

Accompaniment Composition of Sumunaring AbhayagiriDance

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Accompaniment Composition of *Sumunaring Abhayagiri* Dance

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ABSTRACT

The Composition of Sumunaring Abhayagiri Dance is a composition of karawitan (traditional Javanese music) with the aim of providing an adequate atmosphere in the way of performance, because the accompaniment is the main partner of dance art. The concept of creating artwork of accompaniment composition of Sumunaring Abhayagiri Dance is using the body-main method, but not the main-body. The main-body method of creating and working on existing materials to be further developed into more attractive packaging materials. The main body mechanism must be available in advance, and the material is then worked on and interpreted further. The result of artwork creation of accompaniment composition of Sumunaring Abhayagiri Dance shows that to create this dance accompaniment, the material that is used almost all of the tradition and tradition which is developed. The pattern of repertoire (gendhing) is almost the same as the pattern of tradition but is added with creating a repertoire with a stand on the form of repertoire and vocal tradition that is worked on or developed the song into a new repertoire. Thus the material or repertoire with vocabulary has existed, but it is needed to be developed further in accordance with the method of body-main.

Keywords: composition, dance accompaniment, song, instrumental, vocal

INTRODUCTION

In reviving tourism activities in the area of Ratu Boko temple, Director of PT. Taman Wisata Borobudur, Prambanan, and Ratu Boko temple invite for cooperation with Dance Education Study Program, Faculty of Languages and Arts, Yogyakarta State University working on dance artwork of “*Sumunaring Abhayagiri*” or Ratu Boko dance. This dance performance is aimed to fill the void of Ratu Boko temple object, considering that in Prambanan temple complex, Ramayana dance performance has been held since 1961, and in Borobudur temple complex has been held a masterpiece performance of Borobudur dance since 2006. Based on that, the idea to make the artwork of Boko dance is realized.

In this case, the Dance Education Study Program, Faculty of Languages and Arts, Yogyakarta State University immediately held a meeting to determine the steps to create the artwork that is intended. Four lecturers of Dance Education Study Program are appointed as the creator those are Supriyadi Hasto and Yuli Sectio Rini as choreographer, Sutiyono as composer, and Pramularsi Wulansari as makeup artist and fashionist. Dance training is done intensively at Tejakusuma Stage in Faculty of Languages and Arts, Yogyakarta State University for one month. Although being held in the same place, at first the dance practice is separated with musical accompaniment to deepen the strength and readiness the training process.

After the training between dance and musical accompaniment is considered to be ready then lasts ten trainings, the dance and musical accompaniment are combined or trained together. The

adaptation between the two to combine dance and musical accompaniment are smoothly and harmoniously. Therefore, training both dance and accompaniment are lasted ten times. After training, discussion and evaluation are always held. The large number of inputs from lecturers and students make musical accompaniment richer in arable and creativity. After a month of joint training is done, the Dance Education Study Program as the party that embodies the artistic team goes to PT Taman Wisata Candi Borobudur, Prambanan, and Ratu Boko to visit directly the form of Boko dance. After the feedback is given and gotten some notes, then Boko dance is displayed in front of the courtyard of Ratu Boko temple.

SUBSTANCE OF CREATION

Paying attention to the theme of musical accompaniment or arable composition of traditional musical compositions, composers consider various musical vocabulary among others structure, shape, and composition (Sutiyono, 2001: 2). The structure of *gending* (repertoire) needs to pay attention to the number of structural instruments such as *kenong*, *kempul*, and *gong*. The form of *gending* (repertoire) needs to pay attention to the *bantuk lancaran*, *ketawang*, and *ladrang*. *gending* composition (repertoire) needs to pay attention to *umpak* and *ngelik*, between instrumental and vocal parts.

