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## **The Creation Of The Composition Of The Musical Work Of Kemepyar As Representation Of Traditional Music Diversity**

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### **ABSTRACT**

The creation of the work "kemepyar" is a response to the typical archipelago food containing many spices, one of which is soto. Soto is made from a variety of spices and spices from all corners of the country, be it in the form of tubers, leaves, grains, and so on. The mixture of various Indonesian spices produces a distinctive taste and makes the body feel warm and fit. This was used as an inspiration for the creation of the artwork entitled Kemepyar. Kemepyar itself is a term used by the Javanese people to describe a situation that is very bright, clear, warm, satisfying, satisfied, and delicious in enjoying a dish of food or drink with a fresh taste. The musical idea of the work comes from Javanese gamelan and Macapat dhandang gula. Musical idioms use Javanese, Balinese, Kalimantan, and Sumatran karawitan. Meanwhile, the medium of cultivation uses gamelan, swipe instruments, saxophone blowing instruments, and tambourines. The purpose of creating this work is as a form of response to the social environment, in this case the diversity of spices/spices used in soto dishes as a representation of ethnic diversity and traditional music in Indonesia. This work is useful as a stimulus for Music Composition students to create works derived from the phenomenon of daily life, in this case food. The method of creation was chosen to realize the phenomenon of food diversity of soto spices into the form of musical works. The creation process consists of initial stimulation, idea emergence, exploration, improvisation, formation, and presentation.

**Keywords:** creation, beauty, diversity, traditional music, culinary.

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### **INTRODUCTION**

The phenomenon of cultural diversity in Indonesia has abundant cultural wealth, including culinary diversity. One of the typical Indonesian things is soto. The type of soto as a culinary that almost all regions in Indonesia have their own characteristics such as Betawi soto, Madura soto, Lamangon soto, Banjar soto, and so on (Hidayat et al., 2020). This culinary is very famous in Indonesia and each region has its own peculiarities of the spices and spices used. Interestingly, soto culinary is concocted with a variety of special spices and spices in one dish. This is what inspired the creation of Kemepyar (Zizek, 2020); (Rahmat et al., 2022).

Kemepyar itself is a term used by the Javanese people to describe a situation that is very bright, clear, warm, satisfying, satisfied, and delicious in enjoying a dish of food or drink with a fresh taste. The musical idea of the work is taken from the composition of Javanese gamelan along with the vocals of macapat dhandang gula as a reminder of advice, a reminder to others, even though the atmosphere is happy still remembering the creator. Musical idioms use Javanese, Balinese, Kalimantan, and Sumatran karawitan. Meanwhile, the medium of cultivation uses gamelan, swipe instruments, saxophone blowers, sampek, saluang, and tambourine. These instruments were chosen

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considering the diversity of soto and have their own characteristics as a regional identity that is indeed famous for soto culinary.

## **METHOD**

**Methods** This research uses qualitative methods and data collection is carried out through observation, interviews, and documentation. This research is to observe the activities of soto makers, from mixing spices/spices to serving them in a bowl of soto. In addition, it also observes soto connoisseurs when served in hot conditions. After observing, the researcher interviewed all the elements involved in soto culinary and then documented it. The next process is to create consisting of initial stimulation and the emergence of ideas, exploration, improvisation, formation, and presentation.

## **RESULTS AND DISCUSSION**

Cultural diversity is a natural condition and it is very important to maintain its sustainability. This cultural diversity consists of several elements, such as differences in language, customs, religion, and so on. He said that cultural diversity must be accepted as a reality that must be acknowledged (Income, Gifts & Gifts, 2024). In addition, Koentjaraningrat also emphasized that cultural diversity should not be used as a tool to distinguish and separate one group from another. He emphasized the importance of mutual respect, tolerance, and cooperation between groups of different cultures (Koentjaraningrat, 1987). This theory teaches about the importance of understanding and appreciating other people's cultures. He said that by understanding and appreciating other people's cultures, we can enrich our knowledge and experience about those cultures (Wardani, 2020); (Pramudya, 2019). In addition, it can also help increase mutual respect and tolerance between groups of different cultures. This is what was used as the basis for the creation of Kemepyar's work.

### **The Concept of Kemepyar**

The material objects that are the source of inspiration for the creation in Kemepyar's work, which was originally inspired by various types of soto archipelago that are rich in spices, are represented in a work of art in the form of instrumental and vocal music using gamelan mediums, string instruments, and wind instruments. Works that require expression and emotions in the form of satisfaction, happiness, and pleasure are manifested in melody, tempo, dynamics, and harmony (Warsana, 2013)

### **Design Work on Kemepyar**

This work is made into five parts, where each part is a narrative in the form of music created to represent the author's feelings and circumstances while enjoying soto. Where everything that was enjoyed earlier went through a long process to get to us and to be enjoyed. For example, when enjoying soto madura which requires spices, it arises from the persistence of creative blenders to find spices that are typical of Indonesian spices to be processed into a bowl of soto. This is what is expressed in Kemepyar's musical works.

The cultivation of this composition uses combined notation, namely kepatihan notation for gamelan instruments such as bonang barung, bonang panembung, kempul, and gong. The number symbols are 1 read ji, 2 read ro, 3 read lu, 4 read pat, 5 read mo, 6 read nem, 7 read pi. The barrels used in this Garapan are the barrels of pelog nem and goods. As for instruments such as violins, cellos, sampek, and saxophones use diatonic notation with number symbols as well, but they are

read with 1 read do, 2 read re, 3 read mi, 4 read pa, 5 read sole, 6 read la, 7 read si, and for notes given a top dot means read high, while for symbols in the form of letters and others, will be written in the description of the work. The description of the work is as follows.

