



UNIVERSITI PUTRA MALAYSIA

***KAILI STRUCTURED SONIC AND MOVEMENT SYSTEMS, KREASI
BARU,
AND THE ASSERTION OF A NATIONAL PRESENCE THROUGH THE
PERFORMING ARTS IN CENTRAL SULAWESI***

MAYCO A. SANTAELLA

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MAYCO A. SANTAELLA

**Thesis Submitted to the School of Graduate Studies, University Putra Malaysia,
in Fulfillment of the Requirements for the Degree of Doctor of Philosophy**

March 2016

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Abstract of thesis presented to the Senate of University Putra Malaysia in fulfillment of the requirements for the Degree of Doctor of Philosophy

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March 2016

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This dissertation investigates Kaili structured sonic and movement systems, post-independence inception of the performing art genres of music and dance, and new approaches to compositions and choreographies during the reformation era in Central Sulawesi. Ethnomusicological studies of Indonesian traditions and national cultural policies have concentrated largely on Javanese and Balinese forms of expression. While some studies of periphery regions have documented traditions and the application of national policies, an ethnomusicological and ethnochoreological discourse of marginalized communities in Central Sulawesi is almost non-existent. In order to contribute to this discourse, this dissertation utilizes a tripartite analysis. First, is the analysis of pre-independence Kaili sonic and movement heritages; secondly, the development of nationalized aesthetics in the post-independence *kreasi baru* (new creation) genre from 1945 to 1998; and thirdly an analysis of new approaches to staged presentations contesting *kreasi baru* during the reformation era (r. 1998-present). This dissertation is the product of ethnographic research carried out in Central Sulawesi during annual field research since 2005. Each chapter presents an analysis of case studies of both individual and ensemble approaches to the presentation and representation of Kaili culture. The investigation scrutinizes a Kaili heritage of sonic and movement systems as participatory components of larger events. It also investigates the inception of post-independence music and dance genres depicting nationalized aesthetics, as well as a post-national contestation of *kreasi baru* through new compositional and choreographical approaches. I argue that these three forms namely the heritage, the national and the post-national are part of the present cultural matrix that represents Kaili identity through performance.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk Ijazah Doktor Falsafah

**SISTEM SONIK DAN PERGERAKAN BERSTRUKTUR KAILI, KREASI
BARU, DAN PENERAPAN KEHADIRAN NASIONAL MELALUI
SENI PERSEMBAHAN DI SULAWESI TENGAH**

Oleh

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Disertasi ini mengkaji sistem sonik dan pergerakan Kaili berstruktur, permulaan genre seni persembahan muzik dan tarian selepas merdeka, dan pendekatan baru terhadap komposisi dan koreografi semasa era reformasi di Sulawesi Tengah. Kajian-kajian etnomusikologi mengenai tradisi-tradisi di Indonesia dan dasar kebudayaan kebangsaan telah tertumpu sebahagian besarnya kepada Jawa dan Bali. Walaupun beberapa kajian kawasan-kawasan pinggir telah didokumenkan tradisi dan penggunaan dasar-dasar negara, wacana etnomusikologi dan etnokoreologi masyarakat terpinggir di Sulawesi Tengah hampir tidak wujud. Dalam usaha menyumbang kepada wacana ini, kajian ini menggunakan analisis tiga pihak. Pertama, analisis pra-kemerdekaan warisan sonik dan pergerakan Kaili; kedua, pembangunan estetika negarakan dalam genre *kreasi baru* selepas merdeka 1945-1998; dan ketiga analisis pendekatan baru untuk mengadakan persembahan yang menolak genre *kreasi baru* semasa era reformasi (r. 1998-kini). Disertasi ini adalah hasil dari penyelidikan etnografi tahunan yang dijalankan di Sulawesi Tengah sejak tahun 2005. Setiap bab membentangkan analisis kajian kes pendekatan individu dan ensemble terhadap persembahan dan perwakilan budaya Kaili. Kajian ini meneliti warisan sistem sonik dan pergerakan Kaili sebagai komponen penyertaan dalam acara yang lebih besar. Ia juga menyiasat permulaan genre muzik dan tarian selepas merdeka yang menggambarkan estetika negarakan, serta penolakan posnasional terhadap pendekatan *kreasi baru* melalui pendekatan komposisi dan koreografi baru. Saya berpendapat bahawa ketiga-tiga bentuk ini, iaitu bentuk warisan, bentuk negarakan dan posnasional adalah sebahagian daripada matriks budaya yang mewakili identiti Kaili melalui persembahan.

