

Music Composition “Kala Senja” (Melody Variation Overview)

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Abstract: The musical "Kala Senja" is an expression of the composer's feelings and memories from his childhood. This melody variation has 4 reviews of melodic variations, namely; Melodic Variation and Fake namely, Rhythmic Variation and Fake, Dead Spot Filler, Counter Melody. The purpose of the creation of this work is as a means to achieve the goals of character education for ancient children with millennials in a musical work and as a creation of artistic texts or social texts about the character of ancient children with millennial times in a musical work. The method of finding the focus of the work can be done as an initial stimulus. An initial stimulus can be defined as something that evokes thoughts, enthusiasm or encourages activity. The stimuli for a composition can be in the form of auditive (hearing), visual (seeing), kynesthetic (movement), tactile and musical ideas from something that becomes an experience. The type of initial stimulation is in the form of visual and audio stimuli. Composers make a piece of music by describing the composer's feelings when he was a child. There are 4 parts in this piece of music. The first part of this composition is an expression of the composer's feelings of pleasure. In the second part is the composer's sad feelings. In the third part is an expression of the composer's angry feelings. The fourth part is the composer's tired feeling. This composition uses an ensemble format. The composer uses a string section with the hope that the composer can enrich the harmony and melody in the musical "Kala Senja", so that this piece of music will sound melodic and harmonious. The percussion ensemble format in this piece of music is used to provide detailed rhythmic patterns, so that apart from sounding melodic and harmonious, it also has many varied rhythms.

Keywords: *Melody Variation, Harmony Analysis, Tempo, Time Signature*

Abstrak: Karya musik “Kala Senja” merupakan ungkapan perasaan dan beberapa ingatan komposer pada masa kecilnya. Variasi melodi tersebut ini memiliki 4 tinjauan variasi melodi yaitu; *Melodic Variation and Fake* yaitu, *Rhythmic Variation and Fake, Dead Spot Filler, Counter Melody*. Tujuan penciptaan karya ini yaitu sebagai sarana dalam mencapai tujuan pendidikan karakter anak zaman dahulu dengan zaman milenial pada suatu karya musik dan Sebagai pembuatan karya teks kesenian atau teks sosial tentang karakter anak zaman dahulu dengan zaman milenial pada suatu karya musik. Metode menemukan fokus karya dapat dilakukan sebagai rangsangan awal. Suatu rangsangan awal dapat didefinisikan sebagai sesuatu yang membangkitkan pikiran, semangat atau mendorong kegiatan. Dalam rangsangan bagi sebuah komposisi dapat berupa auditif (dengar), visual (lihat), kinestetik (gerak), peraba dan gagasan tentang musikal dari sesuatu yang menjadi sebuah pengalaman. Jenis rangsangan awal yaitu berupa rangsangan visual dan audio. Komposer membuat suatu karya musik dengan menggambarkan perasaan komposer pada waktu kecil. Ada 4 bagian dalam karya musik ini, Pada bagian pertama komposisi ini adalah ungkapan perasaan senang komposer. Pada bagian kedua merupakan perasaan sedih komposer. Pada bagian ketiga adalah ungkapan perasaan marah komposer. Pada bagian ke empat merupakan perasaan lelah komposer. Komposisi ini menggunakan format ansamble. Komposer menggunakan *string section* dengan harapan komposer dapat memperkaya harmony dan melodi pada karya musik “Kala Senja”, sehingga karya musik ini akan terdengar melodius serta harmonis. Format ansamble percusion pada karya musik ini digunakan untuk memberikan pola rythme secara detail, sehingga selain terdengar melodius dan harmonis, serta juga mempunyai banyak rythme yang bervariasi.