### Part I

Part one is an introduction or opening that is realized by all players sitting in their respective positions, according to the location of the instrument they are playing (Supanggih, 2009); (Kamien & Kamien, 1988). The expected atmosphere in this part is calm, quiet and peaceful without a single interruption from the various sound instruments that come out (Irawati, 2016); (Irawati, 2019); (Irawati, 2020); (Rawati & Barnawi, 2021). This suggests that to start everything requires calmness, not hasty, not haphazard but full of calculations. However, it cannot only be contemplated that there must be real action. One of the expressions of real action is described through the melody that comes out of the sound of the saxophone instrument is greeted with a variety of other instrument sounds as an option in part one. Here is the rhythm pattern or beat in part one:

Saxophone :

$\overline{7.7} \ 7 \ , \ \overline{67} \ i \ , \ \dot{2} \ \overline{76} \ 7$  akhir dari nada ini disambut dengan suara

kendang bem "dhem" disusul dengan nada-nada pada instrumen lain. Barikut adalah pola tabuhan bagian satu:

Kendang Bem: D

Demung. : 1  $\textcircled{5}$

Saron 1. : 1  $\textcircled{5}$

Saron 2. : 1  $\textcircled{5}$

Bonang. : 1  $\textcircled{5}$

Saxophone :  $\overline{7.7} \ 7 \ , \ \overline{67} \ i \ , \ 7 \ \overline{65} \ 6$

Demung. : .  $\overline{56} \ \overline{534} \ \overline{56} \ \overline{53} \ 4$

Saron 1. : .  $\overline{56} \ \overline{534} \ \overline{56} \ \overline{53} \ 4$

**Figure 1. Opening Notation of Composition Part 1**

Saron 2. : .  $\overline{56} \ \overline{534} \ \overline{56} \ \overline{53} \ 4$

Bonang. : .  $\overline{56} \ \overline{534} \ \overline{56} \ \overline{53} \ 4$

Saxophone :  $6 \ \overline{17} \ 6 \ , \ 6 \ \overline{17} \ 6 \ . \ 6 \ . \ i \ . \ \dot{2} \ . \ \dot{3}$

Demung : 4 4 . 4 . 6 . 7 . i

Saron 1 : 4 4 . 4 . 6 . 7 . i

Saron 2 : 4 4 . 4 . 6 . 7 . i

Bonang : 4 4 . 4 . 6 . 7 . i

Selanjutnya vokal secara bersama-sama (koor)

5 5 5 5 , 4 5 6 , 5 4 5

Gya ma kar ya sa yek ti nya wi ji

3 3 3 3 , 4 2 1 2 , 7 3 2 1

Le la ko ne ji wa ra ga. sing ki ra na

3 2 1 , 5 5 5 5 , 5 7 i i

Seng ka la. Kang ngre ri du jro ning a ti

**Figure 2. Notation of Melodis Instruments Composition Part 1**

Kendang:  $\overline{.o} \quad \overline{tbd} \quad \overline{.o.o} \quad \overline{pd}$  motif kendang ini sebagai tanda untuk memberi

Demung :  $\overline{1234} \ 5 \ \overline{1234} \ \overline{51.1} \ .1 \ .1.1 \ \overline{556} \ (1)$

Saron 1 :  $\overline{\overline{1234}} \ 5 \ \overline{\overline{1234}} \ \overline{\overline{51.1}} \ .1 \ .\overline{\overline{1.1}} \ \overline{\overline{556}} \textcircled{1}$

Saron 2 :  $\overline{1234} \ 5 \ \overline{1234} \ \overline{51.1} \ .1 \ \overline{.1.1} \ \overline{556} \textcircled{1}$

Bonang :  $\overline{1234} \ 5 \ \overline{1234} \ \overline{51.1} \ .1 \ .1.1 \ \overline{556} \ (1)$

Saxophone:  $\overline{3456} \ 7 \ \overline{3456} \ \overline{73.3} \ .3 \ .3.3 \ \overline{771} \ (3)$

The notes produced from demung, saron, and bonang are the same as those on saxophone instruments. The note 6 (nem) on the bonang, demung and saron instruments is the same as the note 1 (do) on saxophone and violin instruments. The gamelan used in Bes=do. Pronunciation of notes in demung, saron, bonang and gong with sounds or notes 1 (ji) 2 (ro) 3 (lu) 4 (pat) 5 (mo) 6 (nem) 7 (pi), as well as pronunciation in the notes or sounds of saxophones and violins 1 (do) 2 (re) 3 (mi) 4 (fa) 5 (sol) 6 (la) 7 (si).