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This thesis was submitted to the Senate of the Universiti Putra Malaysia and has been accepted as fulfillment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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CHAPTER 1

INTRODUCTION

1.1 Introduction

This dissertation identifies a Kaili heritage, national and post-national performing art approaches in Central Sulawesi. This study analyzes the presence of traditional structured sonic and movement systems and their relationship to the performing arts among the Kaili ethnic group in Central Sulawesi, Indonesia. Traditional sonic and movement systems still maintain a place in local rituals and ceremonies. However, the emergence of the new genre of *kreasi baru* (new creation) after independence and particularly during the *orde baru* (old order) era (r. 1966-1998) made a significant impact upon the production of new compositions and choreographies for the newly formed Indonesian nation. Today, a number of ensembles have begun to rethink the nature of performing arts in the region with innovative presentational forms that reflect cultural identity on the stage. In this sense this dissertation analyzes three distinct, but diachronically interrelated performance art forms: traditional sonic and movement structures as representative forms from the region with links to other Southeast Asian communities; new compositional forms as icons of the province of Central Sulawesi established officially in 1964; and finally an analysis of new forms of presenting and representing culture on stage during the reformation era. I argue that these three forms namely the traditional, the national and the post-national are part of the present cultural matrix that represent Kaili identity through performance.

1.2 Background of the Study

The archipelago of Indonesia consisting of over 17,000 islands is a nation-state that encompasses both varied and vibrant dominant and marginalized cultures. After the proclamation of independence in 1945 and following the national motto of “Bhinneka Tunggal Ika” (“Unity in Diversity”), the government has had a continuous role in the construction of a national cultural identity. Following this national project, composers throughout the country began creating new works that included traditional instruments from their region. In Central Sulawesi the works of the composer Hasan Bahasyuan have represented the province and instigated the legacy of the new genre of *kreasi baru*. Presently, groups such as Ensemble Modero Palu, have begun to rethink and reshape the nature of performing arts in Central Sulawesi through conceptually representative performances. The purpose of this dissertation is threefold: to evaluate the role and presence of traditional music; to analyze the new compositions that represent Central Sulawesi through the works of Hasan Bahasyuan; and to apply a 'post-national' analytical framework to the performances of the prominent group Ensemble Modero Palu.

The impetus for undertaking this dissertation topic derives from my personal journey playing gong music from Southeast Asia. The latter includes the *kakula* from Central Sulawesi initially at the University of Hawai'i (2004-2007) and then during travels to

the region (2006 onwards). The term *macula* (also known by the floating term of *kulintang*) carries four distinct connotations: the instrument consisting of seven kettles; the ensemble accompanied by a drum and hanging gongs; the repertoire that accompanies ceremonies; and the execution of this Kaili tradition in Central Sulawesi. The *kakula* or *kulintang* ensemble is widely spread and diverse. It occurs as part of traditions found in the southern parts of the Philippines (Trimillos 1972, Cadar 1971, Kalanduyan 1984, Ellorin 2008); the Moluccas (Kartomi 2003, Yampolski, 1999) and Kalimantan in Indonesia (Yampolski, 1999 and Grolinski, 1995); in Sabah (Pugh-Kitingan, 2004) and Sarawak in Malaysia (Grolinski, 1998); and as far as Western Sumatra in Indonesia (Kartomi, 2012 and Yampolski, 1999).

My master's thesis completed at the University of Hawai'i entitled "The Gong-Row Tradition of Central and North Sulawesi" (Santaella, 2010) provided an analysis of the *kakula* or *kulintang* as an instrument, ensemble and repertoire characteristic of the ethnic group of each locale. The thesis analyzed the mobility of cultural elements, the *kakula* in this case, as reflecting a historical fluidity while, at the same time, understanding the tradition as locally constructed. The work consisted of historical and cultural analyses using scholarly sources, government documents, ethnomusicological writings, recordings and data from field research. Field research was conducted in the districts of Bolaang Mongondow in North Sulawesi, and ToliToli and Palu in Central Sulawesi. While presenting traditional practices and approaches in these regions of Sulawesi, there was little exploration into new compositions for their presentational and participatory affect within national discourses. For this reason, this dissertation focuses specifically on the Kaili investigating their traditional sonic and movement structures, post-independence nationalized performances and new post-national approaches to the performing arts in Central Sulawesi.