There are many vocals that color the creation, both traditional vocals and free vocals, including vocals in the form of monologues and verbally expressed dialogue. In this case, the composer tries to select the existing vowels (traditions) that are supposed to support the arable atmosphere, in between *bedhayan* vocals as well as *Srimpi Gandakusuma* vocals. In addition, there are *pathethan tlutur*, *dandanggula*, *mijil*, *palaran Durma Rangsang* vocals and so on. Besides that, there are the vocals of their own creation, which themes are adapted to the content of creation, such as *sesaji vocal*, *waosan Sri Pancapana* and the prayers.

Besides the vocal aspect that is worked on, of course, the dominant aspect that includes in Accompaniment Composition of *Sumunaring Abhayagiri* Dance is *balungan* manner. It means that the composers need *pembalung* or instrumentalist of *balungan*: *demung*, *saron*, and *saron*. The potential of *pembalung* can makes the color of the accompaniment composition of *Sumunaring Abhayagiri* dance richer and patterned. For example the illustration that requires the agility of *pembalung*, to work on the nowadays illustrations, the instrument of *balungan* is still needed to add the instruments such as *kenong japan* and *bonang penembung*, so it will make loud sound.

To establish the tradition of traditional Javanese music creation of Accompaniment Composition of *Sumunaring Abhayagiri* Dance must be based on two actual things. First, the content of the composition of traditional Javanese music creation must be related to the inspiration of characters' storyline, Sri Pancapana. The storyline of Sri Pancapana's life journey has been deeply excavated by the special team from *Panangkaran Studio* Yogyakarta. In order to synchronize the storyline in the contest stratum, so the story that has done comes from *Panangkaran Studio*, this is processed again by the choreographer team in a story of Sri Pancapana's life journey in the form of dance (Studio Penangkaran, 2009: 1).

Second, the technical accompaniment composition of *Sendratari Boko* dance is arranged by involving the personnel that most potential can only be beating the *balungan* instrument. These

personnel come from alumni who used to take extracurricular activities to develop traditional arts at Yogyakarta State University. Based on that, it must be admitted that the personnel are more potential to beat *balungan* instrument than *garap* instrument, such as *gender barung*, *gender penerus*, *gambang*, *siter*, *rebab* and so forth. Thus, as composers must be able to see the potential of supporting personnel (Supanggih, 1987). If they can only do vocal, it will be utilized in vocal ability. If they can only do instrument work, then it can be utilized the ability of the work. If they have *balungan* potential, then this potential is used as a strategy to work on the accompaniment composition of *Sumunaring Abhayagiri* dance.

Referring to the pattern of traditional Javanese music, several repertoires of tradition and new materials are prepared. Entirely is arranged in sequence form *Gending* (repertoire) arrangement. The accompaniment composition of *Sumunaring Abhayagiri* Dance in the form of traditional Javanese music composition is similar to the arrangement of *gending* that are often presented in traditional Javanese music concert. But there is a difference, here there are many illustration in the form of *balungan* songs series that are cultivated smoothly and hardly. The arrangement that involves the tradition pattern and the new composition of this illustration becomes the accompaniment style of dance nowadays.

CREATIVITY

The inspiration to work on the composition of traditional Javanese music accompaniment of Boko dance is based on two colored patterns, namely: (1) tradition, and (2) developed tradition. It is called the arable tradition-style, because in the accompaniment composition of *Sumungaring Abhayagiri* dance many take the material and vocabulary, and the tradition. Some examples can be mentioned among others: *Srimpi Gandakusuma* vocals, *pathethan tlutur*, *dandanggula*, *mijil*, and *palaran Durma Rangsang*. Similarly, the form of *gendhing lancaran*, *ketawang*, *ladrang*, *kumuda*, *srepeg*, *playon*, and *sampak* many appear in the accompaniment composition of *Sumungaring Abhayagiri* Dance.

It is called a patterned style developed because the type of cultivation refers to the material of tradition, but in this case developed crooked, tone, poetry, *gamelan* instruments, and so on. In other words that developed tradition is a further development of tradition by developing both vocal and instrumental. For example is *Sekar Macapat Dandanggula* (Sri Pancapana teaching) on the accompaniment composition of *Sumungaring Abhayagiri* dance. The real vocals form is *macapat*, although it is not presented in whole form but only half. On this occasion, vocal verse of *dandanggula* is newly made, whose contents are about how Sri Pancapana taught or transmitted knowledge to the community.