Kempul dan gong || 6 . 6 . 6 . 6 ( 6 . 6 . 6 . 6 (

6 . 6 . 6 . 6 ( 6 . 6 . 6 6 6 0

Saxophone: ||  $\overline{.35} \overline{7.5} \overline{.6} \overline{.} \overline{.35} \overline{7.5} \overline{.3} \overline{.} \overline{.35} \overline{7.5} \overline{.6} \overline{.} \overline{.} \overline{2i}$

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$$\begin{array}{c}
\overline{67} \ . \ . \ . \overline{2.1} \ . \overline{7} \ . \ . \ . \overline{6.1} \ . \overline{7} \ . \ . \ . \overline{66} \ 6 \ \overline{55} \ 5 \ \overline{33.3} \\
\overline{37} \text{ (3) } \parallel \text{ diulang dua kali} \\
\text{Demung : } \parallel \ . \ . \overline{5.3} \ . \overline{4} \ . \overline{4} \ \overline{34} \ \overline{54} \ \overline{31} \ . \ . \ . \overline{5.3} \ . \overline{4} \ . \overline{1} \ \overline{31} \ \overline{34} \ \overline{76} \\
\ . \ . \overline{7.6} \ . \overline{5} \ . \overline{4} \ \overline{31} \ \overline{34} \ \overline{56} \ 5 \ . \ . \overline{44} \ 4 \ \overline{33} \ 3 \ \overline{11.1} \\
\overline{15} \text{ (1) } \parallel \text{ diulang dua kali} \\
\text{Saron : } \parallel \ . \ . \overline{5.3} \ . \overline{4} \ . \overline{4} \ \overline{34} \ \overline{54} \ \overline{31} \ . \ . \ . \overline{5.3} \ . \overline{4} \ . \overline{1} \ \overline{31} \ \overline{34} \ \overline{76} \\
\ . \ . \overline{7.6} \ . \overline{5} \ . \overline{4} \ \overline{31} \ \overline{34} \ \overline{56} \ 5 \ . \ . \overline{44} \ 4 \ \overline{33} \ 3 \ \overline{11.1} \\
\overline{15} \text{ (1) } \parallel \text{ diulang dua kali} \\
\text{Saron 2 : } \parallel \ . \ . \overline{5.3} \ . \overline{4} \ . \overline{4} \ \overline{34} \ \overline{54} \ \overline{31} \ . \ . \ . \overline{5.3} \ . \overline{4} \ . \overline{1} \ \overline{31} \ \overline{34} \ \overline{76} \\
\ . \ . \overline{7.6} \ . \overline{5} \ . \overline{4} \ \overline{31} \ \overline{34} \ \overline{56} \ 5 \ . \ . \overline{44} \ 4 \ \overline{33} \ 3 \ \overline{11.1} \\
\overline{15} \text{ (1) } \parallel \text{ diulang dua kali} \\
\text{Bonang motif 1 : } \parallel \overline{131} \ . \overline{13} \ \overline{131} \ . \overline{13} \ \overline{131} \ . \overline{13} \ \overline{131} \ . \overline{13} \ \overline{565} \ . \overline{56} \\
\overline{565} \ . \overline{56} \ \overline{565} \ . \overline{56} \ \overline{565} \ . \overline{56} \ \overline{44} \ 4 \ \overline{33} \ 3 \ \overline{11.1} \\
\overline{15} \text{ (1) } \parallel \text{ diulang dua kali} \\
\text{Bonang motif 2 : } \parallel \overline{131} \ \overline{313} \ \overline{131} \ \overline{313} \ \overline{131} \ \overline{313} \ \overline{131} \ \overline{313} \ \overline{565} \ \overline{656} \\
\overline{565} \ \overline{656} \ \overline{565} \ \overline{656} \ \overline{565} \ \overline{656} \ \overline{44} \ 4 \ \overline{33} \ 3 \ \overline{11.1} \\
\overline{15} \text{ (1) } \parallel \text{ diulang dua kali}
\end{array}$$

**Figure 5. Notation on the Development of Instrumental Motifs in Composition Part 1**

Kendang: the kendangan motif pattern in this composition is more appropriate with the kendangan pinatut motif, meaning that the game motif or kendangan pattern is not imprinted on the traditional form, but the development according to the intuition and taste of the drummer is based on the shape of the song being played. Every human being is given the freedom to develop his imagination. Binding things sometimes shackle a person to be creative and innovative. Develop your imagination, see that around you are a wilderness of ideas to be able to pour out according to your ability. Free yourself as you have the right to be free.

After two repetitions together, the tambourine motif consisting of four instruments plays the same beating pattern. The tambourine beating pattern is as follows:

Rebana :  $\parallel \overline{p} \overline{o} \overline{p} \overline{o} \overline{t} \overline{p} \overline{o} \overline{p} \overline{o} \overline{b} \overline{p} \overline{o} \overline{p} \overline{o} \overline{t} \overline{t} \overline{t} \overline{t} \overline{t} \overline{t} \overline{t} \parallel$   
 diulang dua kali

Lambang dan bunyinya:  $\parallel p: \text{thung}, o: \text{tong}, t: \text{tak}, b: \text{dhen} \parallel$

Kempul Gong :  $\parallel 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \parallel$

Motif ini juga diulang dua kali. Selanjutnya disusul suara demung, saron 1, saron 2, saxophone dan biola dengan memainkan pola tabuhan sebagai berikut:

Demung  $\parallel \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{1} \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{3} \parallel$   
 $\cdot \overline{33} \overline{33} \overline{.5} \overline{.5} \overline{33} \overline{33} \overline{4} \cdot 4 \cdot 5 \overline{555} \overline{.5.5} \overline{56} \overline{1} \parallel$   
 Pola ini diulang dua kali

