

Reinterpretation of *Rapai Geurimpeng* into "Ritif" Musical Composition

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ABSTRACT

"Ritif" is a work of karawitan music composition that departs from the Canang game precisely in the rukun or act of Behavior in the art of *Rapai Geurimpheng*. "Ritif" consists of several syllables, of which "Ri" is a syllable taken from "Rhythm", rhythm; is an orderly rush of steps usually called rhythmic steps. While "Tif" is an abbreviation of the word chosen from the word "Attractive", attractive is attraction or analogous to something that is played happily. This means that the word "Ritif" in this work is analogous to a form of expression or application of items that are played attractively, this is clearly seen in the art of *Rapai Geurimpheng* which is contained in the fourth act chosen by the artist as the basis of the work. The focus of the work is the spirit contained in the Canang game in the Behavior round, the spirit here is an element that underlies the spirit, soul and spirit values contained in humans through aspects of togetherness in community life. The spirit of this "Ritif" work will be actualized through working material and the use of musical techniques or terms such as changes in dynamics, changes in tempo, and changes in accentuation. This work was worked on using a reinterpretation approach, by making three *Canang* playing motifs as working materials through rapai, djembe, floor, cymbal, hyhat, seurune kale, bass guitar, coconut shells, and vocals as sound expression media.

Keywords: *rapai geurimpheng*, spirit, reinterpretation

INTRODUCTION

"Ritif" is a karawitan music composition work performed in the yard of the Department of Performing Arts Building (Campus A) of the Indonesian Cultural Arts Institute Aceh. The choice of venue for the Final Project (TA) performance was chosen by the artist, with the reason that the work presented could be enjoyed clearly. Then the strong reason for the artists to choose the performance in the yard of campus A ISBI Aceh for the performance of this final project work, also as a form so that all students of the Indonesian Cultural Arts Institute Aceh and especially the general public can witness and appreciate this "Ritif" work effectively. *Rapai Geurimpheng* is one of Aceh's traditional arts that developed in the east coast community of Aceh, whose development still survives in the area of Bireuen Regency, and Lhokseumawe City. Until now both areas still preserve this art and its existence is still well preserved. *Rapai Geurimpheng* is danced by 8 to 12 players called Awak Rapai where the player's position is at the front

of the stage. The other three players are Syeh (leader of *Rapai's* punch), whose third position is behind the rapai crew player, these three shehs consist of *Apit wie* who serves as a bar beater (archetype) in the game *Rapai*, the second is *Apit tengoh* who served as a *Canang* beater or whim, the next is *Apit uneun* also tasked with avenging *Canang* games or behavior played by *Apit tengoh*. Next is one *Syahi* (singer) who plays a role in singing verses found in the art of *Rapai Geurimpheng*. Next, the role of *Aneuk syahi* (companion of the core singer), which in this art the role of *Aneuk syahi* is also very important in terms of completeness when expressing a poem in question. The position of *syahi* and *Aneuk syahi* is on the right side of the *Rapai* crew, precisely on the right side of the stage who are in charge of arranging the flow or journey in this art performance (interview with Zulkifli and Rahmat Amjusfa on January 10, 2023).

Rapai is one type of musical instrument that is played by drumming, in terms of music the above is included in the category of Membranophone instruments. This *Rapai* musical instrument originated in Baghdad (Iraq) and was brought to Aceh by an Islamic religious broadcaster named Syeh Rifai. In the performance, this *Rapai* musical instrument is played by 8 to 12 players called the *Rapai* crew. This traditional Acehnese musical instrument consists of several types, namely *Rapai Pasee* (hanging *rapai*), *Rapai Daboih*, *Rapai Geurimpheng* (*rapai* kind), *Rapai Pulot*, *Rapai Anak/Tingkah*, and *Rapai Cerita* [1].