The accompaniment composition of *Sumunaring Abhayagiri* Dance can actually be called as the arrangement of *gending* and song, instead of being called as *karawitan* (traditional Javanese music) composition (Khan, 2017: 12). It is called arrangement, because the sequence of scales and key tracks refers to the presentation of traditional Javanese tradition which is combined in sequence. It can be seen, the sequence of scales and keys tracks of accompaniment composition of *Sumunaring Abhayagiri* dance among others: (1) *pelog pathet nem* scales, (2) *slendro pathet sanga* scales, and (3) *pelog pathet nem* scales, and (4) *pelog pathet barang* scales. Traditionally, such sequences are commonly used in presenting musical concerts.

The hybridization of *karawitan* style from both regions of Yogyakarta and Surakarta is definitely unavoidable, considering the place of performances in Ratu Boko temple complex or south of Prambanan Temple, as well as the Ramayana dance which is cultivated as hybridization that refers to the mixture of Yogyakarta and Surakarta styles, the accompaniment composition of *Sumunaring Abhayagiri* Dance is also the same, which is a mixture of Yogyakarta and Surakarta style of *karawitan*. In the style of Yogyakarta there are *playon*, *rambangan*, *enjeran*, *kalaganjur*, while the style of Surakarta there are *srepeg*, *palaran*, and *waosan*.

Inside the accompaniment composition of *Sumunaring Abhayagiri* Dance not only displays working on traditions and developed traditions, but also featuring cultivate freely. What is the meaning of cultivate freely is to create and cultivate on new songs such as vocals and hoarse balances for illustration (Darrell, 2015: 92). It is named cultivate freely, because there are beats without notation, but still beat the instrument with the freedom that is given, while the results remain harmonious. It is including musical vocals screaming to accompany the soldier of *Mbah Krowak* that show the atmosphere of ferocity, but is sounded harmonious.

TECHNICAL COMPOSITION

In a dance accompaniment commonly begins with the introduction of *balungan* illustration. It is included for the accompaniment of Boko dance also uses the introduction, which is connected with Sri Pancapana's *waosan* vocal (McPherson 2016; 216). The vocals are connected with the illustration again, and are greeted with *srepeg*. Various illustrations are coloring the accompaniment composition of this dance. It is solely addressed as a vehicle of interconnection from one material to other material. However illustration is often felt good, but also there are illustrations that feel uncomfortable and are considered as a nuisance atmosphere.

On the other hand, when the illustration is not visible, a single line of arrangement of the repertoire and the vocal is very neat and harmonious, because the song is nice to hear. In this section is intended for the audiences to really enjoy and feel the repertoire (*gending*) and a good song. Here comes the dynamics of dance accompaniment from beginning to the end, showing the beat of Javanese musical instrument with a vocal tap on a loud-soft volume, short-length material, and the tone that are used.

It can be seen thoroughly, that each presentation of dance accompaniment as well as accompaniment of Boko dance is done by working on vocals and instrumental. Therefore, in the presentation of music, sometimes only show instrumental music, but also vocal only, or in the term of *karawitan* there is *gending soran* (instrumentally) and *gending sekar* (vocally).

Gending soran is *gending* which is presented with a wasps instrument that sounds loud, without involving vocals. In the accompaniment composition of *Sumunaring Abhayagiri* Dance is presented cultivate instrumental. In order to cultivate on instrumental instruments are required as follows. *balungan* instruments: *slenthem*, *demung*, *saron barung*, and *saron penerus*. *Ricikan* Structural instruments: *kenong*, *kempul*, *gong*, *dram* string, *kendhang gedhe*, and tambourine. The cultivate instruments: flute, *rebab*, *gambang*, *gender barung*, *kendhang ciblon*, and *bonang barung*.