Saron 1  $\parallel \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{1} \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{3} \parallel$   
 $\cdot \overline{33} \overline{33} \overline{.5} \overline{.5} \overline{33} \overline{33} \overline{4} \cdot 4 \cdot 5 \overline{555} \overline{.5.5} \overline{56} \overline{1} \parallel$   
 Pola ini diulang dua kali

Saron 2  $\parallel \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{1} \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{3} \parallel$   
 $\cdot \overline{33} \overline{33} \overline{.5} \overline{.5} \overline{33} \overline{33} \overline{4} \cdot 4 \cdot 5 \overline{555} \overline{.5.5} \overline{56} \overline{1} \parallel$   
 Pola ini diulang dua kali

**Figure 6. Notation on the Development of Percussion and Melodis Instrument Motifs in Composition Part 1**

Bonang  $\parallel \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{1} \overline{.1} \overline{51} \overline{.5} \overline{15} \overline{.1} \overline{.1} \overline{56} \overline{3} \parallel$   
 $\cdot \overline{33} \overline{33} \overline{.5} \overline{.5} \overline{33} \overline{33} \overline{4} \cdot 4 \cdot 5 \overline{555} \overline{.5.5} \overline{56} \overline{1} \parallel$   
 Pola ini diulang dua kali

Saxophone  $\parallel \cdot \cdot \cdot \cdot \overline{67} \overline{.1} \overline{3} \cdot \cdot \cdot \cdot \overline{33} \overline{.4} \overline{5} \parallel$   
 $\cdot \overline{55} \overline{55} \overline{.7} \overline{.7} \overline{55} \overline{55} \overline{6} \cdot 6 \cdot 7 \overline{777} \overline{.7.7} \overline{71} \overline{3} \parallel$   
 Pola ini diulang dua kali

Biola :  $\parallel \cdot \cdot \cdot \cdot \overline{67} \overline{.1} \overline{3} \cdot \cdot \cdot \cdot \overline{33} \overline{.4} \overline{5} \parallel$   
 $\cdot \overline{55} \overline{55} \overline{.7} \overline{.7} \overline{55} \overline{55} \overline{6} \cdot 6 \cdot 7 \overline{777} \overline{.7.7} \overline{71} \overline{3} \parallel$   
 Pola ini diulang dua kali

**Figure 7. Notation of the Development of Melodis Instrument Motifs in Composition Part 1**

This game pattern depicts a variety of spices or spices of the archipelago to try to be combined into one dish. This mixture is expected to be able to give another color to the dishes served. So it is hoped that the body affected by this concoction will have an impact on being warm, full of spirit. But the taste obtained sometimes does not match what has been in the shadow so far. It is necessary to try, and try again with other things so that what is expected is in accordance with reality. One of these actions is to reflect, evaluate, while praying to surrender to the Almighty to ask for prayers so that what is expected is in accordance with reality. The description in this section stage is the entrance marker in part two.

## Part 2

The second part was marked by the appearance of the sound of saluang, bonang walik, and bells that flowed quietly but surely, as a reinforcement of the atmosphere in the chanting of prayers. Saluang is sounded in long notes without having to be limited in tempo either sooner or later, but given freedom and freedom in expressing sound through the blowing of the saluang.

Saluang : || 3 . 23 4 . 3 2 3 . . . 4 5 4 3 2 3 . . . ||

Nada ini hanya sebagai patokan atau pijakan awal, selebihnya dapat diekspresikan dengan leluasa tanpa harus terikat pada nada-nada yang telah ada. Nada pada saluang yang keluar selanjutnya dipertegas dengan suara lonceng dan bonang *walik* dan suara genta.

Bonang walik : || Φ . . . . . || suara yang dihasilkan berbunyi "theng" menyerupai suara lonceng

Genta : || ∩ . . . . . || bunyi yang dihasilkan "thing"

Biola memberikan *filler* atau isian isian nada di antara suara atau bunyi bonang *walik*.

Vokal : i i i i i 212 3 3  
 O jo tu ru so re ka ki  
 3 235 653 3 3 3 123  
 O no de ngang nglang ja gat  
 3 213 3 1 1 1 1 4563 34563 2121  
 Nyang king bo kor ken ca na ne

Akhir dari kalimat "kencanane" ada suara hentakan kendang dengan bunyi "tak" disusul secara bersama-sama baik itu demung, saron, bonang, saxophone maupun biola. Adapun polanya sebagai berikut:

Kendang : t 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Demung : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Saron 1 : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Figure 8. Notation for Vocal Accompaniment in Composition Part 2

Saron 2 : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Bonang : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Saxophone : . 6 . 6 61.1 61.1 61.1 56 ,

Biola : . 6 . 6 61.1 61.1 61.1 56 ,

61321654 4 4 4 4 4 653 2121

I si ne do nga te tu lak

1 1 1 1 1 4 . 563 2121

San dhang la wan pa ngan

Sama halnya pada akhir bait kalimat pada kata "pangan" suara hentakan kendang kembali hadir sebagai penanda untuk sama-sama memainkan motif tabuhan sebagai berikut:

Kendang : t 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Demung : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Saron 1 : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Saron 2 : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Bonang : 56.3 4 56.3 4 46.6 46.6 46.6 34 ,

Figure 9. Notation on the Development of Percussion and Melodis Instrument Motifs in Composition Part 2

Saxophone : . 6 . 6  $\overline{61.1}$   $\overline{61.1}$   $\overline{61.1}$   $\overline{56}$  ,

Biola : . 6 . 6  $\overline{61.1}$   $\overline{61.1}$   $\overline{61.1}$   $\overline{56}$  ,

Yo i ku ba gi an ni pun

Wong me lek sa bar na ri mo

Begitu pula halnya pada akhir kalimat dengan kata “narimo” suara atau bunyi “tak” kendang memberi aba-aba untuk bersama memainkan pola ritme sebagai berikut.