Kata Kunci: *Variasi Melodi, Analisis Harmoni, Tempo, Birama*

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INTRODUCTION

Play is an activity for fun that occurs naturally. Children do not feel forced to play, but they will get fun, enjoyment, information, knowledge, imagination and motivation to socialize. Play activities are very important for the growth and development of children. Playing by children is not a coercion from the parents around, but must be done on the initiative and decision of the child himself, so that children will feel happy when doing it (Mutiah, 2012:5). By playing can develop physical, motor, social, emotional, cognitive, creativity (creativity), language, behavior, sensory acuity, releasing tension, and therapy for physical, mental or other developmental disorders. According to NAEYC (National Association for The Education of Young Children, 1997), play is the main tool for children's learning. In the book *Traditional Children's Games of the Archipelago* (36:2017), traditional games prioritize togetherness, in addition to intelligence and dexterity. This is in line with the Ministry of the Republic of Indonesia which has declared its principle, namely "Play while learning or learning while playing". Playing in accordance with this goal is play that has characteristics, such as causing fun, spontaneity, motivation from the children themselves, and the rules are determined by the children themselves.

Traditional games for Indonesian children are starting to shift towards games that use technology. The emergence of smart phones, gadgets, and a number of other technological tools has shifted traditional games, even though traditional games are easier to do and save materials. There are so many traditional games that are often played such as hide and seek, bendan, catfish patil, bekel ball, playing rope, congklak and others. However, nowadays it is very difficult to find children playing after school, after tutoring or after they take a nap. In the past, children were often seen playing together at dusk or in the evening. They often spend time together until the sun goes down and the cheers of their parents start calling them one by one to go home. The world is currently in an era of very rapid technological development. Many children starting from toddlers are already familiar with gadgets. Playing gadgets seems to have become an addiction for the millennial generation, even though gadgets also have a bad impact on our

lives if we have become gadget addicts. This is because we are too focused on the world in gadgets. As is the current fact, children prefer to stay at home or in places that have a WI-FI network rather than playing outside with friends. They spend more of their free time playing online games, now coffee shops are often filled with children who need a WI-FI network to play games. The use of gadgets in children has a negative impact, when children use gadgets too often it will cause eye pain, eye redness, and can result in using glasses. Another impact, when children are faced with active or moving activities, children will tend to sit or be passive in moving (Christakis, Zimmerman, DiGiuseppe, and McCarty, 2004:20). but still using the maturity of the composer in making a musical composition, so as to produce a musical work that is more ideal. The composer used the word "Kala Senja" as the title for this music composition.

"Kala Senja" is an expression of the composer's feelings and memories from his childhood. This piece of music tells about the composer's memories and feelings or feeling when playing in the afternoon. Many feelings arise when playing with friends as a child. According to Chaplin (1989:45) in the *Dictionary of Psychology*, feelings are conscious experiences that are activated both by external stimuli and by various physical conditions, for example feelings of pleasure when winning a game, feelings of sadness because they lose, disappointment, and feelings of anger when they win a game. feel betrayed or cheated. The 3 (three) feelings are ideas that the composer will develop in the musical "Kala Senja". The first part of the musical "Kala Senja" is the composer's feeling of pleasure. Feeling happy is an expression of feeling satisfied, relieved, and without pain. In the second and third parts of the musical "Kala Senja" are the composer's feelings of sadness. Feelings of sadness are expressions of feeling dissatisfied, wanting to cry, and seeming difficult. In the third part of the musical "Kala Senja" is the composer's anger. Anger is an expression of feelings that are very unhappy, because they are insulted, cheated or treated inappropriately. Music is a form of unique human behavior and has the power to influence (Gaston in Djohan, 2010: 3). The uniqueness of the sound of musical instruments and the voice of the singer makes the song has the

psychological power to move feelings as well as the emotional expression of anyone who hears it, so that the listener's feelings will vary, ranging from feelings of joy, sadness, calm, comfort and even anger. Hatta (1980: 113), music instills a subtle feeling and a subtle mind in the human soul. With music, the soul has a greater sense of harmony and rhythm. Both are good foundations for animate a sense of justice, but in music education must be kept away from songs that weaken the soul and easily cause bad lust. Based on the explanations from the experts, the composer creates a musical work that has 3 (three) forms based on the feelings the composer experienced when he was a child, but still follows the rules of music, music science and theory that the composer got at the Sendratasik Department, State University of Surabaya. As the focus of the work: the composer makes a piece of music by describing the composer's feelings when he was a child. There are 3 parts to this piece of music. The first part of the musical "Kala Senja" is the composer's feelings of pleasure. In the second part of the musical "Kala Senja" is the composer's sad feelings. In the third part of the musical "Kala Senja" is the composer's anger. The musical "Kala Senja" uses a string ensemble format in collaboration with a percussion ensemble. The composer uses a string ensemble format with the hope that the composer can enrich the harmony and melody in the musical "Kala Senja", so that the musical work "Kala Senja" will sound melodic and harmonious. The percussion ensemble format in the musical "Kala Senja" is used for detailed rhythm patterns, so that apart from sounding melodic and harmonious, the musical "Kala Senja" also has many varied rhythms.