In this dissertation, the author differentiates between the terms 'sonic- and movement-structured systems' and the new terms of 'music' and 'dance'. I use the former to denote a Kaili heritage and the latter to address new national performing art genres. Kaili sonic and movement structured systems constitute the foundation of this dissertation as a point of departure towards the development of 'music and dance' under Indonesia's new national umbrella of the performing arts. The Indonesian *kreasi baru* phenomena instigated the production of new works under the 'new modern categories' of *musik* (music) and *tari* (dance) throughout the country. Prior to this, sounded and movement arts were part of integrated systems of presentation in ritual and social contexts more complex than the reductive outward genres of 'music' and 'dance'. In Central Sulawesi, Hasan Bahasyuan became the leading figure in this national process, where *kreasi baru* became a new provincial genre with a specific style, performance procedures and compositional approaches. While asserting a presence during the *Orde Lama* (Old Order) and *Orde Baru* (New Order) in this new national process, *kreasi baru* as a genre was disseminated and standardized throughout the province. The reformation era in Indonesia was analogous to a decentralization process with repercussions in the performing arts of Central Sulawesi. The latter, instigated the formation of new music and dance ensembles that searched for stylistic, compositional, and performance approaches. The establishment of the prominent group Ensemble Modero Palu acted as an influential reference of this new movement in the performing arts of Central Sulawesi. The organizational flow of this dissertation depicts the positionality of Kaili structured sonic and movement systems, the

development of music and dance under the *kreasi baru* genre, and new approaches in Kaili performing arts within the Indonesian nation.

1.2 Statement of Problem

The majority of ethnomusicological studies on both traditions and performing arts genres in Indonesia have largely focused on musical cultures in Java and Bali. The analysis and publication of traditional sonic and movement systems in Sulawesi is restricted to a few major genres. The discussion of post-independence nationalism and the performing arts have been centered on Javanese traditions and policies. While publications have attested to the creation and development national policies (Hellman, 2003), there is little analysis of their regional application, particularly in marginal communities. Moreover, there is a lack of documentation in these regions on new performing arts approaches that contest nationalized aesthetics. This dissertation addresses such issues with a focus on the Kaili ethnic group of Central Sulawesi through the tripartite analysis of traditional sonic and movement structures, post-independence *kreasi baru* (new creation) nationalized performances during the *orde lama* (old order) and *orde baru* (new order), and an analysis of new approaches to staged presentations during *era reformasi* (reformation era).

Central Sulawesi is connected historically and culturally to other neighboring islands. During the reign of numerous *kerajaan* (kingdoms), there began the formation of cultural entities often labeled as districts, ethnic groups or other cultural legacies. The gong-row tradition known as *kakula* in this area denotes a connection of the historical fluidity of this ensemble extending from West Sumatra to the Southern Philippines. Through the presence of this ensemble as well as other cultural elements a deeper understanding is made between the connection of Central Sulawesi to the extended Nusantara region. However, external influences including colonial rule and nation-state building have divided this cultural region into new entities. As mentioned in the background of this study above, *kakula* has not been identified for its contributions to the conceptualization of gong-row traditions forming a cultural complex beyond nation-state boundaries. Furthermore, there is a lack of academic analysis of the application of traditional sonic features towards the creation of *kreasi baru* pieces in marginal provinces of Indonesia.

This study addresses a gap in understanding the development of the performing arts in Central Sulawesi and Sulawesi at large. Central Sulawesi became a province of Indonesia in 1964 with its capital in Palu. Composer and choreographer Hasan Bahasyuan produced and performed various musical genres. This composer has also been credited with establishing a new genre in the area, which utilized the *kakula* gong-row as the melodic lead combined with other traditional instruments. The genre went on to represent the province at national events and festivals making the *kakula* an icon of Central Sulawesi. Ethnomusicological investigations of *kreasi baru* have not discerned specific regional approaches and how they adhere or differ with nationalized music and dance aesthetics. For Hasan Bahasyuan, while maintaining certain features of an original tradition, the ensemble also received influences from other traditions in Indonesia. Marked by boundaries of the new nation-state, *kakula* became emblematic

of a new discourse with foundations in this “nationalist historiographical moment” (Bohlman, 2003).