Kendang :  $\overline{56.3}$  4  $\overline{56.3}$  4  $\overline{46.6}$   $\overline{46.6}$   $\overline{46}$   $\overline{55}$   $\overline{555}$   $\overline{.5.5}$   $\overline{56}$  ①

Demung :  $\overline{56.3}$  4  $\overline{56.3}$  4  $\overline{46.6}$   $\overline{46.6}$   $\overline{46}$   $\overline{55}$   $\overline{555}$   $\overline{.5.5}$   $\overline{56}$  ①

Saron 1 :  $\overline{56.3}$  4  $\overline{56.3}$  4  $\overline{46.6}$   $\overline{46.6}$   $\overline{46}$   $\overline{55}$   $\overline{555}$   $\overline{.5.5}$   $\overline{56}$  ①

Saron 2 :  $\overline{56.3}$  4  $\overline{56.3}$  4  $\overline{46.6}$   $\overline{46.6}$   $\overline{46}$   $\overline{55}$   $\overline{555}$   $\overline{.5.5}$   $\overline{56}$  ①

Bonang :  $\overline{56.3}$  4  $\overline{56.3}$  4  $\overline{46.6}$   $\overline{46.6}$   $\overline{46}$   $\overline{55}$   $\overline{555}$   $\overline{.5.5}$   $\overline{56}$  ①

Saxophone : . 6 . 6  $\overline{61.1}$   $\overline{61.1}$   $\overline{61}$   $\overline{77}$   $\overline{777}$   $\overline{.7.7}$   $\overline{71}$  ③

Biola : . 6 . 6  $\overline{61.1}$   $\overline{61.1}$   $\overline{61}$   $\overline{77}$   $\overline{777}$   $\overline{.7.7}$   $\overline{71}$  ③

Figure 10. Bridge Notation for Getting into Part 3 Composition

The end of the tabung pattern on this chart is a marker to go to the next part or part three.

### Part 3

In the third part, it begins with a cologetical sound, namely the sound of kethok, kempul and gong with a variety of rhythm patterns. Here is a description of the rhythm pattern:

Kethok : ||  $\overline{++}$   $\overline{+++}$   $\overline{.+.+}$   $\overline{+}$   $\overline{++}$   $\overline{+++}$   $\overline{.+.+}$   $\overline{+}$  ||

Kempul : || . . . 6 . . . . ||

Kethok : ||  $\overline{++}$   $\overline{+++}$   $\overline{.+.+}$   $\overline{+}$   $\overline{++}$   $\overline{+++}$   $\overline{.+.+}$   $\overline{+}$  ||

Gong. : || . . . . . 0 ||

Figure 11. Notation of Colotonic Patterns in Composition Part 3

One round between kethok, kempul and gong, then fade in sapek instrument. Sapek gives another impression and atmosphere from the various combinations of previous instruments. The pattern of sapek is as follows:



**Figure 12. Melodis Instrument Notation on Composition Part 3**

**Figure 13. Melodis Instrument Notation for Vocal Accompaniment in Composition Part 3**

$\cdot \cdot \cdot \overline{6.5} \cdot \cdot \cdot \overline{43} \overline{46.6} \overline{46.6} \overline{46.6} \overline{46.6}$   
 $\overline{44} \overline{.4.4} \overline{.444} \textcircled{4} \parallel$  diulang dua kali

Saxophone :  $\parallel \cdot \cdot \cdot \overline{5.6} \cdot \cdot \cdot \overline{16} \cdot \cdot \cdot \overline{3.4} \cdot \cdot \cdot \overline{6.5}$   
 $\cdot \cdot \cdot \overline{1.7} \cdot \cdot \cdot \overline{65} \overline{61.1} \overline{61.1} \overline{61.1} \overline{61.1}$   
 $\overline{66} \overline{.6.6} \overline{.666} \textcircled{6} \parallel$  diulang dua kali

Biola :  $\parallel \cdot \cdot \cdot \overline{5.6} \cdot \cdot \cdot \overline{16} \cdot \cdot \cdot \overline{3.4} \cdot \cdot \cdot \overline{6.5}$   
 $\cdot \cdot \cdot \overline{1.7} \cdot \cdot \cdot \overline{65} \overline{61.1} \overline{61.1} \overline{61.1} \overline{61.1}$   
 $\overline{66} \overline{.6.6} \overline{.666} \textcircled{6} \parallel$  diulang dua kali

Setelah pengulangan dua kali, ada transisi sebagai tanda menuju bagian selanjutnya yakni secara bersama-sama memainkan irama  $\frac{3}{4}$ . Berikut adalah transisi semua instrumen memainkan pola ritme yang sama

Demung :  $\parallel \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767}$   
 $\overline{123} \overline{535} \overline{656} \overline{767} 1 1 \cdot 5 \cdot 5 5 \overline{56} \textcircled{1}$