To answer the focus of the work, a theoretical study is needed so that the composer's work is easier to study. (A) The theoretical study used is the Kodaly approach that can support children's development, namely: 1) "literacy" music can help children in the process of reading, writing and thinking musically rights and can be done by every human being; 2) learning music must start from the sound itself; 3) listening to music should be started as early as possible to support the child's future development. The fetus at the age of 4 months has been able to hear the sound of the mother's heartbeat. Therefore, the mother, as the child's first environment in learning music,

definitely wants to give the best for the "trust" of God Almighty, and 4) musical abilities and musical concepts should be taught through folk songs because folk songs are songs that will no doubt contribute in the world of education. The folk song in this quote is a type of Hungarian folk song to which Kodaly belongs. The use of folk songs is allowed to use songs other than Hungarian folk songs. This is due to the different socio-cultural conditions of each place. (B) Melody Variations Melodic variations in musical works are very important. Without variations in the melody, a musical piece will become a monotone piece of music. The composer used variations of the melody to create the song's theme and varied the basic melody of the musical "Kala Senja". In (the melody variation book) is divided into 4 types. The following are the types of melodic variations: Motif, Theme, Phrase, Sentence Priode, Tempo, Dynamics and Timbre. (C) Song form The song form has many kinds. One of them is a 3-part song form. 3-part song forms are longer (24 or 32 bars) than 2-part songs (16 or 24 bars). Therefore, variations in the form of contrast are needed between sentences. Contrast can be in the form of rhythm, melody movement, scale used, and also modulation. The use of a 3-part song must also be careful because the more variations there are, the less unity there is in a song. This is why the song is in the form of 3 parts of the first sentence (A) repeated with or without variations after the second sentence (B). Only a few songs use 3 different sentences (A B C).

MUSIC COMPOSITION METHOD

The theory of creation in creating a musical work needs to use various supporting theories for the creation of the musical work itself. So, it takes some studies on the problems of how the creation of a work of art is ideally, and the creator must have a very high imagination and creativity. Creativity is needed in the creation of works of art, so that the work really becomes an expression of the real soul that can be heard and felt by the audience. It should be remembered that a musical work is an expression in art that is created from a combination, which includes the ideas, ideas and expressions of an artist, as said in Syeilendra (1999:20) that, "Art is not an embodiment that comes from certain ideas, but rather an expression born of all kinds of ideas that can be realized by an artist in a concrete

form". Method of Finding the Focus Work can be done as an initial stimulus. An initial stimulus can be defined as something that arouses thoughts, enthusiasm or encourages activity. The stimuli for a composition can be in the form of auditive (hearing), visual (seeing), kinesthetic (movement), tactile and musical ideas from something that becomes an experience. This type of initial stimulation is in the form of visual and audio stimuli as well as Visual Stimulation. This type of stimulation begins when the composer watches a show indirectly through the internet or "YouTube". The composer saw a piece of live music in the form of a Live Show entitled "Rain" which was performed live by Kaz Rodriguez on the "Zildjian Live Episode 2" event. In the process of seeking inspiration, the musical work is deemed relevant to the concept that will be presented by the composer. In this piece of music, the artists performed several songs in their own style. The Concept of Creation consists of: Title and Synopsis The title of this piece of music, "Kala Senja" is an expression of the composer's feelings and memories from his childhood. This piece of music tells about the composer's memories and feelings or feeling when playing in the afternoon. Many feelings arise when playing with friends as a child. Format of Work In its presentation, this musical work will be packaged in the form of a mixed ensemble. In this case, there will be various kinds of musical instruments, namely: Cymbals, Sleighbell, Eggshaker, Handclap, Congas, Chimes, Tambourine, Xylophone, Violin I, Violin II, Viola, Violocello and Contrabass. Then as accompanist there will be 28 people from students majoring in Ballet.