After the Hasan Bahasyuan era, a number of ensembles were formed presenting new ways to represent cultural identity on the stage. One of these was Ensemble Modero Palu established in 1997 by its director Amin Abdullah. Conceptualizing the works of Hasan Bahasyuan as nationalist in nature, I characterize the Amin Abdullah project as post-nationalist, because it exhibits differences in origin, function, and style of performance. It also reflects a change in focus: it opposes the modernist adaptation of local culture to the larger nation-state, the dominant strategy during the Orde Baru period. Rather than following the national project, Ensemble Modero Palu manifests a post-national approach by focusing on local traditions and upon a contemporary life specifically and culturally Kaili. This section investigates the performing arts during the reformation era in the region addressing an academic gap both for Central Sulawesi and Sulawesi at large. Through the latter, this dissertation analyzes these processes of performance, all of which continue today as vibrant and engaging expressions of Central Sulawesi culture.

1.3 Purpose of the Study

Based on field research conducted in the region, this dissertation presents a new, and far more in-depth exploration of traditional instruments and genres with a focus on the Kaili ethnic group specifically. This dissertation provides an extended analysis of the *kakula* ensemble including an analysis of repertoire, aesthetic choices and distinct approaches. Within an analysis of traditional forms, the *balia* ritual is presented as a significant event in Kaili communities that includes sonic and movement expressions as functional elements of a holistic event. The discussions of sonic and movement Kaili expressions are presented as cultural assets that serve as a source for the production of new music and dance after Indonesian Independence in 1945.

The post-independence discussion presents new trajectories by ensembles in Central Sulawesi specifically and as an Indonesian phenomenon. The analysis among the Kaili looks at implementations and new forms created by composer and choreographer Hasan Bahasyuan for the new national *kreasi baru* (new creation) movement. The analysis of compositions studies such elements as a composer's choice of instrumentation, stylistic influences, and new musical functions to traditional instruments. Considering previous research in the area, the dissertation differentiates traditional music as 'participatory' and new compositions as 'presentational', understanding context, function, and content. The works of Hasan Bahasyuan are presented as the principal composer of *kreasi baru* among the Kaili and in Central Sulawesi as a producer, instigator, and disseminator of this new genre and style throughout the nationalist *orde baru* era. The discussion on the *Dadendate* ensemble, presents a parallel approach to *kreasi baru* as a new development that maintains Kaili sonic aesthetics and social functions. Lastly, the dissertation analyzes music and dance developments during the reformation era in Central Sulawesi. The latter includes an examination of performance, repertoire and approaches by the prominent group Ensemble Modero Palu as presenting culture in a new manner considered as a form of

post-nationalism in Central Sulawesi. As for dance, the dissertation presents an examination of new ensembles and approaches during the reformation era as performed and shaped during national competitions and governmental events.

1.4 Research Questions

This study attests to the following queries:

1. How was the Kaili heritage of sonic and movement systems used to develop post-independence performing art genres of *musik* (music) and *tari* (dance)?
2. How did the national phenomena of *kreasi baru* (new creation) with its seeds in Java develop as a particular genre in Central Sulawesi?
3. How did performing art ensembles contested the *kreasi baru* genre through new approaches to staged presentations and representations during the reformation era?

1.6 Research Objectives

Based on the research questions stated above, paramount research objectives in this study are:

1. To investigate the process by which post-independence genres of *musik* (music) and *tari* (dance) developed from Kaili structured sonic and movement systems;
2. To analyze the inception of a new genre in Central Sulawesi from the national phenomena of *kreasi baru* (new creation) with its seeds in Java;
3. To look into new approaches to staged presentations and representations by performing art ensembles that contested the *kreasi baru* genre during the reformation era.

The structure of this dissertation adheres to the research objectives through a diachronic conceptualization that shaped music and dance forms from Kaili sonic and movement systems. Chapters one, two, and three analyze Kaili structured sonic and movement systems present before the advent of the Indonesian nation in 1945. These forms are presented in relation to other regions in Sulawesi and beyond, analyzing cultural links and the foundations of coastal and inland culture among the Kaili. Chapters four and five investigate the development of two Kaili ensembles in post-independence Indonesia. The latter two present two contrasting approaches, one ensemble adhering to national governmental projects and the other parallel to the nationalization of music and dance during the *orde lama* (old order) and *orde baru* (new order) period in Indonesian performing arts. Chapters six and seven present an analysis of new performing arts approaches during the *era reformasi* (reformation era). New music and dance performance approaches through new ensembles in Central Sulawesi are presented within a post-national condition, growing out of nationalized *orde baru* genres and as a cultural reflection of Kaili presentations and representations within the Indonesian nation.