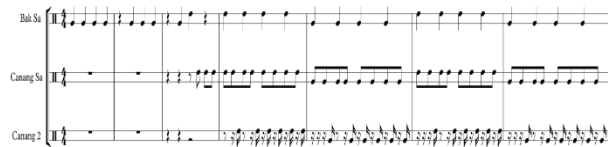
The performance of *Rapai Geurimpheng* consists of eight acts, of which the first and second acts contain salutes, which is meant by salutes, which is a gesture that bows down like saying goodbye to the audience before the next round is played. Next is the third round which contains *Seulaweut* (*shalawat*), which are verses chanted in the form of praises to Allah SWT and His Majesty the Prophet SAW, the next round is behavior (not followed by verses) which is filled with *khep-khep*, *coriander*, and *tak lhe* movements.

The *khep-khep* movement referred to in this art is a body bump that is opposite each other up and down while sitting on your knees, if the *coriander* movement is a right and left body movement that is played simultaneously while sitting on your knees, and the incomplete movement in question is the right, left, and middle body movements while sitting cross-legged which are played simultaneously. In the game of whims, there is also a rhythm pattern game called *Canang*, which aims to accompany the attraction game of the *rapai* crew, where this punch is played by the three *apits* who are behind the *rapai* crew. The fifth act contains Story (narrating the stories of the Prophets and Apostles), while the sixth act is *Syahi panyang* (*pantun*) which is chanting verses produced spontaneously by looking at the conditions and situations at the performance venue by *Shahi* and various *Shahi*, the seventh act is *Saman* which consists of *Lot Lee Lot Lahellahe* movements, *Cempala kuneng*, *Tajak u blang*, *dayong* and the last round is *Lani* which contains the top *pade* and *jak keunoe rakan* movements and ends with a closing greeting [2].

Based on the artist's analysis of the form of *Rapai Geurimpheng* performance above, the artist found interest in *Canang's* playing pattern in the fourth round. The difference in the *Canang* pattern presented in the other rounds, which is only as a transition of music material from one round to another and the rhythmic pattern of *Canang* is only different at the beginning of the next round of play. In the *canang* game in the fourth act there are three different rhythm pattern motifs, but they bind each other or called interlocking,

the three motifs are (*bak sa*, *canang sa*, and *canang two*). The shape of the *Canang* game pattern is as follows:

Figure 1. Notasi Pola Ritem *Canang*
(Sapriansyah, 2023)



After the author analyzed the notation above, the artist found the existence of *Accelerando* which was interpreted in spirit form in the game *Rapai Geurimpheng* which can be seen in the notation above. Spirit is an element that underlies the spirit, soul and spirit values contained in humans through aspects of togetherness in community life. Spirit in this case is interpreted into a musical work through art chosen by the artist to support the Final Project of interest in *Karawitan* music creation.

The spirit of this "Ritif" work will be actualized through working material and the use of musical techniques or terms such as changes in dynamics, changes in tempo, and changes in accentuation. To focus ideas in the work, the artist makes the spirit contained in the fourth act of *Rapai Geurimpheng* art as the focus of the work. Realizing a work of creation, the creator will not separate the three game motifs contained in the round but is worked into one presentation of the complexity of work. In determining the idea of this work, the artist makes the spirit in the fourth act as the basis for the idea of creation in working on a *karawitan* composition work entitled "Ritif".

"Ritif" consists of several syllables, of which "Ri" is a syllable taken from "Rhythm", rhythm; is a regular rush of steps commonly called rhythmic steps [3]. While "Tif" is an abbreviation of the word chosen from the word "Attractive", attractive is attraction or analogous to something that is played happily. This means that the word "Ritif" in this work is analogous to a form of expression or application of items that are played attractively, this is clearly seen in the art of *Rapai Geurimpheng* which is contained in the fourth act chosen by the artist as the basis of the work.

Through the above, the artist analogizes the word "Ritif" as a result of creativity and thought in the context of creating *Karawitan* music composition artwork sourced from the art of *Rapai Geurimpheng*. This "Ritif" work will later be worked into a *Karawitan* music composition work sourced from the spirit in the fourth act contained in the art of *Rapa'i Geurimpheng*. The working approach that the author presents uses the abbreviation of reinterpretation. Reinterpretation according to Waridi is a work that comes from a small part of a traditional art. In this approach, something that has been processed and actualized in a face that is very different from its original form [4].

