. This is also the case with the *manguni* mythology, which is a valuable asset for the Minahasan tribe. Unfortunately, the mythology of *manguni* has been ignored, especially among the younger generation, due to the influence of Western culture (Liando, 2021, p. 130) and the impact of globalization that encourages the homogenization of culture (Pogalin & Lestari, 2023, p. 39; Ritzer, 1983, p. 100). In addition, the reduction of *manguni* habitat due to massive tree cutting (Liando, 2021, p. 128), rapid technological development (Soegiarto, n.d.), as well as the church's hostile attitude towards local culture also played a role in this value shift (Pinontoan, 2015, p. 2).

Certain denominations within Christianity have even gone so far as to call respect for the *manguni* equivalent to devil worship (Pinontoan, 2015, p. 22). The same practice is also mentioned by Hugo Zemp (1972), who states that it was customary among missionaries in the Solomon Islands to instill in their congregations the notion that traditional music is "satanic." Mervyn McLean (1986) also accuses the missionaries of contributing to the disappearance or diminishment of local cultural and artistic traditions in Oceania. In his research on the island of Rote, Agastya R. Listya

(2020) also found out the contribution of early evangelism in Rote to the decline of traditional musical instruments, such as the Rotenese iron gong (*meko*).

Given that the primary purpose of writing this composition is to preserve and revitalize the good values of *manguni*, such as religiosity, intelligence, ecology, and unity (Liando, 2021, p. 118) through programmatic orchestral music, hence one central research question to be answered, namely: how to express the extramusical idea of *manguni* as a magical cultural symbol into a symphonic composition. The choice of music as the primary medium to preserve the noble values contained in *manguni* is entirely based on the Minahasa tribe's understanding of music. The Minahasan people generally understand music as a human expression, as shown through singing. Music is believed to bring the human soul into contact with the soul of the beyond, even the soul of nature and the contents of this universe. "In this case, music becomes a sign between microcosm and macrocosm that affects the natural order and its contents" (Rumengan, 2011).

This composition consists of 3 movements: a) *Manguni Bird*, b) *Karema, Toar*, and *Lumimuut*, and c) *Opo Wailan Wangko*. Of these three movements, the first movement, the *Burung Manguni*, will be the focus of discussion in this article. The division of the three movements in this composition also refers to the number three, which is the basis for the life of the Minahasan people, for example: 1) ancestors, namely *Karema, Toar*, and *Lumimuut*; 2) *Opo*, namely *Walian, Tonaas* and *Terusan* (Latuni et al., 2023, p. 41); 3) division of groups, namely *Tombulu, Tonsea*, and *Totemboa* (Renwarin, 2006), and so on.

The composition of *Burung Manguni* is a program music that is descriptive to describe forms or objects and is structured based on a series of events (Stein, 1979). The extramusical ideas that want to be depicted through this work are purely about the *manguni* and its prey and the meaning of the *manguni* towards the Minahasan people.

The author is inspired to incorporate both the Minahasan musical idioms and Western harmonies. By making this contextualization effort, it is hoped that it can be easier to introduce the younger generation of Minahasan to the figure of *manguni* along with its good cultural values. The Minahasan musical idioms applied in this work include the rhythmic patterns of *Kabasaran* and *Maengket* dances in which there are modes, *peperong* or ornamentation and the singing style of the Minahasan people (Rumengan, 2011).

This orchestral work was composed through ethnomusicological and musicological approaches. Data were collected through qualitative interviews and observation and then processed into a program music by combining Minahasan and

Western musical idioms. Later in this paper, the author analyzes the structure and form of his work, which is in sonata form.

2. Literature Review

Two previous practice-based research that resulted in musical compositions adopting Minahasan traditional music idioms are Perry Rumengan's *Opo Empung Raraateme* and Yudi Novrian Komalig's *Watu Pinawetengan*. *Opo Empung Raraateme* is a choral composition that combines Minahasan ethnic vocal music elements such as: *zani*, *wangun*, *pêka*, *pêka'zani*, *èngkol*, *kaurê* and Western choral compositional techniques (Lapian, 2016). Some of the uniqueness of this composition are: 1) the use of the throat sound instead of the *bel canto* singing technique; 2) the use of the glissando technique in singing as well as typical Minahasan ornamentation; 3) the harmony as the result of different melodic lines; and 4) the use of typical Minahasan mode scales (Lapian, 2016, p. 5). Related to the use of glissando, Sanger (2017, p. 132) also wrote about this as one of the uniqueness that is observable in the Minahasan way of singing.