Saron 1 :  $\parallel \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767}$   
 $\overline{123} \overline{535} \overline{656} \overline{767} 1 1 \cdot 5 \cdot 5 5 \overline{56} \textcircled{1}$

Saron 2 :  $\parallel \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767}$   
 $\overline{123} \overline{535} \overline{656} \overline{767} 1 1 \cdot 5 \cdot 5 5 \overline{56} \textcircled{1}$

Figure 14. Melodis Instrument Notation for Vocal Accompaniment in Composition Part 3

Bonang :  $\parallel \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767} \overline{123} \overline{535} \overline{656} \overline{767}$   
 $\overline{123} \overline{535} \overline{656} \overline{767} 1 1 \cdot 5 \cdot 5 5 \overline{56} \textcircled{1}$

Saxophone :  $\parallel \overline{345} \overline{757} \overline{171} \overline{212} \overline{345} \overline{757} \overline{171} \overline{212} \overline{345} \overline{757} \overline{171}$   
 $\overline{212} \overline{345} \overline{757} \overline{171} \overline{212} 3 3 \cdot 7 \cdot 7 7 \overline{71} \textcircled{3}$

Biola. :  $\parallel \overline{345} \overline{757} \overline{171} \overline{212} \overline{345} \overline{757} \overline{171} \overline{212} \overline{345} \overline{757} \overline{171}$   
 $\overline{212} \overline{345} \overline{757} \overline{171} \overline{212} 3 3 \cdot 7 \cdot 7 7 \overline{71} \textcircled{3}$

Figure 15. Transition Notation to Entering Part 4 Composition

The transition above is a sign to enter the next section, which is part four.

#### Part 4

In part four, a variety of spices are described to be combined regardless of the differences. The real difference of these various differences can be seen in the different patterns of cultivation, but they clash with each other, complement each other and complement each other without having to dominate.

Demung: || .1 66 .35 66 .1 55 .4 5 .4 55 .56 77 .6 55 .4 5  
 .1 66 .35 66 .1 55 .4 5 .1 44 .56 33 .5 11 .2 1  
 .1 33 .56 33 .5 66 .5 3 .1 22 .56 22 .3 11 .5 1  
 .1 33 .56 33 .5 66 .5 3 .3 55 .56 77 .6 77 .2 1  
 . . .21 7 . . .17 6 . . .76 5 . . .1.3 .1 4  
 . . .21 7 . . .17 6 . . .76 5 . . .5.7 .5 ①||  
 Diulang dua kali  
 Saron 1 : || .1 66 .35 66 .1 55 .4 5 .4 55 .56 77 .6 55 .4 5  
 .1 66 .35 66 .1 55 .4 5 .1 44 .56 33 .5 11 .2 1  
 .1 33 .56 33 .5 66 .5 3 .1 22 .56 22 .3 11 .5 1  
 .1 33 .56 33 .5 66 .5 3 .3 55 .56 77 .6 77 .2 1  
 . . .21 7 . . .17 6 . . .76 5 . . .1.3 .1 4  
 . . .21 7 . . .17 6 . . .76 5 . . .5.7 .5 ①||  
 Diulang dua kali

Figure 16. Melodic Notation Composition Part 4

Saron2 : || .1 66 .35 66 .1 55 .4 5 .4 55 .56 77 .6 55 .4 5  
 .1 66 .35 66 .1 55 .4 5 .1 44 .56 33 .5 11 .2 1  
 .1 33 .56 33 .5 66 .5 3 .1 22 .56 22 .3 11 .5 1  
 .1 33 .56 33 .5 66 .5 3 .3 55 .56 77 .6 77 .2 1  
 . . .21 7 . . .17 6 . . .76 5 . . .1.3 .1 4  
 . . .21 7 . . .17 6 . . .76 5 . . .5.7 .5 ①||  
 Diulang dua kali  
 Bonang || .1 66 .35 66 .1 55 .4 5 .4 55 .56 77 .6 55 .4 5  
 .1 66 .35 66 .1 55 .4 5 .1 44 .56 33 .5 11 .2 1  
 .1 33 .56 33 .5 66 .5 3 .1 22 .56 22 .3 11 .5 1  
 .1 33 .56 33 .5 66 .5 3 .3 55 .56 77 .6 77 .2 1  
 . . .21 7 . . .17 6 . . .76 5 . . .1.3 .1 4  
 . . .21 7 . . .17 6 . . .76 5 . . .5.7 .5 ①||  
 Diulang dua kali

Saxophone:

|| . 3.1 .7 1 . 3.7 .6 7 . 6.7 .1 2 12 37 76 7  
 . 3.1 .7 1 . 3.7 .6 7 . 17 6 .76 5 . 2 34 3  
 . 35 .3 5 . 61 .6 5 . 4.4 .4 5 . 4.3 .2 3  
 . 35 .3 5 . 61 .6 5 . 7.7 .7 2 . 7 .2 3  
 . . .43 2 . . .32 i . . .21 7 . 3.5 .3 6  
 . . .43 2 . . .32 i . . .21 7 . 7.2 .7 ③||  
 Diulang dua kali