This work will be worked on using a reinterpretation approach, the artist uses various supporting instruments that are able to help in terms of work including *rapai*, *tambua* drum, *djembe*, hi-hat, cymbal, coconut shell, bass guitar, *seurune kalee*, and vocals as a medium of expression.

METHODOLOGY

Observation

Observation is observation and appreciation made by the artist of everything related to the composition of "Ritif" such as observing the performance of *Rapai geurimpeng*, reviewing literature, and discussing or exchanging ideas with artists and teachers as actors of *Rapai Geurimpeng* art. Furthermore, the results of these observations are analytical so that the author finds ideas, concepts, and ideas in the embodiment of the work "Ritif". In this case, the artist first discusses with artists or artists who grew up from the art of *Rapai Geurimpeng*, about the polar rhythm used in the art of *Rapai Geurimpeng*, the power of polar rhythm used in the art is a method to lift the spirit of the players and the verses that are brought are also very helpful in raising the confidence of the players. The explanation above was obtained in a discussion session with a figure, namely Zulkifli, who is familiarly called Jol Kande, the location of the discussion took place at Taman Budaya, Banda Aceh on January 10, 2023.

Studio Works

Studio work is a stage carried out by the creator with all supporting works. Before entering this stage, the artist has chosen supporters of the work according to the needs of the work. At this stage the artist will realize the ideas and ideas from observation and exploration into the work "Ritif", and the author also discusses with other supporters of the work about the application of working materials from various instruments used in the work "Ritif". At this stage the next step is to transform the forms of engineering and the formation of the composition of the parts according to the idea. In the realization and actuation of the work material, the artist conveys the material orally, and practices the material directly to each supporter of the work. In this stage, the artist experiences difficulties, and obstacles from various factors, both in terms of providing arable material to supporters of the work that is a little difficult, as well as other obstacles regarding maintaining the pattern of the practice process. The artist delivers the material directly and practices directly to each supporter of the work.

Realization

The stage of work at which this "Ritif" composition begins to form. Deep at this stage, the artist makes improvements to each presentation of the composition and evaluates each form of work that has been done. In the evaluation process, the artist also considers the adjustment of the work material to the work report in each practice process. Changes in each process, the artist evaluates to all supporters of the work so that the material applied in the show can run smoothly.

These changes include the addition of supporting works and the addition of instruments, resulting in several changes to the material that has been given by the artist. Then further changes also occurred in the supporters of the new work, which resulted in material adjustments with other work supporters. Changes in each process of training evaluation work by discussing with supporters and guidance of the work carried out, In the evaluation process, the artist also considers the adjustment of the work material with the work report in each exercise process.

RESULTS

Conceptual Creation

Referring to the traditional art musicals above, basically the game or the birth of a musical element is inseparable from the three motifs presented traditionally such as, motifs (*Bak sa*, *Canang sa*, and *Canang two*). The three elements always go together and are interrelated when the show is going on. But in the work "Ritif" that has been worked on, the artist to break out of his traditional musical form by giving birth to a variety of new offers that vary without losing the essence of the original form.

Giving birth to the idea of making a work of karawitan music composition, a conceptual is needed as the basis of the work. The spirit in the act of behavior in the art of *Rapai Geurimpheng* is developed into the form of material development through percussion and melodic instruments. Then the cultivation of material through the instruments used by the craftsman still provides a touch of dynamics dominated by melodic instrument materials including vocals and accentuation on the percussion instruments used with the aim that the work that is born looks more harmonious.

To support the above idea, the author uses several motive development techniques including unison, interlocking, canon and call and response. Unison and interlocking play a role in reinforcing the themes presented in this theme, while canon, and call and response are useful for developing vocal melodies and rhythms in different forms with similar themes. As for giving strength to this "Ritif" work, the enricher has presented spirit as a common thread in the composition.

The work "Ritif" consists of one part of the work with two elements of cultivation, namely vocals and percussion. This refers to two elements contained in the art of *Rapai Geurimpheng*, namely the vocal and percussive elements, and aims to build diversity. The work in this work will focus on vocal and percussion work, which aims to maintain the essence of the characteristics in the art of *Rapai Geurimpheng*. The essential foundation of this art is presented, which in each plot is always decorated with forms of vocal and percussion cultivation. To support and build the concept of this work, the artist uses instruments that are able to assist the artist in actualizing the working material. The instruments used by the artists are as follows: *rapai*, *tambua* drum, *djembe*, hi-hat, cymbal, coconut shell, bass guitar, *seurune kalee*, vocals.

