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NEMU–ANG, A NEW MUSICAL COMPOSITION

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Nemu-Ang is an innovative Karawitan musical composition. The background of the musical artwork is from the phenomenon of appreciate the melody, which currently doesn't exist in almost every musical artwork. The main reason for that is that the lay public can't enjoy the work. This phenomenon inspired Karawitan's composition with the medium of the Gamelan Singapraga. This Karawitan music composition takes the object of honey as a central object because this honey has a multitude of benefits and a sweet taste that stands out, so this focuses on aspects of how honey is produced and the taste of honey itself. Nemu-Ang's innovative form of musical composition uses rhythm, melody, and harmonization from the Singapraga Gamelan to have a sweet taste like honey and the process of making it. The method for producing this work is Panca Stithi Ngawi Sani by Prof. Dr. I Wayan Dibia, and it is very easy to understand for ordinary people who want to create art. This method includes the *ngawirasa* (find the inspiration), *ngawacak* (object exploration), *ngarencana* (conception of the object), *ngawangun* (execution of the concept), *ngebah* (presentation/performed the artwork). Based on the results of applying this method, Nemu-Ang's work was very effective, and the work was realized as it should have a duration of 11 minutes. In the future, this work can be enjoyed by the wider community to become an inspiration for further musical works.

Keywords: Innovative Karawitan Compotition, Nemu – Ang, Singapraga

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INTRODUCTION

Various works of Karawitan Bali today have followed the flow of its times by its periodization. This periodization can be seen in multiple forms of work in each era, which have their characteristics. This statement is also reinforced in Ardana's book that the development of works that prioritize creative aspects will affect various gending to be reconstructed (Ardana, 2017, hlm. 345). Many changes and updates have been seen in the musical expression by cultivating Karawitan Bali, giving rise to various contemporary nuances. This Karawitan is influenced by the creative thinking of a creator to express the ideas obtained or what can be called inspiration.

Various concepts and ideas of contemporary Karawitan works have come from many unusual things or things we commonly see. Even this inspiration can arise from everyday life that is often felt. One question and challenge today is whether we, as *pengrawit* (Karawitan stylists), can make a work that can be enjoyed with taste, both when performing and watching it. States that the artistic element is indeed quite important in presenting a musical work because the connoisseur is not enough to satisfy the sense of hearing but more deeply to touch the taste.

Some phenomena that often occur in Karawitan works today are less enjoyable taste for the wider community (layman) and more likely to be connoisseurs in academic circles than the music itself. So, this is a particular concern for cultivators because the wider community currently needs a Karawitan work that can be enjoyed and give the audience a deep impression of a memory. As is the case on social media, be it TikTok, Instagram, YouTube, or others, the works of characters from several cultivators are used as background for posts made by netizens. From the cultivator's analysis of this phenomenon, the works that are used to support the atmosphere of the post are works that are indeed enjoyable to hear, so they stick in their minds about the musical elements in the work.

This phenomenon triggers cultivators to create a work in this final project through the exploration of unique objects to be revealed into a Balinese gamelan media that highlights the technique of *ngerasang gending*. With this, cultivators try to process an idea obtained from the exploration results with the media revealed gamelan Singapraga. Gamelan Singapraga was chosen as a medium of expression to express the ideas and concepts of cultivators because this gamelan has its own voice identity that can be implemented into various characters to be conveyed.

The idea, which can be expressed through gamelan, comes from a natural object of the universe, namely honey. Honey was chosen as the main object to be discussed in this work because, in addition to having a sweet taste, honey has many benefits. Based on these two aspects, the musical idea in this work will focus on cultivating the sweetness of honey and the process of making honey, which refers to the processing of rhythm, melody, dynamics, vibration, tempo, gamelan playing techniques, and harmonization. So, based on the process of making honey and the taste of honey itself, a title was obtained, namely Nemu-Ang. Nemu means finding, bringing together, or uniting, while Ang means fire or creation. In this work, Nemu-Ang can be interpreted as the process of merging/unifying nectar or flower juices that are processed with cooperation and produce sweet things such as honey. This concept is also related to the essence of the Singapraga gamelan itself, which was a medicine in the Kali era (Kalimasadha) because if we enjoying the series of melodies from this work, practically later it will be heard as a musical therapy for the listener.

METHOD OF CREATION

Many theories state the method of creating a work of art, and sometimes, the methods can also be defined or made by the cultivator himself. This method depends on the cultivators'

level of comfort in the process. The cultivation method used in the work of Nemu-Ang is the method of one of the Balinese academic artists, Prof. Dr. I Wayan Dibia, which is published in the art creation methodology book under the name Panca Stithi Ngawi Sani.

This method discusses five stages in the creation of works of art, which are a combination of several methods of creation by experts such as Alma M. Hawkins (exploration, improvisation, forming), Roger Sessions (Inspiration, Conception, Execution), and traditional Balinese methods (*Ngarencana*, *Ngawangun*, *Ngebah*). Dibia combines this method with five stages of art creation, which include *Ngawirasa* (inspiration stage), *Ngawacak* (exploration stage), *Ngarencana* (conception stage), *Ngawangun* (execution stage), *Ngebah* (presentation of works/performance) (Dibia, 2020, hlm. 33–50).