Figure 17. Notation of Melodis Development of Composition Part 4

$$\begin{aligned} & \parallel . . . \overline{p p . p} . \overline{p . p} t . \overline{p p . p} . \overline{p . p} t . \overline{p p . p} . \overline{p . p} \\ & t . \overline{p p . p} . \overline{p . p} t \\ \text{Kempul dan gong : } & \parallel 6 \ 3 \ 6 . 6 \ 3 \ 6 \underline{\quad} 6 \ 3 \ 6 . 6 \ 3 \ 6 \underline{\quad} \\ & 6 \ 3 \ 6 . 6 \ 3 \ 6 \underline{\quad} 6 \ 3 \ 6 . 6 \ 3 \ 6 \bigcirc \parallel \end{aligned}$$

Rebana motif 1:

$$\begin{aligned} & \parallel . . . t . . . \underline{\underline{b}} . . . \underline{\underline{t t}} . \underline{\underline{t . t}} . \underline{\underline{t}} \underline{\underline{b}} \\ & . . . t . . . \underline{\underline{b}} . . . \underline{\underline{t t}} . \underline{\underline{t . t}} . \underline{\underline{t}} \underline{\underline{b}} \\ & . . . t . . . \underline{\underline{b}} . . . \underline{\underline{t t}} . \underline{\underline{t . t}} . \underline{\underline{t}} \underline{\underline{b}} \\ & . . . t . . . \underline{\underline{b}} . . . \underline{\underline{t t}} \underline{\underline{t t t}} . \underline{\underline{t . t}} \underline{\underline{t t t}} \underline{\underline{b . b}} \end{aligned}$$

Rebana motif 2:

$$\begin{aligned} & \parallel \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b t}} \underline{\underline{b t}} \underline{\underline{b . b}} \\ & \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{b . b}} \underline{\underline{b t}} \underline{\underline{t t}} \underline{\underline{t b}} \underline{\underline{t t}} \underline{\underline{b . b}} \parallel \end{aligned}$$

motif rebana 2 diulang dua kali.

"

Biola: 
$$\begin{aligned} & \parallel . \ 3 . 1 \ . 7 \ 1 . \ 3 . 7 \ . 6 \ 7 . \ 6 . 7 \ . 1 \ 2 \ 1 2 \ 3 7 \ 7 6 \ 7 \\ & . \ 3 . 1 \ . 7 \ 1 . \ 3 . 7 \ . 6 \ 7 . \ . 1 7 \ 6 \ . 7 6 \ 5 . \ 2 \ 3 4 \ 3 \\ & . \ 3 5 \ . 3 \ 5 . \ 6 1 \ . 6 \ 5 . \ 4 . 4 \ . 4 \ 5 . \ 4 . 3 \ . 2 \ 3 \\ & . \ 3 5 \ . 3 \ 5 . \ 6 1 \ . 6 \ 5 . \ 7 . 7 \ . 7 \ 2 . \ 7 \ . 2 \ 3 \\ & . . \ . 4 3 \ 2 . . \ . 3 2 \ i . . \ . 2 1 \ 7 . \ 3 . 5 \ . 3 \ 6 \\ & . . \ . 4 3 \ 2 . . \ . 3 2 \ i . . \ . 2 1 \ 7 . \ 7 . 2 \ . 7 \bigcirc \parallel \end{aligned}$$

Diulang dua kali

Kendang : motif *pinatut*

Motif rebana : 
$$\begin{aligned} & \parallel . t \ p p p . t \ p p p . t \ p p p . t \ p p p . t \ p p p . t \ p p p \\ & . k t k \ t k t k \ t t \ p p p \parallel \end{aligned}$$
 diulang sebanyak empat kali

selanjutnya motif rebana berubah pola ritmenya manjedi:

$$\begin{aligned} & \parallel . . . \overline{p p . p} . \overline{p . p} t . \overline{p p . p} . \overline{p . p} t . \overline{p p . p} . \overline{p . p} \\ & t . \overline{p p . p} . \overline{p . p} t \\ \text{Kempul dan gong : } & \parallel 6 \ 3 \ 6 . 6 \ 3 \ 6 \underline{\quad} 6 \ 3 \ 6 . 6 \ 3 \ 6 \underline{\quad} \\ & 6 \ 3 \ 6 . 6 \ 3 \ 6 \underline{\quad} 6 \ 3 \ 6 . 6 \ 3 \ 6 \bigcirc \parallel \end{aligned}$$

Figure 18. Percussion and Melodis Instrument Notation on Composition Part 4

**Figure 19. Notation on the Development of Percussion and Melodis Instrument Motifs in Composition Part 4**

**Figure 20. Notation on the Development of Melodic Instrument Motifs in Composition Part 4**

Akhir dari bagian empat ditandai dengan pola irama ¼ sebagai wujud kebersamaan menuju satu kesepakatan. Berikut ini adalah transisi ¼ sebagai tanda untuk menuju bagian selanjutnya:

Demung : || 134 134 134 412 562 562 562 645  
645 645 645 134 || diulang empat kali

Saron 1. : || 134 134 134 412 562 562 562 645  
645 645 645 134 || diulang empat kali

Saron 2 : || 134 134 134 412 562 562 562 645  
645 645 645 134 || diulang empat kali

Bonang. : || 134 134 134 412 562 562 562 645  
645 645 645 134 || diulang empat kali

Saxophone : || 356 356 356 634 714 714 714 167  
167 167 167 356 || diulang empat kali

Biola : || 356 356 356 634 714 714 714 167  
167 167 167 356 || diulang empat kali