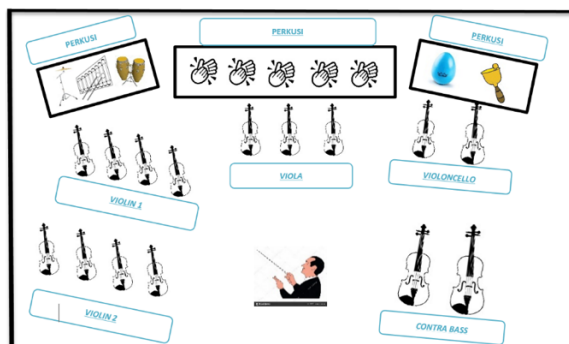


Figure 1. Stage Concert

Picture of the stage setting with the reason the composer used the stage like the picture above is to distinguish the level of each instrument based

on the volume (sound) produced. Stringed instruments such as strings have a volume (voice) that is not too loud, so it needs to be placed in the front position after the Conductor. Handclap instruments have a louder volume than stringed instruments such as strings, so Handclap instruments are placed behind the strings. Then, percussion instruments are placed in the rear position in the left and right corners because they have the loudest sound production among other instruments used by composers. The placement of this percussion instrument is placed at a higher level than other instruments, so that they can still coordinate well with the Conductor when on stage. This layout arrangement is expected to provide a balanced sound production between instruments, so that the audience can listen to beautiful music. and balances. Elements of supporting art In a musical work entitled "music at dusk", a review of melodic variations, to support the delivery of maximum visual meaning, the composer uses several elements of supporting art including player costumes in the form of casual clothes that look more free by using a casual dress code, such as clothes. or t-shirt, khakis and combined with sneakers. The choice of color is felt to vent the atmosphere of "Kala senja". In addition, this musical work will also present simple musical instruments in the form of Sleighbell, Eggshaker, Handclap, Congas, Chimes, Tambourine, Xylophone to strengthen the atmosphere of the children that will be presented. With Process creation, composers will explore the work of Studio output. In the exploration of the process of creating a musical work, "a musical work at dusk", a review of the melodic variations of the composer imagines the melodic pattern as the main pattern. After forming a melodic pattern. The composer's basic melodic pattern plays using a piano musical instrument. After getting the right melody pattern, the composer writes the melody pattern using the Sibelius software. In Sibelius software, composers begin to develop basic melodic patterns to become more complex melodic variations. The melodic pattern the composer combines with the appropriate chords, so that the melody pattern becomes more harmonious.

RESULT AND DISCUSSIONS

"Kala Senja" is a programmatic musical work that tells about phenomena in childhood. This work was created because of the inequality caused by technological developments in the social life of children. This musical composition will consist of 3 complex parts with Introductions.

The first part will describe a fun atmosphere typical of children with a duration of 1 minute 32 seconds. The second movement will display a sad atmosphere, has a Maestoso tempo and has a duration of 2 minutes 20 seconds. The third movement is a closing anger which has a moderate tempo and lasts 2 minutes 8 seconds. The theory used in the musical "Kala Senja" is that the composer uses Kodaly's theory, which is an approach to music education based on Zoltán Kodaly's philosophy. Zoltán Kodaly is a Hungarian composer, writer, educator and expert on Hungarian folk songs. Kassner (2006: 49) states that "Zoltán Kodaly and his Hungarian associates who first evolved the method...children discover folk and art music (Zoltán Kodaly and the Hungarian organization are the founders of this method in which folk songs have a relationship with children's development in music). Composers make a piece of music by describing the composer's feelings when he was a child.