The second composition, *Watu Pinawetengan*, was composed by Yudi Novrian Komalig. This program music written for string ensemble and drums was composed based on the extramusical idea of depicting the megalithic site of *Watu Pinawetengan*. Just like the composition *Un Tou Tantu Ulit wo Pah'sigi'an*, which was composed by Clifford Israel Gosal and consists of three movements, *Watu Pinawetengan* also has the same number of movements. The first movement depicts the agrarian society of Minahasa. The second movement depicts a conflict over agricultural land. The third movement depicts the negotiation in solving the problem (Komalig, 2020, p. 2).

The similarity between the composition of *Watu Pinawetengan* and *Un Tou Tantu Ulit wo Pah'sigi'an* is that both are program music written for instrumental composition (without using vocals). The difference between them lies in the extramusical ideas and instrumentation used. The *Watu Pinawetengan* was written in order to musically describe the *Watu Pinawetengan* site, while *Un Tou Tantu Ulit wo Pah'sigi'an* is a depiction of respected figures for the Minahasan people, namely *manguni*, *Karema*, *Toar*, *Lumimuut*, and *Opo Walian Wangko*. In terms of instrumentation format, *Watu Pinawetengan* uses a string ensemble and drum, while *Un Tou Tantu Ulit wo Pah'sigi'an* adopts a symphony orchestra.

3. Methods

This research applies a qualitative research method with a practice-based research approach. In a qualitative research method, the researcher is positioned as a critical instrument, particularly in collecting data through examining documents, observing

behavior, and interviewing participants (Creswell, 2013, p. 45). Data collection techniques are triangulated by confirming observations, interviews, and documents. The research results can be in the form of object uniqueness, the meaning of an event, social processes and interactions, factual data, phenomenon construction, and hypothesis findings (Furchan, 2004).

Just as qualitative research methods place the researcher as the vital instrument, so practice-based research places the researcher in a central position (Ross, 2022, p. 111). Practice-based research is original research conducted to gain new knowledge, some practices, and their outcomes. Originality and contribution to knowledge are demonstrated through creative outcomes in design, music, digital media, performances, and exhibitions (Candy, 2006).

In short, practice-based research is an effort made by artist-academics to explain the artworks that emerge as a result of their experiences in writing (Biggs, 2004, p. 14). According to Ian Pace (2016, p. 70), practice-based research is an attempt to make the work of the artist-academics intelligible to their audience by explicitly articulating it. Writing is an effective way to explain the substance of our artworks in the context of history and criticism (Biggs & Buchler, 2008, p. 14).

Practice-based research is not without problems. Biggs (2008) identifies four areas that are at least potentially problematic, namely: 1) the role of text and image; 2) the relationship between form and content; 3) rhetorical function; and 4) the function of experience. To be considered academic, a work of art cannot explain itself without the help of text. Writing helps artworks that fall into the non-linguistic realm and are characterized by personal experiences to be understood by the academic community as meaningful.

The practice-based research method consists of four main steps, namely 1) formulating the research problem(s), 2) conducting background research, 3) conducting empirical and contextual research, and finally 4) writing the exegesis (Skains, 2018).

In the first stage, the author formulated the Minahasa young generation's disinterest in the mythology of the *manguni* bird as a research problem. In the second stage, the author conducted preliminary research by studying literature related to figures that are respected in the Minahasa cultural tradition, including the *manguni* bird. In the third stage, the author conducted qualitative data collection through interviews, observation, and documentation conducted in Tomohon, Minahasa, as well as literature study (contextual research) and composing (empirical research). In the last stage, the author wrote an exegesis to explain the composition of *Burung Manguni*, which is a creative work at an academic level.

The selection of Minahasa ethnic elements is also based entirely on the character of each element. For example, *Maengket* is a dance of thanksgiving for the Minahasa harvest (Sumarandak et al., 2023, p. 1033), so smooth movements, medium tempo and a calm rhythmic pattern mark it. On the other hand, *Kabasaran* dance is a war dance performed by several men (Kaliki, 2018), so it is more dynamic, characterized by an upbeat rhythmic pattern and a fast tempo. The use of these two contrasting rhythmic elements also illustrates the dynamics of the *manguni* as the bearer of both good and bad news.

