

PANGGUNG

SENI TRADISI SUMBER KARYA CIPTA

Karya Musik

Altakdiru: Opening

Yensharti: Tak Tontong (UNP)

Bambang Permadie: Ritem Tabot (UNIB)

Wimbrayardi: Emotion Of Sikatuntuang (UNP)

Uswatul Hakim: Tradisi Lampung (UNILA)

Muslim: Semba Bunian (UIR)

Tanggal: 22 Oktober 2018

Jam: 20.00 WIB

Tempat: Medan Nan Balinduang FBS-UNP

Abstract

Emotion of Sikatuntuang that can be expressed by an artist or anyone through a variety of express media such as voice on vocal music, musical instruments on instrumental music, or sounds and musical instruments on vocals - instrumental. While the embodiment or statement of ideas in musical art, can be expressed in a work of music work. Music art works that can be realized in the development of ideas and thoughts such as percussion composition, and can also be in the development of a short and spontaneous idea of improvisation. Especially related to the music of Emotion Of Sikatuntuang with the concept of cultivating this composition, based on the background of the Sikatuntuang traditional art found in Payakumbuh City, which the artist then poured into expressing an Innovative work. From the idea of composting, the author does not talk about the course of events about the Emotion of Sikatuntuang owned in the community, but gives one of the offerings in the language of sound to express the feeling of Emotion OfSikatuntuang. Fundamentally the authors assume that addressing the phenomenon of traditional art in culture and sound events can ideally be elaborated through embryo media (instruments).

Keywords :Traditional, Sikatuntuang Art, Create, Creation, Music

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PAGELARAN KARYA SENI

Sinopsis

Permulaan dari rasa bunyi, yang terungkap sebuah hasil pada suatu keutuhan yang dikatakan ungkapan jiwa.

Tiap nada, serta ritme yang bergetar dalam diri pada hakekatnya dapat disusun menjadi karya.

Bunyi.....kadang bisa menutupi otak dan jantung serta perasaan manusia.

Insan.....tak pernah lepas dari nuansa bunyi disekitarnya selagi mereka masih mendengar.

Tapi.....ada kala bunyi itu menyenangkan dan ada kala bunyi itu memekakkan serta membosankan yaaah....bunyi.

Maka kita bertanya.....apa hakekat bunyi.....yaa itu membuat persoalan, kita akan coba untuk menjawab dalam diri kita.....

Sebenarnya lebih baik dari akibat buruk.....biarlah bunyi itu tinggal dalam perasaan kita masing-masing.

RANCANGAN KOMPOSISI BAGIAN 1

EMOTION of SIKATUNTUANG

$\bullet = 80$
Be Variation

The musical score is arranged in a vertical stack of staves. The top staff is for Flute, containing a melodic line with notes and rests. Below it are three staves for Talempong (1, 2, and 3), followed by Keyboard and two Bass staves. The bottom section of the score includes a tempo marking $\bullet = 80$ and a list of instruments: Didgeridou, six Sikatuntuang (1-6), two Dumbek (1-2), Katindiak, and Dol. Each of these lower instruments has a corresponding empty staff with a treble clef and a 4/4 time signature.

Flute

Talempong 1

Talempong 2

Talempong 3

Keyboard

Bass

Bass

$\bullet = 80$

Didgeridou

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Dumbek 1

Dumbek 2

Katindiak

Dol

21

Flute

Talenpong 1

Talenpong 2

Talenpong 3

Keyboard

Bass

Bass

Didgeridou

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Dumbek 1

Dumbek 2

Katindiak

Dol

30

Flute

Talempong 1

Talempong 2

Talempong 3

Keyboard

Bass

Bass

Didgeridou

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Dumbek 1

Dumbek 2

Katindiak

Dol

Detailed description: This is a musical score for a traditional ensemble. It features 14 staves. The Flute staff (treble clef) has a melodic line with a triplet of eighth notes. The Talempong staves (treble clef) are mostly empty. The Keyboard staff (treble clef) has a sustained chord with a triplet of eighth notes. The Bass staves (bass clef) have a rhythmic line with a triplet of eighth notes. The Didgeridou staff has a long note with a slur. The Sikatuntuang staves (percussion clef) have various rhythmic patterns. The Dumbek staves (percussion clef) have complex rhythmic patterns with triplets and sextuplets. The Katindiak staff is empty. The Dol staff (percussion clef) has a rhythmic pattern with a triplet of eighth notes.