There are 4 parts in this piece of music. The first part of the musical "Kala Senja" is the composer's feelings of pleasure. In the second part of the musical "Kala Senja" is the composer's sad feelings. In the third part of the musical "Kala Senja" is the composer's anger. The fourth part is the composer's tired feeling. "Music at dusk" review of melodic variations using an ensemble format. The composer uses a string section with the hope that the composer can enrich the harmony and melody in the musical "Kala Senja", so that the musical work "Kala Senja" will sound melodic and harmonious. The percussion ensemble format in the musical "Kala Senja" is used to pattern the rhythm in detail, so that apart from sounding melodic and harmonious, the musical "Kala Senja" also has many varied rhythms. Introductory section The introduction section consists of 9 bars, 1 to 8 bars have repetitions and then continues until the 9th bar is played as the opening for the musical "Kala Senja". This section is played using a C major scale that applies the opening, content and closing chord arrangements alternately to explain happy, sad and angry moods. And the percussion ensemble in the musical "Kala Senja" is used to pattern the rhythm in detail, so that in addition to sounding melodic and harmonious, the musical "Kala Senja" also has many varied rhythms. Part 1k is the first part of the musical "Kala Senja". This section has 2 sentences consisting of sentence B and sentence C starting from bars 10-25. Sentence B is a form of joy from a child playing in the afternoon. This section has

the main melody played by the violin 1 instrument and is complemented by a strings section that uses a 3-voice harmony as accompaniment. Triangle, cymbal, egg shaker, congas, tambourine, and xylophone musical instruments are played to form rhythm variations. Sentence C is a conjunction or transition between part 1k (1 complex) to part 2k (2 complex).

The transition is made for the formation of a happy atmosphere to a sad atmosphere. In this section violin 1 remains the main melody. Part 2k is the middle part of the musical "Kala Twilight". This section has 2 sentences consisting of sentence D and sentence E starting from the bars 50-89. Sentence D is a form of confusion or anxiety of a child in playing. The melody in sentence D is played back by violin 1, but with more complicated techniques and notation. There are a lot of jumps in notes and irregular rhythms, but the melody is still good. Sentence E is a sentence describing the crowd and excitement of children playing, this is shown by the xylophone game which is the main melody, but other musical instruments play an irregular rhythm. Part 3 is the middle part of the musical "Kala Twilight". This section has 2 sentences, consisting of F and G sentences starting from 90-121 bars. Sentence F is a picture of a child who is angry when his friend cheats in playing, this is indicated by a narrower rhythm pattern and a faster tempo. Sentence G is the climax of part 3. This part makes the child more angry. Feelings of anger are marked by tone modulation that initially uses a G major scale to change to an A major scale. Part 4 is the middle part of the musical "Kala Twilight". This section has 1 sentence, consisting of sentences H and I starting from the bars 122-192. Sentence H is a picture of a child who is tired but satisfied in playing, this is indicated by the melody of the violin 1 which is more melodic and seems relaxed. Sentence I is the climax of this chapter 4. This section brings the atmosphere of children who are always enthusiastic in playing even though they feel tired. The percussion solo game is highlighted in this section, to get a quite lively and enthusiastic atmosphere.

Melodic Variation and Fake i.e. by inserting chord tones (Chords) in addition to the notes of the original melody, the original melody can be changed. A single tone or Arpeggio can be used in this case (Kawakami, 1975: 23). There are various kinds of variations and examples of this melody are as follows:

Melodic Variation and Fake 1

The first is located on the bars 10-16, the part is played on the violin instrument 1. This can be seen in the illustration of notations 1 and 2 below.



Illustration of Notation 1. Original melodic notation on violin 1 instruments rhythm 10-13



Illustration of Notation 2. Original melodic notation on violin 1 instruments rhythm 14 - 16

The original melody of the notation figure 1 above, where the bars 10-13 in the 10-tone bar are played with notes E, F and G, bar 11 has notes G B C G and E, bar 12 has notes D E and F, bar 13 has notes F, then the original melodic tone will be varied in the next bar. In notation 2 above, where bars 14-16 are melodic variations of the next bar. In the variation of the melody using the technique of melodic variation and fake. For bars 14-16, the 14 notes played are C, D and Eb, for bar 15, there are D, Eb, C, A and G notes, for bar 16, there are G notes. This is because the notes in the original melody are varied with the tone elements contained in the chords. the same, so the original melody can be changed using variations of that melody. On. The notes found in bars 14-16 are melodic variations from bars 10-13 but the notes are still in the same chord element, namely C B Bb G.