4. Results

The composer's life experience is one of the most essential aspects of practice-based research. For example, Junita Batubara's *Destinations* is basically about the composer's life experience while working as a foreign lecturer in Tanjung Malim Malaysia (2021, p. 3). Meanwhile, in a journal article, he wrote, Heri Budiawan (2023, p. 5) tries to explain in detail the logic of Deleuze's sensation and Freud's fantasy as a stage of practice-based art creation. Sensation and fantasy become a life experience of the composer. Such is the case with the composition of *Burung Manguni*; the author's experience from childhood to adulthood living alongside Minahasan culture and as a composer educated in the Western classical music tradition is clearly reflected throughout the composition. As a child, the author participated in various cultural music festivals such as kolintang, bamboo music, and *Maengket* dance. *Maengket* is a traditional dance from Minahasa. It is derived from the words "ma", meaning "to perform", and "engket," meaning "to tiptoe while lifting the heels" (Poluan et al., 2022, p. 107). Dancing the *Maengket* is usually led by a dance leader commonly called a *kapel* (Poluan et al., 2022, p. 115).

Cultural festivals were usually held every year at the City Park to commemorate the anniversary of Tomohon City. The event featured *Kabasaran* dance as the opening program, followed by kolintang, bamboo music, and *Maengket* dance competitions. *Kabasaran* dance is a traditional war from Minahasa. In the beginning, this dance was called *Kawasalan*, which consists of the word *Kawasal ni Sarian*. *Kawasal* means "accompanying/following" the dance movements, while *Sarian* means war leader who is also the leader of the dance. Over time, there was a change in dialect from "w" to "b," so the word "*Kawasalan*" changed to "*Kabasaran*" (Kaliki, 2018, p. 35).

As a teenager, the author participated in extracurricular marching band activities and was assigned to play brass instruments. This experience taught the author to understand the character and range of brass instruments.

During high school, the author indirectly recognized the *manguni* through the symbol of the GMIM synod (Gereja Masehi Injili di Minahasa), which contains a bird picture. Since then, the author has had an intense curiosity to learn the philosophical values contained in the *manguni* and the background of this bird as a cultural identity of the Minahasan.

While studying at the Music Department, Faculty of Language and Arts, Satya Wacana Christian University, the author was introduced to Western classical music courses such as Harmony, Counterpoint, Music Composition, and Orchestration. These musical experiences and concern for the future of Minahasan culture have encouraged the author to promote Minahasan culture through orchestral music.

The extramusical idea behind the writing of this first movement composition is the depiction of the nature and existence of the *manguni* according to Minahasan beliefs. The composition is in sonata form, consisting of an introduction, exposition, development, recapitulation, and coda.

As a new composition that integrates ethnic elements of Minahasan music and Western harmony in a symphonic format, this work has been completed. However, the author realizes that further research needs to be done to see how the public, especially the younger generation of Minahasa, responds to this work.

5. Discussions

Introduction

The introduction begins with woodwind instruments and double bass played in *maestoso* tempo. The theme in the intro is played by the oboe and imitated by other woodwind instruments in irregular contrapuntal movements. This section depicts the *manguni* as a mysterious bird whose existence is unknown.

Figure 1: Introduction theme on the oboe and imitated by the other wind instruments in an irregular contrapuntal movement (mm. 1-4.)

The image shows a musical score for the introduction theme, marked *Maestoso*. It features four staves: Flutes, Oboes, Clarinets in Bb, and Bassoons. The Oboe part begins with a melodic line marked *mp* (mezzo-piano), which is then imitated by the other instruments in an irregular contrapuntal movement. The Flutes part includes a trill (tr) and a grace note (7). The Clarinets in Bb part includes a dynamic change from *mp* to *mf* (mezzo-forte). The Bassoons part includes a dynamic change from *mp* to *mf*. The score is set in a key signature of one sharp (F#) and a common time signature (C).

Exposition

The French horn plays theme one in the A-Aeolian scale, while the timpani plays *Kabasaran* dance patterns depicting Minahasan ethnic nuances. The string instruments play the chord progression Am - Bdim7/A with strong accents to reinforce the atmosphere. This section depicts the figure of *manguni*, which has its place and becomes a cultural identity for the Minahasan people.