1.7 Significance of the Study

The significance of this study lies in its multifaceted approach. The study presents the first comprehensive analysis of traditional structured movement and sonic systems among the Kaili in Central Sulawesi. This dissertation is among the first to investigate the process by which post-independence genres of *musik* (music) and *tari* (dance) developed from traditional structured movement systems through a musical and movement analysis. With a focus on national identity in the performing arts, this dissertation provides a specific example of the regional adaptation and interpretation of *kreasi baru* as a new genre, not only among the Kaili, but for Central Sulawesi at large. The analysis is useful to investigate similar examples in eastern Indonesia as well as other marginal regions. Lastly, this dissertation provides an insight to new performance approaches during the reformation era by investigating the process of decentralization in the performing arts. The latter analysis is based on specific ensembles and individual ideologies that may serve for further scrutinization of new approaches to staged presentations and representations in provinces beyond Java and Bali.

This study serves as a historical documentation of the development of the performing arts in Central Sulawesi. Within Indonesia, ethnomusicology studies have been centered historically on Java and Bali. Within Sulawesi, Central Sulawesi holds a marginalized position compared to other ethnicities such as the Toraja, Bugis, and Makassar in the neighboring province of South Sulawesi. At the macro level, this dissertation is useful to Southeast Asian studies, due to the lack of historical, sociological, and anthropological investigations of Kaili culture specifically and Central Sulawesi at large. Addressing the objectives mentioned above, the analysis provides a significant investigation of the process by which post-independence genres of *musik* (music) and *tari* (dance) developed from Kaili structured sonic and movement systems; an analysis of the inception of a new genre in Central Sulawesi from the national phenomena of *kreasi baru* (new creation) with its seeds in Java; and a discussion of new approaches to staged presentations and representations by performing art ensembles that contested the *kreasi baru* genre during the reformation era.

In order to achieve such significance, the dissertation begins with a diachronic analysis of traditional forms and develops as a synchronic analysis considering the performing arts. Chapter four of this dissertation, as part of an initial analysis of traditional structured sound and movement systems among the Kaili, presents the *kakula* tradition of Central Sulawesi. This instrument and ensemble forms part of what is conceived as a coastal culture among the Kaili, with historical links to the arrival of Islam in the region and other coastal communities with proximities to the Celebes Sea area. Chapter one analyzes the instrument, ensemble, repertoire and execution of the *kakula* among players from different locales. This presents a myriad of approaches in line with Hogan's (2013) ethnographic approach by looking at individual approaches as products and producers of the encompassing *kakula* tradition in the region. This includes customary practices and developments in post-independence Indonesia by specific Kaili practitioners as cultural bearers.

Chapter five of this dissertation looks at the *balia* ritual among the Kaili as a communal cultural pinnacle that includes numerous sound and movement systems. In order to grasp the complexity of ceremonial procedures, the functional use of sound and movement during this event, and a “logic of practice” (Handelman, 1998) of a ritual rooted in pre-Islamic local belief system, this chapter looks at the complete execution of a single *balia* ritual. The analysis posits this event among the presence of different forms of *balia* among the Kaili, looking at different components, procedures and functions. Specific events that include structured movements, singing, chants, laments, and the use of the *lalove* among others are presented as serving a specific function in each portion of this three-day ritual. Inherently distinct from other chapters, the analysis of sound and movement departs in this case from a thick description of the encompassing ceremony. The analysis of sound and movement structures is presented as components of an entire configuration (Kealiinohomoku, 1974) within the *balia* among the Kaili.

Chapter six leads the second section of this dissertation focusing on new ensembles during the *orde lama* and *orde baru* political periods of post-independence Indonesia. This chapter presents an analysis of emblematic works and performances by Hasan Bahasyuan in Central Sulawesi. This Kaili composer and choreographer began representing the province during the *orde lama* period, yet developed most of his works during the *orde baru* period under the new genre of *kreasi baru* (new creation) in Indonesia. Initially representing Kaili communities, Hasan enjoyed a continuous success that led him to produce new works for other ethnicities in Central Sulawesi, representing the province during governmental events. The creation of new compositions led to the use and expansion of traditional Kaili instruments such as the *kakula*, adapting to new nationalized performance aesthetics, the product of continuous festivals and national competitions. This chapter analyzes both new music and dance produced by Hasan Bahasyuan as it established a specific style to the *kreasi baru* genre influential throughout Central Sulawesi.