Setelah semua instrumen diulang sebanyak empat kali dengan memainkan dinamika pertunjukan yakni keras dan lembut, selanjutnya tempo diperlambat dengan transisi nada 4 4 4 .1 .1 34 56 ④ (nada pada instrumen bonang, saron 1, saron 2, bonang) sementara untuk nada pada instrumen saxophone dan biola 6 6 6 .3 .3 56 71 ⑥ untuk menuju ke irama keroncong kendang sebagai pamurba irama, memberi tempo untuk memperlambat jalannya irama. Adapun pola untuk menuju ke irama keroncong atau bagian lima pola kendangnya sebagai berikut:

Transisi ⇒ 6 6 6 .3 .3 56 71 ⑥

Kendang : . b d b d b d d d ④

Figure 21. Transition Notation to Enter Part 5 Composition

## Section 5

Bagian lima merupakan akumulasi untuk merefleksikan pikiran, tindakan atau evaluasi selama ini, agar nantinya untuk menuju puncak dan harapan lebih gemilang

Biola : || . 1.7 .6 5.3 .5 6.1 .5 6 . 1.7 .1 2.1 3.5 .2 3  
.43 27 .1 2 .32 16 .7 i .21 75 .6 7 .12 3.5 .2 3  
.43 27 .1 2 .32 16 .7 i .21 75 .6 7 .17 6.3 .5 6 ||

Motif atau pola tabuhan ini diulang dua kali

Cak dan cuk: pola keroncong irama double

Setelah dua kali putaran memainkan motif pola tabuhan di atas, selanjutnya kendang memberi aba-aba untuk menuju ke puncak garapan atau sajian. Berikut pola tabuhan aba-aba kendang untuk menuju puncak komposisi.

⇒ Transisi kendang : . t . b b ④

Demung : || . 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 5.1 .3 4  
. 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 3.1 .3 2  
. 2.2 .2 2.1 .7 1.1 .2 1.2.2 .2 3.2 .3 4.5 .3 4 ||

Saron 1: || . 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 5.1 .3 4  
. 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 3.1 .3 2  
. 2.2 .2 2.1 .7 1.1 .2 1.2.2 .2 3.2 .3 4.5 .3 4 ||

Saron 2: || . 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 5.1 .3 4  
. 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 3.1 .3 2  
. 2.2 .2 2.1 .7 1.1 .2 1.2.2 .2 3.2 .3 4.5 .3 4 ||

Figure 22. Notation of Melodis Instruments Composition Part 5

Bonang: || . 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 5.1 .3 4  
 . 1.6 .3 4 . 1.6 .3 4 . 6.6 .6 6.5 .4 3.1 .3 2  
 . 2.2 .2 2.1 .7 1.1 .2 1.2.2 .2 3.2 .3 4.5 .3 4 ||

Saxophone:  
 || . . .5 6 . . .5 6 . . . 1.7 .6 7.3 .5 6  
 . . .5 6 . . .5 6 . . . 7.7 .6 5.3 .5 4  
 . 4.4 .4 4 . 3.3 .4 3 . 4.4 .4 5.4 .5 6.7 .5 6 ||

Semua instrumen memainkan motif atau pola tabuhan tersebut di atas dengan dua kali pengulangan. Selanjutnya menuju ke coda sebagai akhir dari komposisi ini.

Coda:

Demung : 134 134 134 4 .4 .4 1 . 3 . ④ . . . . . 14

Saron 1 : 134 134 134 4 .4 .4 1 . 3 . ④ . . . . . 14

Saron 2 : 134 134 134 4 .4 .4 1 . 3 . ④ . . . . . 14

Bonaang : 134 134 134 4 .4 .4 1 . 3 . ④ . . . . . 14

Saxophone: 366 356 356 6 .6 .6 3 . 5 . ⑥ . . . . . 56

Biola : 356 356 356 6 .6 .6 3 . 5 . ⑥ . . . . . 56

**Figure 23. Composition Notation for the Ending Section**

The change in taste, nuance and dynamics is very domineering in this composition. The picture of life that is depicted with dynamic changes such as hard and soft, fast and slow, ups and downs, bittersweet bittersweet, tasteless sour, bitter salty is an inevitable change in this life.

The clothes used in this composition use a black beskap costume with a head covering that resembles a cook's hat, but not white like a cook's hat in general.

However, it adopts the hat of an ethnic Sulawesi musician and the costume of Kalimantan. This describes the diversity and differences that are deliberately combined into one taste, as well as the concept of ideas in this composition that process Nusantara spices to be used as ideas for cultivation.

## CONCLUSION

Kemepyar is a musical composition work that was born in response to diversity where the initial stimulus saw the phenomenon that originated from Soto's culinary snacks. Soto, which is one of the foods in every corner of the country with a distinctive taste with mainstay spices, is the inspiration in Kemepyar's work. The process of creating Kemepyar's work is seen in terms of composition consisting of five parts and represents all the feelings experienced by the author. Karya kemepyar is a musical work that combines instrumental and vocal by using mixed musical idioms, namely from Javanese karawitan khanasah and western music. Similarly, the medium used is a mixture of several cultures as seen from the instruments used and the costumes used.

The structure of the music consists of five parts and the content of the work is a representation of cultural diversity through soto culinary. The work will be presented offline and then uploaded online through the youtube platform as a connecting medium between artists and audiences, so that it can be enjoyed by a wide audience, crossing the boundaries of space and time.

The form and content of the work are a representation of the experience when eating soto dishes that are rich in the flavors of diverse Indonesian spices.

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