



## Analysis of the Form of Lie's Song in the Process of Whale Arresting in the Village Community Lamalera, Wulandoni District, Regency Lembata

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### **Abstract**

The Lie song in the process of whaling in Lamalera Village, Wulandoni District, Lembata Regency, is a tradition inherited from ancestors. This song is used as an expression of gratitude to God, ancestors, and nature, as well as to ask for help during the process of going to sea. This study aims to analyze the form of Lie songs in the process of whaling. The research method used is qualitative descriptive with data collection techniques in the form of interviews, observations, and documentation. The results of the study show that the song Lie has a two-part song structure with a sentence pattern of A (a, a') B. This song uses a pentatonic scale with a 4/4 rhythm pattern. This research highlights the importance of preserving the Lie singing tradition as part of the cultural wealth of the Lamalera people.

**Keywords:** *Lie Song; Whaling; Song Forms*

### **Introduction**

Indonesia has a wealth of cultures that remain deeply rooted and preserved to this day. The cultures in each region reflect various aspects of life, as every region has its unique cultural characteristics, such as traditional houses, ceremonial rituals, folk songs, traditional clothing, traditional dances, musical instruments, folk songs, traditional weapons, and diverse regional foods.

Line with this, one form of cultural heritage in Lamalera Village, Wulandoni District, Lembata Regency, is folk singing. Folk songs are a genre or form of folklore comprising words and melodies, transmitted orally among community members. These songs are traditionally structured and have numerous variations. During the whale hunting process, a particular song, known as “*Lie*,” accompanies the fishermen as they seek whales.

*Lie* songs are be*Lie*ved to bring assistance. This oral tradition embodies the local knowledge of the Lamalera people. The lyrics vary depending on the situation at sea, with some asking for favorable winds during sailing and others for ease in catching fish. Furthermore, these songs carry moral values and aesthetic elements, serving as artistic expressions. In the lives of Lamalera villagers, the *Lie* songs, part of their cultural rituals, are considered meaningful, particularly in to their fishing activities.

Whale hunting in Lamalera is carried out using traditional methods. The official whaling season (lefa nuang) typically spans from May to September. During the dry season (lefa season), ceremonial and religious rituals are held three days before the fishermen embark. One such ritual, *Tobu Nama Fatta*, begins on April 29, where village elders gather the people from the two villages (Teti Lefo and Lali Vate), Lamalera A and Lamalera B, along with the landowners (*Lefo Tanah Alep*). The landowners play a crucial role, as the rituals cannot proceed without their presence. The ritual includes evaluating the previous year's activities, seeking mutual forgiveness for past mistakes, and preparing for the upcoming season. Following *Tobu Nama Fatta*, traditional leaders, community elders, clan leaders, and boat owners hold a meeting to discuss the procedural aspects of the ritual. On May 1, a Catholic service (*Misa*) is held at St. Peter's Chapel, beginning with a procession from the Bataona clan square to the chapel at the beach. This ritual symbolizes self-cleansing and mutual forgiveness among the Lamalera community, especially the fishermen, before engaging in the sacred act of whaling.

However, with the advancement of media technology, many younger generations have started to overlook this traditional song. They often prefer engaging with digital-based activities rather than preserving these cultural practices. Additionally, *Lie* songs are becoming less frequently sung by fishermen during whale hunting. This is concerning because these songs encapsulate profound life values that are vital to the identity of Lamalera Village and are a unique aspect of its culture.

Therefore, serious attention from parents and increased awareness among the younger generation, particularly in Lembata Regency, is necessary to continue efforts in preserving and inheriting this regional cultural heritage. Moreover, there has been no detailed analysis of these songs, highlighting the need for further research and documentation to ensure their survival for future generations.

## Research Methods

The research method used is the descriptive-analytical method, which involves analyzing interview results and audio song documentation. The data collection techniques used include observation, interviews, and documentation with informants.

## Discussion and Results

### 1. Song Structure

The *Lie* song is a two-part composition with an A a' B sentence structure. In this song, sentence A is 8 bars long, sentence *a* is 6 bars, and sentence B is 10 bars. This is supported by the theory of Karl-Edmund Pier SJ (2017:7), which states that a two-part song consists of two different sentences. This two-part form is widely used in everyday music (children's songs, folk songs, pop songs, instrumental music, dance accompaniments, and so on). Sentences A and B do not necessarily have to be the same length.