This method was chosen because it is appropriate for implementation in the cultivation process. Panca Stithi Ngawi Sani also offers complete and detailed stages in working, and this method is still little applied by some artists because the book on this method can be relatively new in 2020. So, through the process of cultivating this work, the author introduces directly related to the application of this method in the work with the title Nemu-Ang.

RESULT AND DISCUSSION

Panca Stithi Ngawi Sani in the composition of this innovative Karawitan work entitled *ngeratep* begins with the *ngawirasa* stage (inspiration stage). Cultivator starts in this stage it is to look for ideas and ideas to get inspiration with a strong desire or desire to work on a work of art from the ideas he gets. Many stimuli arise from this inspiration, including visual stimuli (direct vision), auditive stimuli (sound), idea stimuli (literature), tactile stimuli (feeling something), and kinesthetic stimuli (movement). The stimuli or stimuli obtained as inspiration from the work entitled Nemu-Ang are auditive, visual stimuli, tactile stimuli, and idea stimuli.

Visual stimuli become the beginning of consideration of the chosen idea. At that time, the cultivator was hit by a minor calamity, which was stung by a bee several times. Cultivators also contemplate this experience when recalling those moments. In the process of contemplation, I remembered one exciting thing about a bee, namely honey. Cultivators began to research any videos about honey through YouTube media as a search source. In several videos that I have listened to, there is an exciting stimulus in the discussion of honey, namely the process of honey production by bees. It can be seen that the struggle of a bee to fly to retrieve flower juices requires sincere energy and effort, and this, of course, must be supported by a close sense of community so that the honey product is considered reasonable by someone.

Research on honey objects does not stop there; cultivators look for other sources about honey and the process of making it in some literature and books about honey. Cultivators also explore Karawitan's artworks that are relevant to this honey object. As we all know that honey is synonymous with sweetness, the cultivator researched *karawitan gendings*, which are classified as sweet in terms of melody and *gending* dynamics so that the taste of the *gending* can be conveyed. The exploration process is also carried out by feeling the object itself so that it can bring up tactile stimuli. In this process, the cultivator tries to taste the honey by analyzing its taste. After tasting honey, the most felt thing when tasted on the tongue is the most dominant sweetness, and when swallowed a little, there is a sour taste that feels a little.

The second stage is *ngawacak* (exploration stage), which is conducted by conducting research that aims to discover more deeply the ideas and material of the work being thought or planned. One of the literature that discusses honey that can be read is from a book entitled "Introduction to Learning about Honey Bees" by Bambang Supeno and Erawan (Supeno & Erwan, 2016). In this book, a lot is discussed about honey bees and the process of honey production. This honey production process stimulates the thinking of cultivators to process

this idea into an innovative character composition, starting from flying honey bees taking nectar in flowers, then collecting and storing nectar, forming nectar in the hive by working together with other bees continuously until honey is composed. This visible sense of mutual aid arouses cultivators to process a melody that can later describe the feeling of mutual aid when the honeybee collects nectar.

The third stage is the planning or conception stage. At this stage, the cultivator makes a design that concerns aspects of cultivation, both artistic and technical. Some other things that must be conceptualized in both aspects are (1) the target duration of the work and the duration of each development, (2) the concept of arable production costs, (3) the concept of work schedule, (4) the concept of presentation and cultivation patterns, (5) the concept of instrumentation (Dibia, 2020). This work has three structures, with the first part depicting the atmosphere of a garden full of flowers by highlighting the calm melody playing. The second part shows a bee flying around the garden, searching for nectar in flowers and being stored by bees for the honey-making process. In the third part, the cultivator describes the atmosphere when the honey has been formed and is ready to be enjoyed with a sweet and harmonious melody. The concept of this work is 11 minutes long with an innovative character composition pattern that combines traditional musical patterns of melody and harmony with contemporary melodic patterns of counts or *singkup-singkup* in contemporary music. The presentation pattern and instrumentation are used in a set of Singapraga gamelan because this gamelan provides nuances that can describe every piracy that exists. In addition, the gamelan sound character is very distinctive and rarely owned by others.