Chapter eight analyzes the development of *dadendate* as a new ensemble among the Kaili in post-independence Indonesia. This chapter presents a concurrent and parallel expansion of a Kaili tradition to that of Hasan Bahasyuan during the *orde lama* and *orde baru* period. While Hasan’s project is analyzed following nationalized aesthetics of music and dance, the *dadendate* project emerges from the *ei-ei* tradition, expanding this one yet maintaining Kaili aesthetics in function, delivery, and context. Positing *dadendate* as occupying a third space (Bhabba, 1994) between the dyad of tradition and *kreasi baru* at the time, the ensemble adapted to both new Kaili ceremonial contexts, as well as in the form of staged performance during festivals and other governmental events. The development and eventual diffusion of the *dadendate* ensemble among the Kaili positioned its nature as both “traditional” and a new ensemble depending on differing perspectives between local villagers and other Kaili communities. The versatile nature of *dadendate* into new presentational contexts has allowed both its perpetuity and resignification among its practitioners specifically and the community at large.

Chapter nine begins the third and final section of this dissertation, namely the production of new Kaili music and dance during the *era reformasi* (reformation era). This chapter analyzes the approaches of Ensemble Modero Palu, a prominent group of music and dance in Central Sulawesi. Scrutinizing diverse aspects such as repertoire,

costume, performative approaches, music and dance, compositional methods, and aesthetic choices endorses new Kaili presentational and representational approaches characteristic of Ensemble Modero Palu and the performing arts during the *era reformasi* in Central Sulawesi. The ensemble is thus presented within a post-national condition, differing from nationalized top-down performative influences towards bottom-up, localized, and reflective alternatives for the presentation and representation of Kaili culture. This chapter includes an analytical overview of a children songs project by the ensemble through documentation, arrangement, performance, and publication of written and audio material following cultural educational priorities of Ensemble Modero Palu.

Chapter ten provides an analysis of new choreographies as products and producers of new performing arts approaches during the *era reformasi*. The analysis presents the continuity of *kreasi baru* choreographies in post Hasan Bahasyuan Central Sulawesi, as well as new methodologies to the production of representational movements among the Kaili. Continuing with Hogan's (2013) ethnography of the individual, this chapter looks at specific ensembles and the manner in which choreographies and movement styles of presentation and representation are conceptualized. The second part of this chapter scrutinizes the significance and impact of a national dance competition during the reformation era. The yearly FLS2N or *Festival dan Lomba Seni Siswa Nasional* (National Students Arts Festival and Competition) is analyzed as the current performance platform forging the production of new choreographies in Central Sulawesi. In this sense, this chapter investigates the negotiation by Kaili choreographers and dancers as presenting and representing culture whilst asserting their presence at the national level through government dance competitions during the reformation era.

1.8 Limitations of the Study

The limitations of the study are a product of the topic, the research objectives, and availability of scholarly resources focusing on this region. The analysis of chapter four is devoted to a small amount of existing *kakula* practitioners among the Kaili, and many attest to the earlier experienced players who have passed on. The analysis of chapter five focuses specifically on a single *balia* ritual. While analyzing in depth a single event, the study could not take into account other variants to its execution among other Kaili communities as discussed in the introduction of chapter five due to length and objective purposes. The analysis in chapter six presents Kaili sonic and movement systems some of which are recalled by a few cultural beholders or lack a continuity of practice. The analysis of chapter seven presents a comprehensive analysis of new performances by Hasan Bahasyuan, however his approaches are reconstructed from family members and remaining ensemble performers as this prominent composer and choreographer passed on in 1987. Similarly, chapter eight depicts present-day practitioners of *dadendate* as the creators of this ensemble "Lavena" and "Lasena" have passed on. The lack of academic publications on Kaili performing arts specifically and Central Sulawesi at large are pivotal constituents to both the significance and limitations of this study. Suggestions for further investigations are presented in chapter eleven.

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