#### a. Part A

The musical notation for Part A of the Lie song is presented in two staves. The top staff is labeled 'Solis' and the bottom staff is labeled 'Koor'. Both staves are in 4/4 time and G major. The Solis part consists of two phrases: 'sora tarem ba-la e' and 'tala levo ra -e tai'. The Koor part consists of two phrases: 'o tala le-vo ra -e tai' and 'sora tarem bala e'.

Solis sora tarem ba-la e tala le-vo ra- e tai

Koor tala le vo ra - e tai sora tarem ba-la e

Solis e - ta le - i lo - lo e tule ta -le ba -ra nusa

Koor tu - le ta -le ba-ra nu - sa

Solis e - ta le - i lo - lo e

Koor et-a le - i lo - lo e tule ta - le ba - ra nu - sa

b. Part B

Solis o kide e i - na wa-e o tubo be - ra ra - e nai

Koor tu - bo be-ra ra - e nai kide i - na wae

Solis ki - de i - na wa - e

Koor tu - bo be - ra ra - e - nai

This song has two main motifs: the primary and development motif.

The scale used in the song *Lie Koteklema* is the pentatonic scale, consisting of the notes A, C, D, E, and G. In this song, the notes most frequently played are E (mi), D (re), C (do), and A (la). However, on the word *tubo* in the song, the note G (sol) is played by the soloist as an ornament. In the song *Lie*, the lowest note is A (la), while the highest is G (sol). The time signature used in the song *Lie Koteklema* is 4/4. The melody of the song *Lie* can be seen below.

## LIE KOTEKLEMA

Lamalera

The musical score for "LIE KOTEKLEMA" is presented in a standard staff format with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score is divided into eight systems, each featuring a soloist part (Solis) and a choir part (Koor). The lyrics are written below the notes. The score includes various musical notations such as rests, eighth notes, and triplets. The lyrics are: sora tarem ba-la e, tala le-vo ra-e tai, o tala le-vo ra-e tai, sora tarem ba-la e, tala le-vo ra-e tai, e-ta le-i lo-lo e, sora ta-rem ba-la e, tu-le ta-le ba-ra nu-sa, et-a le-i lo-lo e, e-ta le-i lo-lo e, o kide e-i-na wa-e, o tubo be-ra ra-e nai, kide i-na wa-e, kide i-na wa-e e, tubo be-ra ra-e nai, tubo be-ra ra-e nai.

## 2. Song Lyrics

The *Lie* song is sung to accompany the journey of fishermen as they bring whales to shore. This song is performed without musical instrument accompaniment, and there are no prohibitions or taboos for the fishermen while singing it.

Lyrics	Translate
<i>Sora tarem bala e...</i> <i>O... tala levo raetai</i> <i>O tala levo raetai, Sora tarem bala e...</i>	Let's bring whales to the village together.
<i>Eta lei lolo e...</i> <i>Tule tale bara nusa</i> <i>Tule tale bara nusa Eta lei lolo e...</i>	Come the wind and break the rope so that we can get to the top of the village.
<i>O kide ina wae, O</i> <i>tubo bera raenai</i> <i>Tubo bera raenai, kide ina wae.....</i>	Widows and orphans are already waiting for us. Pull us to get to the land.

The *Lie* song can be categorized as a 'strophic song' because it is sung alternately between the soloist and the choir. This song is also performed in a call-and-response style. Furthermore, the *Lie* song is a true folk song with a specific function. It is sung when the fishermen of Lamalera village go to catch whales and other fish. According to the theory proposed by Danandjaja (2002:145), folk songs consist of two important elements: lyrics (words) and melody. True folk songs are divided into three categories: lullabies, work, and play songs.

### Conclusion and Suggestions

1. Based on the research findings, it can be concluded that the *Lie* song in the whale hunting ceremony is a traditional song passed down by the ancestors of the Lamalera community. This song contains expressions of prayer, gratitude, and requests for protection from God.
2. The song is sung in groups by Lamalera fishermen to accompany their journey home after catching a whale. It is performed without instrumental accompaniment, it consists of call-and-response singing between a soloist and a choir.
3. The song has two parts with a sentence structure of A (a.a') B, comprising question and answer phrases. The *Lie* song features motifs, melodies, pitches, scales, and time signatures that form the musical elements arranged within the song.

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