The first Melodic Variation and Fake 2

Melodic Variation and Fake is located in the rhythms 42-48, the part is played on the instrument violin 1. This can be seen in the following illustration of notations 3 and 4:



Illustration of Notation 3. Original melodic notation on violin 1 instruments rhythm 42-44



Illustration of Notation 4. Original melodic notation on violin 1 instruments rhythm 44-48

The original melody of the notation figure 3 above, where the rhythm 42-44 in the 42 notes played is the notes E F and G, the rhythm 43 there are notes G B C D D D B and G, the rhythm 44 there is a note G. In the notation 4 above, where the rhythm 44-48 is a

melodic variation of the next rhythm. In the variation of the melody, it uses melodic variation and fake techniques. For the 44-48 rhythm in the 44-tone rhythm played is the G and A notes, the 45 rhythm has Bb D and F notes, the 46 rhythm has F and E notes, the 47 rhythm has the D tone, the 48 rhythm has the D tone. so that the original melody can be changed by using variations of that melody. At. The notes contained in the rhythms 44-48 are melodic variations of the 42-44 rhythms but the notes are still in the same chord element, namely C B Bb G.

Melodic Variation and Fake 3

The first Melodic Variation and Fake lies in the rhythms 98-104, the part is played on the instrument violin 1. This can be seen in the following illustration of notations 5 and 6:



Illustration of Notation 5. Original melodic notation on violin 1 instruments rhythm 98-101



Illustration of Notation 6. Original melodic notation on violin 1 instruments rhythm 102-104

The original melody of the notation of figure 5 above, where the rhythm 98 - 101 in the rhythm of 98 notes played is the notes D F and A, the rhythm 99 there are notes G and C, the rhythm 100 there are notes D F and B, the rhythm 101 there are notes A G A B and C, then the tone of the original melody will be varied in the next rhythm. In notation 4.6 above, where rhythm 102-104 is a melodic variation of the next rhythm. In the variation of the melody, it uses melodic variation and fake techniques. For the 102-104 rhythm in the 102-tone rhythm played are the D notes F A G and C, the 103 rhythm there are D F and B notes, the 104 rhythm there is the D tone, the rhythm. This is because the notes in the original melody are varied with the tonal elements contained in the same chord, so that the original melody can be changed using variations of the melody. At. The notes contained in the rhythms 102-104 are melodic variations of the rhythms 98-101 but the notes are still in the same chord element, namely D C B and A.

Melodic Variation and Fake 4

The first Melodic Variation and Fake lies in the rhythms 118-121, the part is played on

the Instrument Violoncello. This can be seen in the following illustration of notations 7 and 8:



Illustration of Notation 7. Original melodic notation on violin 1 instruments rhythm 118-119



Illustration of Notation 8. Original melodic notation on violin 1 instruments rhythm 120-121

The original melody of the notation of figure 7 above, where the rhythms of 118-119 in the rhythm of 118 notes played are the notes E G# and B, the rhythm of 119 there are notes A and D, then the tones of the original melody will be varied in the next rhythm. In notation 4.6 above, where the rhythm 120-121 is a melodic variation of the next rhythm. In the variation of the melody, it uses melodic variation and fake techniques. For the 120-121 rhythms in the 120-tone rhythm played are E G# and C# notes, the 121 rhythm has a B tone, this is because the notes in the original melody are varied with the tonal elements contained in the same chord, so that the original melody can be changed using variations of the melody. At. The notes contained in the rhythms 120-121 are melodic variations of the rhythms 118-119 but the notes are still in the same chord element, namely E D C and B.