Instrumentation of the work "Ritif"

Rapai in the presentation of this "Ritif" work, serves as a rhythmic instrument as a basis for cultivation, and also the author will present several sizes of *Rapai* in the presentation of this work including rings 16, 17 and 18, and the use of *Rapai* in this work amounts to three units of *Rapai*. Through this, the artist presents different rapai sizes in order to get different sound colors such as low, middle, and high sounds in order to add variety to the work on rhythmic instruments.

The vocals in this work are worked on to enrich the melodic and harmony by dividing different notes and developing themes from the basic vocal material to make it look more perfect and interesting, of course, which is collaborated with other rhythmic instruments by the artist, this aims to provide diversity in every presentation of the work, and the vocal leader in the cultivation of this work is two supporters of the work.

In this work, vocals play an important role in producing sound colors in the melody, where the vocals beautify and give different nuances to the work presented. The nuances presented in the "Ritif" work are nuances that describe the joy of the community at traditional art performances held in places such as empty fields, bales, meunasah or community leaders' houses. Another thing, vocals are also given lyrics to further enrich the work.

The next instrument is the *seurune Kalee*, which in this work, the *seurune kale* acts as an accentuation to the rhythmic melody in each presentation that will be presented, in order to emphasize the musical character of the work "Ritif". In this case, the artist presents two units of kale that will be reprocessed into the work of musical composition, which is worked differently from the original game technique. Furthermore, *gandang tambua*, where this media is to meet the needs of working with low sound registers and serves as an accentuation amplifier in this work. Next is the cymbal, the cymbal here serves as a marker or code at every change of work material.

The use of one bass guitar instrument in the cultivation of this work, worked on by the artist as a reinforcement of the basic material of the materials presented through percussion instruments. Then the artist also works on special materials to be played by one supporting work which will go hand in hand with percussion materials and other instruments. Basically, the bass guitar instrument is very relevant to percussion instruments to be combined in the cultivation of musical compositions, this is the material for the cultivation of bass guitar instruments as a filler for the rhythm of the work so that the resulting work looks more varied.

Djembe, the use of *djembe* aims to meet the needs of work by utilizing a high sound register, *djembe* here also functions as an accent affirmation and is used as an opponent or reciprocated filler with *rapai* instruments. Then the coconut shell which functions as a new color giver while presenting interlocking games in different forms in the work of the musical composition high sound "Ritif", *djembe* here also functions as an accent affirmation and is used as an opponent or filler reciprocated with *rapai* instruments. Then the coconut shell which functions as a new color giver while presenting interlocking games in different forms in the work of the musical composition "Ritif"

Performances and Costume in The Work of "Ritif"

This work has been performed in the yard of the Department of Performing Arts Building (Campus A) of the Institut Seni Budaya Indonesia Aceh (ISBI Aceh). The choice of venue for the Final Project (TA) performance was chosen by the artist, with the reason that the work presented could be enjoyed clearly. Then the strong reason for the artists to choose the performance in the yard of campus ISBI Aceh for the performance of this final project work, also as a form so that all students at the ISBI Aceh and especially the public can witness and appreciate this "Ritif" work effectively. The choice of the venue for the performance of this work in the yard of the ISBI Aceh (outdoor) is an effort to make the audio heard during the performance much more perfect, considering that the performance building currently at the ISBI Aceh is still very far from perfect for an event or performance of a work of performing arts, especially music.



Figure 2. Performance stage of the "Ritif".
(Source: Fauzi, 2023)

The costumes used in the performance of "Ritif's work are red costumes and white sarong cloth and use red headbands with white stripes on the head. While the costumes worn by supporters of women's works are black *kebayas* with floral motifs and red sarong cloth and black belts with typical Acehese motifs. The choice of colors that the craftsman chooses is the essence of a distinctive and dominating color identity in Acehese traditional arts. The colors and motifs that the artists use are the characteristics and characteristics found in the *Rapai Geurimpeng* art costume. The details of the costume can be seen in the following.