RANCANGAN KOMPOSISI BAGIAN 2

EMOTION of SIKATUNTUANG

$\text{♩} = 120$

Talempong 1

Talempong 2

Talempong 3

Bass

Bass

$\text{♩} = 120$

Stimbales 1

Stimbales 2

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Sitar 1

Sitar 2

Sitar 3

Dumbek 1

Dumbek 2

Dol

Gandang Apuang

14

Talempong 1

Talempong 2

Talempong 3

Bass

Bass

Stimbales 1

Stimbales 2

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Sitar 1

Sitar 2

Sitar 3

Dumbek 1

Dumbek 2

Dol

Gandang Apuang

24

Talempong 1

Talempong 2

Talempong 3

Bass

Bass

Stimbales 1

Stimbales 2

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Sitar 1

Sitar 2

Sitar 3

Dumbek 1

Dumbek 2

Dol

Gandang Apuang

RANCANGAN KOMPOSISI BAGIAN 3

EMOTION of SIKATUNTUANG

The musical score is arranged in a system with 15 staves. The top six staves are for Western instruments: three Talempong parts (1, 2, 3), Keyboard, and two Bass parts. The bottom nine staves are for traditional Indonesian instruments: six Sikatuntuang parts (1-6), three Sitar parts (1-3), and three Dumbek parts (1-3). The Dol and Gandang Apuang parts are listed at the bottom but contain no notation. The score is in 6/8 time and consists of three measures. The Keyboard part features a complex melodic line with many accidentals. The Bass parts provide a rhythmic accompaniment. The traditional instruments are currently marked with rests.

16

The musical score for page 6, measures 16-18, is arranged as follows:

- Talempong 1:** Treble clef, rests in measure 16, eighth-note melody in measures 17-18.
- Talempong 2:** Treble clef, rests in measure 16, eighth-note melody in measures 17-18.
- Talempong 3:** Treble clef, rests in measure 16, eighth-note melody in measures 17-18.
- Keyboard:** Treble clef, complex melodic line with accidentals in measures 16-18.
- Bass (top):** Bass clef, eighth-note melody in measures 16-18.
- Bass (bottom):** Bass clef, eighth-note melody with rests in measures 16-18.
- Sikatuntuang 1-6:** Percussion staves with rests in measures 16-18.
- Sitar 1-3:** Percussion staves with rests in measures 16-18.
- Dumbek 1-2:** Percussion staves with rests in measures 16-18.
- Dol:** Percussion staff with eighth-note melody in measures 16-18.
- Gandang Apuang:** Percussion staff with eighth-note melody in measures 16-18.

25

Talempong 1

Talempong 2

Talempong 3

Keyboard

Bass

Bass

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Sitar 1

Sitar 2

Sitar 3

Dumbek 1

Dumbek 2

Dol

Gandang Apuang

25

Talempong 1

Talempong 2

Talempong 3

Keyboard

Bass

Bass

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Sitar 1

Sitar 2

Sitar 3

Dumbek 1

Dumbek 2

Dol

Gandang Apuang

25

Talempong 1

Talempong 2

Talempong 3

Keyboard

Bass

Bass

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Sitar 1

Sitar 2

Sitar 3

Dumbek 1

Dumbek 2

Dol

Gandang Apuang

43

Talempong 1

Talempong 2

Talempong 3

Keyboard

Bass

Bass

Sikatuntuang 1

Sikatuntuang 2

Sikatuntuang 3

Sikatuntuang 4

Sikatuntuang 5

Sikatuntuang 6

Sitar 1

Sitar 2

Sitar 3

Dumbek 1

Dumbek 2

Dol

Gandang Apuang