The fourth stage is *ngawangun* (execution stage). In the process, cultivators begin to realize and pour something that has been conceptualized. The execution process starts with making *gending* notation and collecting musical ideas through sound recordings to facilitate the pouring process. Furthermore, the stylist began to independently identify and experiment with the Singapraga gamelan and make arable patterns. After some of these experimental activities were deemed sufficient, the cultivator began to execute everything. But previously, cultivators could not be separated from the habit when starting to work on a work of art to determine a good day for *mature piuning* (asking for blessings from the Creator) by offering the specified offerings, and this is called *nuasen*. After the *nuasen* process is held, the cultivator begins the process of working stage one by realizing the *gending* patterns in the first part and other patterns that allow it to be poured. After the first stage, which consisted of several meetings, the second stage was continued, which was combining pattern by pattern to realize the shape and atmosphere of the arable. In the third stage, the cultivator makes additions and subtractions of parts of his arable. The fourth stage is finalizing the form of arable. The pouring of this material takes about four months, from October 2023 to January 2024, with rehearsal time adjusting to supporters. Towards the last months of the work process, the stylist began to provide *gending* ornamentation in each part, usually called *mayasin gending*, which aims to solidify each part of the *gending* so that it does not seem monotonous and disappear from the conceptualized atmosphere. At this stage, the finalization of the work was also immediately held by giving *bayun gending* to each construction.



Figure1. Nuasen Karya (Starting the Process)

The last stage of the process of cultivating this artwork is *ngebah*, which can also be referred to as *ngedengin*, which means displaying the results of the process of creating art. The work entitled Nemu - Ang, will be staged on January 7, 2024, a series of Dissemination of the Final Project Exam of the MBKM Program Independent Project Study ISI Denpasar, which is located at the Natya Mandala Building ISI Denpasar. This exam is held at night from 19.00 WITA until it is completed.

The form of "Nemu-Ang" is an innovative musical composition that emphasizes freedom in work. The concept of cultivation refers to the concept of experimental music and the concept of minimalist music. This work does not work on themes and plays/stories at all, but it is inspired by bees flying in search of blooming flowers to extract juice. The juices of these flowers will give birth to honey with various flavors. Departing from an understanding of the musical concept itself, then processed and developed according to the wishes of the stylist. Based on this, an idea and behavior were born to interpret the Creator of the composition as a bee who flew to find the essence to be used as a provision for creation. As with honey, which is full of benefits, this work is also expected to provide benefits for connoisseurs.

The revealed media used in the work uses the Singapruga gamelan. In this work, "Nemu-Ang," Cak is also used as decoration and plays an essential role. From the medium used, it is integrated in harmony with rhythm, tempo, dynamics, sound colors, and aesthetic elements. In addition, arrangements are also made in its presentation so that the work presented is pleasant to hear and look at. In addition to these things, general aesthetic properties such as wholeness, compactness, cleanliness, strength, confidence, sincerity, and complexity are used as references in realizing works to give artistic weight to quality work. The work of "Nemu-Ang" is divided into three (3) parts, namely part 1, part 2, and part 3.



Figure 2. Dissemination of Nemu-Ang compositions

and part, the cultivator depicts a bee flying past flowers.

[illegible]

third part, the cultivator dominates the processing of melodies

|| (o) . . ɔ ʔ ʊ ʔ ɔ ʔ ʔ (ʔ) . ʔ ʌ ʊ . ʔ ʔ (ʔ) . . ɔ ʔ ʔ ʔ ʔ
 ʔ ʔ (ʔ) . . ʔ ʌ ʔ ʔ ʔ || 3x

. . . (ʔ) . . ʔ . ɔ . . . (ʔ) . . ʊ . ʌ . . . ʊ . . . (ʔ)

(Pindah Patet)

. . . ʌ ʔ ʊ ʌ ʊ (ʔ) ʔ ʔ ʔ . ʔ ʔ ʔ ʔ ʔ

Ketukan 3

|| (o) ɔ ʔ ʔ ʔ ʔ ʔ (ʌ) ʔ ʔ ʌ ʔ ʔ || 13x

The musical work "Nemu-Ang" has several highlights in each part; for example, in the first part, there is a prominence of the instruments *riong*, *kendang*, and *suling* as a depiction of a garden full of flowering plants. In the second part, there is also a prominent pattern on the *riong* and *kendang* (Pryatna dkk., 2020) as a depiction of bees sucking flower juices.



Figure 3 Vocalist depicting bees

CONCLUSION

Experience is the most important asset in determining the total form that produces quality musical works for each artist, who has his interpretation and taste regarding beauty. Therefore, it isn't easy to understand the beauty of a work of art. The result of this aesthetic interaction in the form of imagination becomes the essence, which is then attempted to be realized in a musical work, for example, in the work Balinese Karawitan Music.

Various processes were passed until Nemu-Ang's innovative musical work was realized into a complete musical work. Nemu-Ang is a creative musical composition that emphasizes freedom in work, especially in the form and structure of songs that no longer refer to convention rules, such as the structure of *kawitan*, *pengawak*, and *pengecet* songs. The musical concept of this work relates to the concept of experimental music, and this work does not depart from binding themes and plays/stories. Still, this work departs from an understanding of the concept of musical form, then processed and developed according to the

wishes of the stylist. The revealed media used in this work is uses gamelan Singapraga. Namely for the use of instruments is one pair of kendang *kerumpungan*, one pair of kendang *cedugan*, *riong*, one *kecek ricik*, *jegog*, one *gong pulu*, one *gentorag*, and four suling.

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