Figure 3. The costume of "Ritif" is seen from the front.
(Source: Rolly, 2023)

The Structure of the "Ritif" Musical Composition

The composition of karawitan music "Ritif" begins with the appearance of the sound of cymbal instruments as the initial code in the Final Project performance, then all supporters of the percussion work play the rhythm pattern *Rapai geurimpeng* simultaneously or unison which has been determined by the author of the notation as follows:

The musical notation is presented in five systems. The first system shows the initial setup for the instruments: Gandang Tambua, Cymbal, Hi-hat; Djimbe; Rapai 1; Rapai 2; and Rapai 3. The tempo is marked as 170. The subsequent systems show the rhythmic patterns for each instrument, with various notes, rests, and articulation marks.

Figure 4. Notation 1, unison *geurimpheg*.
(Source: Sapriansyah, 2023)

Furthermore, the material worked on by the artist is in the form of material decorated with the use of the rill technique, besides that the artist also works on the material through the *Seurune kalee* instrument and vocals with the use of accentuation techniques for two repetitions. All the materials that have been played to completion are represented from each instrument and vocal. The material that was previously played simultaneously is also reapplied by the creator in a game way different ones such as the reversal of the material of each instrument. *Seurune kalee* plays rill and percussion techniques as accentuation to the arable material. Furthermore, the artist develops the material and playing techniques as above *unison* between percussion and *seurune kalee*, then the vocal material as layers of work by presenting unison techniques so that the complexity of the work can look more varied. The notation is as follows:

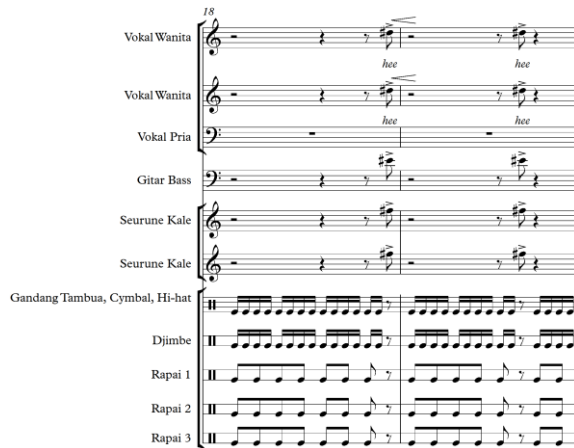


Figure 5. Notation 2, accent and rall.
(Source: Sapriansyah, 2023)

The next played is the two *seurune kalee* playing the rall technique simultaneously and the bass instrument playing beat material then followed by male vocals who chant verses using the principle of syllable vowels, then followed by female vocals who also use the principle of syllable vocals which has been compiled by the artist, in the cultivation the author uses fast and slow tempos so that the composition of the work does not look monotonous. The notation is as follows:



Figure 6. Vocal silabel.
(Source: Sapriansyah, 2023)

In the next section, the artist uses six instruments, namely *rapai*, *djimbe*, *gandang tambua*, bass, *seurune kalee*, and vocals by highlighting accentuation playing in several parts. Starting with playing back the rhythm pattern at the beginning of the game twice repetitions, then continued by three supporters of the work who play *rapai* instruments with different patterns that have been compiled by the artist, two supporters of the work play the whole *kalee* with reciprocating material using the *stakato* technique while the *djimbe* plays the rhythm pattern which ties along with serune playing, followed by the same pattern play in serune and *djimbe* this time along with *rapai* and bass playing energetically still using elements of dynamics. The notation is as follows:

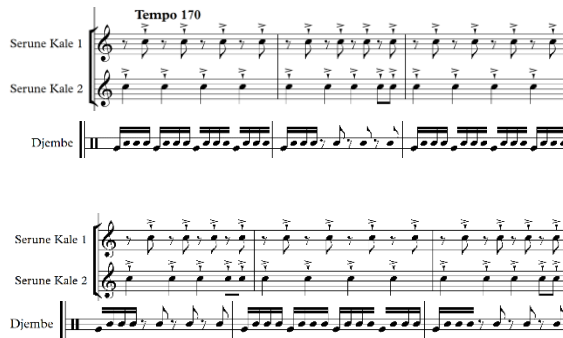


Figure 7. Serune kale melody up down and *djimbe* rhythmn.
(Source: Sapriansyah, 2023)