Figure 2: Theme one in the A-Aeolian scale.

Figure 3: Kabasaran dance rhythmic pattern (m.10)

The transition in the 6/8 time signature begins in a contrasting mood with a dynamic triplet movement that leads into theme two. The melody uses the E-Phrygian scale with the chord progression Em-F-Dm-Em-E ending with strong accents on the cello, contrabass, and timpani instruments. The transition section depicts the agile movement of the *manguni*.

Figure 4: Transition of theme one to theme two in E-Phrygian.

Theme 2, in 6/8 and with a fast tempo, is opened by brass and string instruments that provide a rhythmic foundation with the following chord progression: Am-Bb-Bdim7-Am. This section's extramusical idea describes a *manguni* flying through the air freely while flapping its wings and grasping its prey using its claws.

Figure 5: Exposition of theme two in altered E-Phrygian scale (m.33)

Theme 2 uses polytonal techniques on the flute and clarinet. Polytonal is a technique consisting of two tonalities played simultaneously (Persichetti, 1961).

Figure 6: Polytonal altered E-Ephrygian on Flute and altered A-Aeolian on Clarinet (m. 33).



The Codetta is the final section of the exposition. The Codetta begins with the French horn on the D-Dorian scale. The codetta section uses theme two, which is obscured and played incompletely with the retrograde technique. In measure 54, the string instruments play a Cm7b5 chord, and the woodwind instruments form a Cdim7-C#dim7-Ddim7-Edim7 chord progression; this is a chord combination called the polychord technique (Persichetti, 1961). This section describes the tense atmosphere when the *manguni* preys on its quarry.

Figure 7: The incomplete theme second is processed using retrograde in the altered D-Dorian scale (m. 51).



Development

The development section consists of a theme devised based on the themes found in the exposition. New motifs and themes emerge in this section using compositional techniques such as retrograde, diminution, augmentation, and sequence.

The development opens in a slow 4/4 time signature. A new motif appears at measure 64 through the bassoon in an altered E-phrygian scale with a stepping and jumping movement. This motif will often appear on woodwind instruments but in different scales. The vibraphone plays the cluster technique, while the string instruments play the pizzicato technique sequentially.

Figure 8: New motif in altered E-Phrygian tonality (m. 64).



The bassoon plays a new theme in the D-Locrian scale (m. 77). The solo bassoon combines 1/8 and triplet notes in rubato tempo. This section represents *Tonaas*, or people who are believed to be able to summon *manguni* birds in the *Kumatau* ritual.

The *Kumatau* is a ritual to summon the *manguni* bird to give a sign to the Minahasan people (Liando, 2021, p. 123).

Figure 9: New Tonaas motif in an altered D-Locrian scale (m. 77).

The musical score for Figure 9 shows two staves: Bassoon and Bsn. (Bassoon). The Bassoon part is in the upper staff, and the Bsn. part is in the lower staff. The score is marked "Rubato" and features a 4/4 time signature. The Bassoon part is in the upper staff, and the Bsn. part is in the lower staff. Both parts feature a melodic line with triplets and a 5-measure rest in the Bsn. part.

The transition to theme one is played by the string instruments using the pizzicato technique. The harmony is quartal or interval of four (Persichetti, 1961).

Figure 10: Transition to theme one in quartal harmony (m. 84).

The musical score for Figure 10 shows five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is marked "Pizz" and features a 4/4 time signature. All parts feature a melodic line with pizzicato markings.

The development section uses theme one derived from the exposition developed using variations and diminuendo techniques. The chord progressions used are B7-Bdim-Csus4-Cmin-Bbmin-Absus4-Ab and end with quartal harmony, and violin 1 plays the C whole tone scale at measure 97. This section represents *Tonaas*, who hears the *manguni* bird coming to approach the *Kumatau* ritual.

Figure 11: Theme one is modified using diminution (m. 84).

The musical score for Figure 11 shows one staff: Clarinet in Bb. The score is marked "mf" and features a 4/4 time signature. The Clarinet in Bb part is in the upper staff, and the score features a melodic line with a triplet and a 3-measure rest.