Gending *sekar* is gending that is presented with a soft instrument that has soft sound, which is accompanied by vocals. Vocal cultivation in the accompaniment composition of *Sumunaring Abhayagiri* dance consists of two patterns, namely: traditions and developed traditions (Sears, 2017: 14). Traditional vocals are among others: *thutur* vocals, *bedhayan Srimpi Gandakusuma*, and *Rambangan Durma Rangsang*. The tradition vocals that are developed are *dandanggula* vocals, *waosan Pancapana*, *vokal sesaji*, and *palaran mijil*. These vocals originally took away from the traditional vocals that are later developed or processed. Processing can be directed to the form of songs, twisted, and poetry.

ACCOMPAINMENT SUPPORTS SCENE ATMOSPHERE

Karawitan as Javanese traditional music has big influence in the success of dance performances. As vocal and instrumental vocal music can provide an atmosphere that is accentuate in a scene, because music that consists of variety of repertoires can illustrate almost all the existing atmosphere in the world.

Sometimes in a scene of story in accompaniment composition of *Sumunaring Abhayagiri* Dance can be depicted through motion, facial expressions, and music instrument playing. But if the accompanying repertoire is mistakenly expressed, then the scene will not be achieved. Murtiyoso (1982: 16) argues: "Often the performance situation is not achieved, so it takes musical accompaniment to meet the needs of accompaniment dance.

In other words, *gending* (repertoire) can strengthen the character of every character in dance. Every character that is on stage depends on his character. That is, the character who has gentle character will be accompanied by of a smooth nature *gending*. If the situation is possible, in the war scene will be accompanied by a tense *gending*. In a marriage situation is certainly different from the situation of death. Therefore, in the accompaniment of a character is required appropriate illustration of *gending*. In fact, Walidi (1973: 4) states that with the right choice of *gending* will affect the quality and determine the quality of art pleasure.

The right selection *gending*, is accompanied by a great puppet expression can cause the audience buzzed, especially for those who seriously watching. At certain moments, many of the spectators were sobbing when they saw the death of *Resi Bhisma* in the *Bharatayuda* war. In the story of *Babad Alas Martani*, the audience will feel very compassionate and finally tear up as much as possible while *Yudistira* is steadfast and sincere beaten face by *Wirata King* until his white blood came out. Likewise, the audience will feel very resentful of *Arya Sakuni*, as *Astina* governor who has a lot of tactics, but actually he is as sly as the character of *Ramapati* in the *Mahkota Mayangkara*, or like *Datuk Maringgih* in the novel of *Siti Nurbaya*. The participation of the audience dissolves in a performance because it really lives up to the ongoing scene is called in feeling. In this case, the viewers not only see the puppets are played by the puppeteers, but also because they hear *gending* that illustrates the puppet motion.

Those are some explanations about *karawitan* position in the puppet art. If declared its role in supporting the atmosphere in a scene staging puppet art performances is that *karawitan* can illustrate certain intentions and provide an accentuate power to the characters of each puppet that is played by puppeteer. In fact, the puppet accompaniment is not only a mere atmosphere, but it gives the spirit to the character of the dancers.

CONCLUSIONS

The accompaniment composition of *Sumunaring Abhayagiri* Dance as the artwork of *karawitan* composition in the form of *gending* and song arrangement, both tradition and developed tradition can answer various problems and picture of phenomenon that has been poured in various elements of performance, such as dance movement, layout, fashion, and story. The various works that are presented technically by involving various *gamelan* instruments both with the pattern of working on traditions or developed traditions or creations also illustrate substantial opportunities to develop the creativity of dance accompaniment. Cultivate combination on various instruments is also encouraging and provoking interest, especially from the audience to enjoy or appreciate the process of *gamelan* creativity that has been considered frozen. Thus the development of Javanese songs especially *macapat* become *palaran*, *sindhenan bedayan*, and are created through improvisation into a measure that the Composition of *Sumunaring Abhayagiri* Dance is a musical *gamelan* based on the form of traditions and developed traditions.

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