Melodic Variation and Fake 5

The first Melodic Variation and Fake is located in the rhythms 114-117, the part is played on the Xylophone instrument. This can be seen in the following illustration of notations 9 and 10:



Illustration of Notation 9. The original melodic notation on the Xylophone instrument. rhythm 114-115



Illustration of Notation 10. The original melodic notation on the Xylophone instrument. rhythm 116-117

The original melody of the notation figure 9 above, where the rhythms 114-115 in the 114-tone rhythm played are the E G# and B notes, the 115 rhythms have notes A and D,

then the tones of the original melody will be varied in the next rhythm. In the notation 10 above, where the rhythm 116-117 is a melodic variation of the next rhythm. In the variation of the melody, it uses melodic variation and fake techniques. For the 116-117 rhythms in the 116 tones played are E G# and C# notes, the 117 rhythm has a B tone, this is because the notes in the original melody are varied with the tonal elements contained in the same chord, so that the original melody can be changed using variations of the melody. At. The notes contained in the rhythms 116-117 are melodic variations of the rhythms 114-115 but the notes are still in the same chord element, namely E D C and B.

Rhythmic Variation and Fake 1

Rhythm 98-101 there is Rhythmic Variation and Fake. Variations of the melody are played by violin 1 and violin 2. Violin 1 plays the original melody with forte (loud) dynamics. In rhythm 98 - 101 violin 1 plays the original melody with notes D Db F# F# A G C C B D F A B A G A B C. In the same rhythm violin 2 plays the Rhythmic Variation and Fake technique using the notes D C B and A. Violin 2 plays its variation using the mezzo forte (rather loud) dynamics. This is because the notes in the original melody are varied with the tonal elements contained in the same chord, but are played with simpler rhythmic patterns so that the original melody can be changed using variations of the melody. It can be said that Rhythmic Variation and Fake because the notes in the original melody undergo a Delayed rhythm which results in a change from the original melody to a simpler form. The change of the melody is according to the movement of the position of the original melody without having to change the elements of the original melody tone. The explanation can be seen in the following melodic illustration of notations 11 and 12:



Illustration of Notation 11. Original melodic notation on the Violin 1 instrument rhythm 98-101

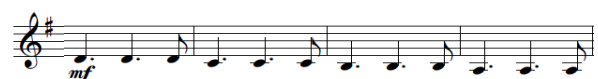


Illustration of Notation 12. Original melodic notation on the Violin 2 instrument rhythm 98-101

Rhythmic variation and fake 2

Rhythm 118-121 there is Rhythmic Variation and Fake. Variations of the melody are played by Violoncello and Xylophone. Violoncello plays the original melody with forte (loud) dynamics. At the rhythm 118-121 Violoncello plays the original melody with notes E G# B C# D E G# C# B E D C# and B. On the same rhythm Xylophone plays the Rhythmic Variation and Fake technique using the notes E E E E D E E E E and E. Xylophone plays its variations using mezzo forte (rather loud) dynamics. This is because the notes in the original melody are varied with the tonal elements contained in the same chord, but are played with simpler rhythmic patterns so that the original melody can be changed using variations of the melody. It can be said that Rhythmic Variation and Fake because the notes in the original melody undergo a Delayed rhythm which results in a change from the original melody to a simpler form. The change of the melody is according to the movement of the position of the original melody without having to change the elements of the original melody tone. The explanation can be seen in the following melodic illustration of notations 13 and 14:



Illustration of Notation 13. Original melodic notation on the violoncello 2 instrument rhythm 98-101



Illustration of Notation 14. Original melodic notation on the xylophone instrument rhythm 98-101

Dead Spot Filler 1

Dead Spot Filler is a dead spot. In the melody itself has elements of motion, rest or rest, the rest are called dead spots. Dead spots are very effective in using fillers to fill in the place (Kawakami 1975: 34). The first variation of the dead spot filler melody located in this concerto is located in the rhythm 50–52. this section can be seen in Figure 15 which is inside the red block. The main melody played by the solo Violin 2 (block is red) by playing part of the melody of the first sentence of the song and the dead point is in the 51st rhythm and is continued by the instrument Viola as a filler.



Illustration of Notation 15. Original melodic notation on the instruments Violin 2 and Viola rhythm 50-52

Dead Spot Filler 2

The first variation of the dead spot filler melody located in this concerto is found in the rhythms 55–57. this section can be seen in illustration of notation 16 which is inside the red block. The main melody played by the solo Violin 2 (block is red) by playing part of the melody of the first sentence of the song and the dead point is in the 51st rhythm and is continued by the instrument Viola as a filler.