Figure 12: Violin one plays the C whole tone scale (m. 97).

The musical score for Figure 12 shows one staff: Violin 1. The score is marked "mf" and features a 4/4 time signature. The Violin 1 part is in the upper staff, and the score features a melodic line with a 5-measure rest.

Measure 100 depicts the presence of *manguni* to give a sign to the *Tonaas*, who in turn will interpret it. The oboe and clarinet play the introduction theme using augmentation techniques. The theme in the intro section is augmented and played by woodwind instruments. Brass and string instruments are arranged in tritone and quartal chord progressions to create a mystical impression of the *manguni*.

Figure 13: The introduction theme is developed using the augmentation technique (m. 100).



Figure 14: The use of the tritone interval (m. 99).



The cello and contrabass play the Cdim7 chord arpeggios and continue with the C melodic minor scale in an emphatic 1/16th note movement (m. 101). The trombone and tuba play the introduction theme using augmentation techniques in allegro tempo (m. 101). The woodwind and brass instruments play the chords Cdim7 and Ddim7 in arpeggios. This section attempts to create a mystical atmosphere when the *manguni* are present at the *Kumatau* ritual.

Figure 15: Cdim7 arpeggios and C melodic minor scale (m. 101).



Figure 16: The introduction theme uses augmentation techniques on the trombone and tuba (m. 106).



Figure 17: Cdim arpeggios on bassoon and oboe and Ddim7 arpeggios played by clarinet and flute.



The transition to theme two uses a slow tempo and is played in a calm atmosphere. The vibraphone plays dissonant notes, while the string instruments form a diminished seventh progression that ends with a B/F# chord. This transition section imitates the sound of the *manguni* bird on the vibraphone and is reinforced by the diminished progression on the string instruments to create a mystical impression.

Figure 18: Imitation of the manguni sound forms a dissonant tone.

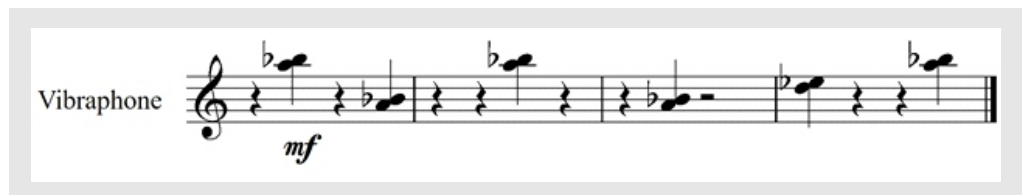
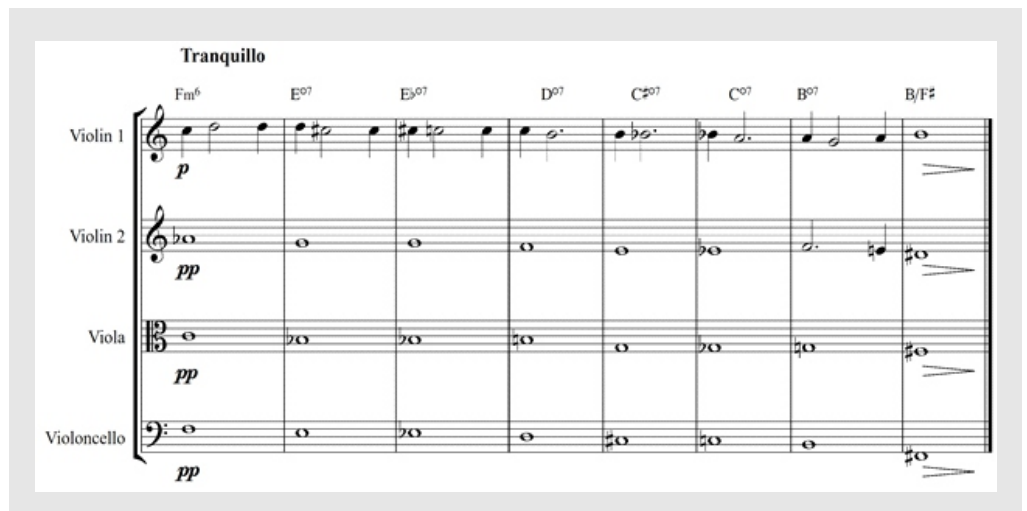
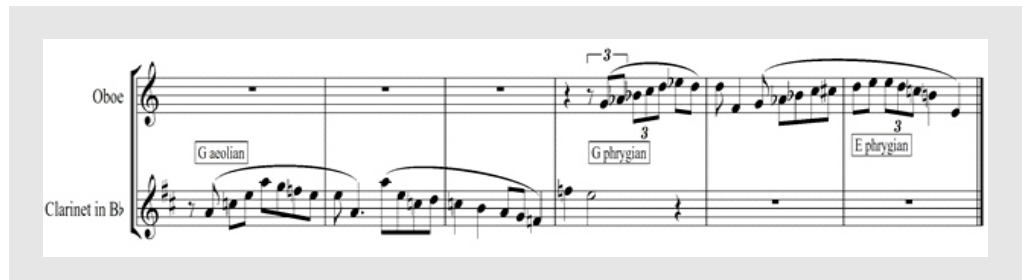