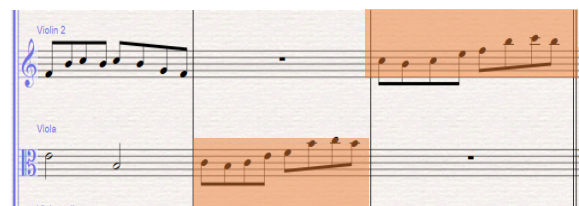


Illustration of Notation 16. Original melodic notation on the instruments Violin 2 and Viola rhythm 55 –57

Counter Melody supports melodies and plays an important role in arranging, and can be used in a variety of ways. Its main function is to reinforce the feeling of harmony by using the second melodic line but it can also be used to provide a touch of individuality arrangement through the effective insertion of phrases (Kawakami,1975:46).

Counter Melody 1

The first melodic counter by “Kala Senja” is located in the rhythms 2-9 played by violin 1 and viola. Violin 1 plays the main melody marked in red squares. Violin 1 plays the notes G E F E C D D D E F F G G C D E F. Viola plays the counter melody marked with a blue square. Viola plays the notes D C G D C C G D C. Explanation can be seen in the notation image below:



Illustration of Notation 17. Original melodic notation on instruments violin 2 and viola rhythm 1-9

The notation in figure 17 contains elements of counter melody variations. This variation is because the melody played by the

viola is contrary to the melody played by violin 1 or the main melody. The rhythmic pattern of the violin 1 melody often changes-change it on each bar, while the rhythmic pattern on the viola is always the same and consistent using the note value of 1/8. The tones used in the viola are formed consistently using the D G C D G C notes and repeated so as to form an accord C major. This is done as a reinforcement of the harmonies present in the main melody and an accord amplifier played by other instruments in the work "Kala Senja".

Counter Melody 2

Counter Melody 2's second piece of "Kala Senja" music is located in the rhythm 86 - 89 played by xylophone and violin 1. Xylophone plays the main melody marked in a red square. Xylophone plays the notes D C# G F# D C# D F# D C# D F# G C# D C#. Violin 1 plays a melodic counter play marked with a blue square. Viola plays the notes D C# A G D C# D E F# C# D C# G C# D C# D C# A G D C# A G D C# D E F# C# D C# G C# D C# D C# D C# A G. Explanation can be seen in the illustration of notation below:



Illustration of Notation 18. Original melodic notation on xylophone and violin 1 instruments rhythm 86-89

The notation in figure 18 contains elements of counter melody variations. This variation is because the melody played by violin 1 is contrary to the melody played by the xylophone or the main melody. The xylophone melody rhythmic pattern often changes – change it on each bar, while the rhythmic pattern on violin 1 is always the same and consistent using the note value 1/8. The tones used in the viola are consistently formed using the tones D C# A G D C# D E F# C# D C# D C# and repeated so as to form an accord D major. This is done as a reinforcement of the harmonies present in the main melody and an accord amplifier played by other instruments in the work "Kala Senja".

CONCLUSION

The conclusion from the discussion and creation above that "Kala Senja" reviews melodic variations is an expression of feelings

and some of the composer's memories played in the afternoon of his childhood. An event uses a musical plot. This composition consists of 217 rhythms with a duration of 10 minutes 5 seconds. The work has an introduction and a complex three-part musical form. The introduction of rhythms 1-10 is sentence A (happy), rhythmic 10-31 consists of sentence B (sad) and rhythmic 10-31 consists of sentence C (angry). The concept in making this work will be packaged using an ensemble format in the hope that the composer can enrich the harmony, melody, and rhythmic. some abstract parts are supported with tempo changes and likes. The overall tempo used is the tempo of Moderato, Largo, Presto and Lento which move alternately with different interpretations to describe the atmosphere desired by the composer. The results of the discussion on the musical work "Kala Senja" focus on reviewing melodic variations that undergo Melodic Variation and Fake, Rhythmic Variation and Fake, Dead Spot Filler and Counter Melody. The discussion of these variations of the melody is explained in detail in each sentence.

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