Figure 19: Diminished chord progression ends with a B/F# chord (m.113).



At measure 121, a new motif appears, namely G-Aeolian, on the clarinet with the movement of the melody jumping and stepping. The oboe uses the G-Phrygian mode (m. 124), switching to the E-Phrygian mode at measure 126. This section uses the same diminished chord progression as in measure 113 and represents *Tonaas* delivering good news from the *manguni*.

Figure 20: G-aeolian and G-Phrygian scales (m. 126).



At measure 129, the exposition's second theme is not played in total and is processed using the diminution technique or by reducing the pitch value. This section opens with the French horn and is followed by other instruments. Violins one and two play tritone intervals with a downward movement to create a murky atmosphere. At measure 133, the vibraphone plays augmented arpeggios. The string instruments and the timpani form a strongly accented quartal harmony and bring the piece to an end (measure 135). This section emphasizes the extramusical idea that the manguni preaches terrible news to remind Minahasan people always to be vigilant.

Figure 21: Incomplete second theme in D-Phrygian (m. 129).

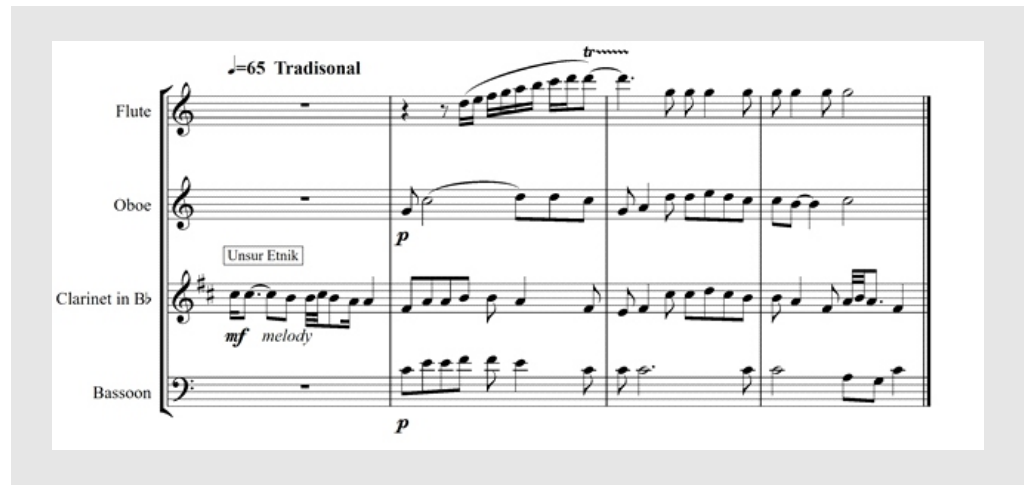


Figure 22: Tritone intervals (m. 135).



At measure 137, it expresses the joy and excitement felt by the Minahasan people for the blessings given by *Opo Wailan Wangko* to the Minahasan people through the medium of the *manguni* bird, such as the rain that falls on their land so that it remains fertile. The theme is based on a song from the *Maengket* dance, *Maowey Kamberu*. *Maowey Kamberu* tells the story of Minahasan people who open plantation fields, and

Figure 23: Modes 3, 5, 6, 7, 1 using peperong ornamentation (m. 137).



The musical score for Figure 23 is for measures 137-140. It features four staves: Flute, Oboe, Clarinet in Bb, and Bassoon. The tempo is marked '♩=65 Tradisional'. The Flute part includes a trill ornamentation. The Oboe part starts with a piano (*p*) dynamic. The Clarinet in Bb part is marked 'Unsur Etnik' and 'mf melody'. The Bassoon part also starts with a piano (*p*) dynamic.

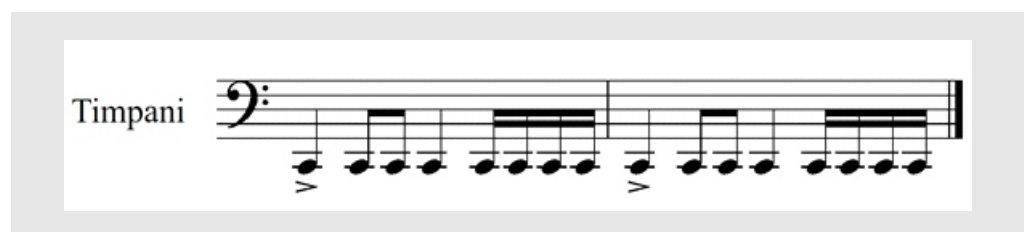
The B section is a responsive singing to the *kapel* or A section. It is called *rinteken*, or singing with excessive vocal stress. The string and woodwind instruments play simultaneously, while the timpani plays one rhythmic pattern repeatedly. The extramusical idea conveyed in this section is that the Minahasan people start planting while asking *Opo Wailan Wangko* to help bring down the rain.

Figure 24: Part B is played simultaneously (m. 137).



The musical score for Figure 24 is for measures 137-140. It features three staves: Trumpet in Bb, Violin 1, and Violin 2. All three parts are marked with a forte (*f*) dynamic.

Figure 25: Timpani rhythms (m. 137).



The musical score for Figure 25 is for measures 137-140. It features a single staff for Timpani, showing a rhythmic pattern of eighth notes.

The woodwind instruments in section C use modes 2, 3, 5, 6, 7, and 1. This section applies conventional Western harmony that is functional. This section is still performed by the *kapel*, which offers prayers of thanksgiving as a sign of entering the harvest season.

Figure 26: The clarinet (m. 145) plays the theme.



Measure 154 has the same form as part B found at measure 137. The extramusical idea conveyed in this section is that the Minahasan people began harvesting the agricultural products given by *Opo Wailan Wangko*.

Figure 27: Part B plays simultaneously (m. 154).



Measure 169 is a transitional section that uses excerpts from theme 2 with the retrograde technique. The clarinet and flute play polytonal. The string instruments play 1/16th pizzicato notes in quartal harmony. This section represents the voice of the *manguni*, which is in a hurry and signifies that something terrible is about to happen.

Figure 28: Polytonal E-Phrygian and A-Aeolian.



Figure 29: The hasty movement of the manguni.



At measure 169, the woodwind, string, and timpani instruments play strong accents back and forth. The string and timpani instruments begin this section by forming a C-augmented chord, followed by the woodwind instruments playing a D-augmented chord. The woodwind instruments play 1/16th notes depicting a storm. This section represents bad news or chaos.

Figure 30: C-augmented chord starts with strings instrument.



Figure 31: The D-augmented chord is answered by brass instruments.



From measures 169 to 181, a leitmotif from Tonaas is similar to that of measure 77. The string instruments use a pandiatonic technique, where chord progressions are arranged without tonality and free from traditional harmony rules (Persichetti, 1961). This part is the end of the *Kumatau* ritual led by the *Tonaas*.

Figure 32: Pandiatonic progression (mm.169-181).



Recapitulation

The recapitulation is organized based on themes one, two, and Codetta in the exposition section. This section represents *manguni*, which has its place for Minahasan people, especially the values and meaning of *manguni* that must always be lived.

The introduction or transition to the recapitulation is signaled by violins 1 and 2 playing an assertive and accentuated A-Aeolian scale. The timpani plays the rhythmic pattern of the *kabasaran* dance, as found in measure 10.

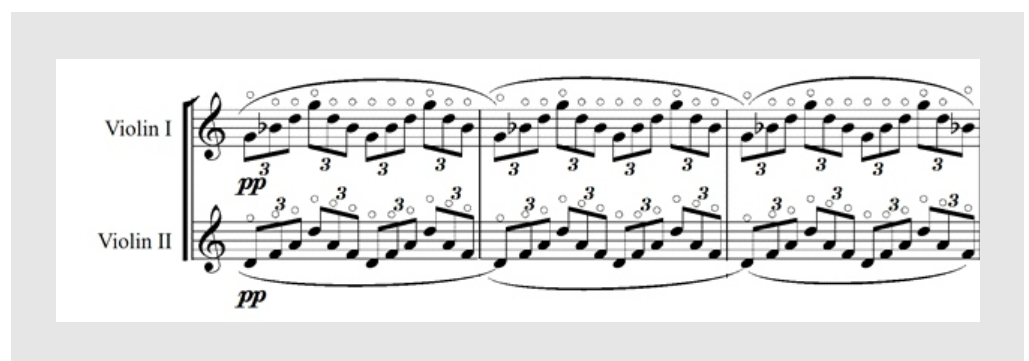
Figure 33: Transition to theme one (mm.169-181)



Coda

The coda is composed based on elements of the introduction section added with instruments and artificial harmony techniques on violins 1 and 2. Measure 235 begins with a contrabass, followed by the vibraphone's introduction theme, and then moves to G aeolian tonality. Woodwind instruments then play the theme with irregular contrapuntal movements. Violins 1 and 2 play the Gm chord in arpeggios using artificial harmony techniques. At measure 242, there is an abrupt shift to F-dorian tonality, with the string instruments forming tight harmony in minor and significant second intervals, known as clusters (Persichetti, 1961). Measures 246-249 become the end of the first movement marked by augmented chords on the vibraphone and pizzicato on the contrabass. The coda depicts the Manguni bird returning to its hidden place without being noticed by the Minahasan people.

Figure 34: Artificial harmony in G minor chord played in arpeggios.



6. Conclusions

The mythology of *manguni* as a messenger of *Opa Wailan Wangko*, who delivers excellent and bad news to humans, and as a bird that watches over human life has been abandoned. To the younger generation, *manguni* is just a mere owl with no magical powers. The first movement of this programmatic orchestral composition, entitled *Burung Manguni*, is an effort made by the author to preserve and revive the noble values found in the *manguni* bird, namely spirituality, intelligence, loyalty, and usefulness.

In writing a composition that combines cultural and musical experiences with extramusical ideas to depict *manguni* as a cultural identity of the Minahasan people, the author experienced several challenges, for example, how to determine themes, harmonies, sound colors, musical textures that can describe well the character of *manguni* and the *Kumatau* ritual. Describing a creative work that is an artistic experience in an academic paper is a challenge in itself. This is not surprising considering that until practice-based research was introduced, creative works were not considered research because they did not meet the standard criteria in scientific research, such as problem formulation, literature study, theoretical studies, and research methods. The challenge the author faced in writing the exegesis was to place this work, which is entirely an artistic experience, in the historical and contextual contexts (Biggs & Buchler, 2008, p. 14). It implies the author's reflexivity on his creative process while explaining the practical-based research methods used. The reliability of this work's exegesis is entirely dependent on the depth of the author's reflexivity.

The originality and novelty of this research lie in 1) the composition itself as the creative artifact (Candy & Edmonds, 2018, p. 4); 2) the use of *manguni* as the central theme to be depicted throughout the first movement; 3) the use of Minahasan musical idioms found in *Kabasaran* and *Maengket* dances, and *Kumatau* ritual; 4) the use of modern Western harmonies; and 5) the use of symphony orchestra.

In addition to the novelty offered through this research, the author realizes that there are at least three research gaps that can be completed by future research, namely the use of Minahasan ethnic musical instruments, such as *kolintang* and bamboo instruments combined with Western musical instruments. Secondly, vocal music and ethnic Minahasan singing can be used in combination with Minahasan and Western instruments. Finally, further research needs to be done to see the extent to which the public, especially the younger generation of Minahasan, respond to this work.

The programmatic symphonic composition of *Un Tou Tantu Ulit wo Pah'sigi'an* can be listened to on the FBS UKSW Music Arts - Clifford Gosal YouTube channel: *Un Tou Tantu Ulit wo Pah'sigi'an*: <https://www.youtube.com/watch?v=PqpnXGsl1U>

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