The next form of material is female vocals using falsetto techniques while *djimbe* as a base for one repetition, then the playing pattern as above, all instruments playing with the material are cut incompletely, welcomed with female syllable vocal material with falsetto techniques and with a very slow tempo. Then as if the vocals had not finished being accented on the cymbal and the tempo rose drastically, the syllable vocal material was again played this time all instruments played with their respective materials, accented and repetition of the material developed with the creativity of the composer. The notation is as follows.



Figure 8. Vocal syllables and unison percussion rhythms.
(Source: Sapriansyah, 2023)

The next material is a *Geurimpheng* pattern played which is simplified and developed using accentuation techniques, played with two repetitions. Welcomed with female syllable vocal material, bass, and serune by playing unison four times using the 4-4-3-3-4-2 ring and on two repetitions accented rall on the *djimbe*. The notation is as follows:





Figure 9. Accent and vocal silabel.
(Source: Sapriansyah, 2023)

Furthermore, the bridge material to build build the material in the next part played by the bass instrument, then the percussion instrument plays the unison pattern energetically played once a cycle in which there are two playing motifs, the percussion material is then transformed on the serune instrument and vocal repetition twice a cycle then gradually small playing dynamics to Highlights material played by bass, djimbe and vocal instruments. The notation is as follows:



Figure 10. Notation 7: Rhythm unison and vocal silabel.
(Source: Sapriansyah, 2023)

The next material is played by the bass *with a slightly increased tempo twice the repetition of* the material on the bass instrument *followed by vocals and djimbés* where the vocal material follows the melody on the bass, *several times the repetition is followed by different syllable vocals by one female supporter, in this section still uses the above material on the serune instrument and vocals that play softly as if they were the base* In this section, repetition four times, the material plays in tandem then gradually and quickly all supporters of the work play this material Notation as follows:

98 TEMPO 100

Vokal Cewek
o la o yan la we la we le a la

Vokal Cewek
o la o yan la we la we le a la

101

Vokal Cewek
o la o yan la we la we le a la

Vokal Cewek
o la o yan la we la we le a la

Vokal Cewek
ha ha ha ha la la he la la he ha ha ha ha

Vokal Cewek
ha ha ha ha la la he la la he ha ha ha ha

Figure 11. Notation 8: Vocal Silabel
(Source: Sapriansyah, 2023)

Furthermore, the material that uses the 4-4-3-3-4-2 technique is played once a cycle of repetition as if a connecting bridge to the next material, then connected with vocal material played by all supporting works by being divided into two groups using *canon* techniques, followed by vocal material on each supporting work with different tones, then the vocal material is played once a cycle *unison* by all supporters of the work. Furthermore, they are divided into two groups, where vocals with different melodies but with the same lyrics go hand in hand as if to enrich the melody worked on this "Ritif" work . Continued with material that uses the 4-4-3-3-4-2 notation as follows:

Vokal Cewek
o la o yan la we la we le a la o la o yan

Vokal Cewek
o la o yan la we la we le a la o la o yan

Vokal Cowok
o la o yan la we la we le a la o la o yan

le a la o la o yan la we la we le a la o la o yan la we la we le a la o la o yan

le a la o la o yan la we la we le a la o la o yan la we la we le a la o la o yan

la we la we le a la o la o yan la we la we le a la o la o yan

la ota... o yan... o la o la o la... o la o yan la we la we

la ota... o yan... a la o la o la... o la o yan la we la we

ota... o yan... o la o la o la... o la o yan

Figure 12. Notation 9: Vocal silabel melody
(Source: Sapriansyah,2023)

After playing the above material, the supporting works played percussion instruments with *Geurimpheng* material that had been modified by the artist with four repetitions, then Rapa'i and djembe played the unison pattern. The notation is as follows:



Figure 13. Notation 10: Unison rhythm.
(Source: Sapriansyah,2023)

The transition material played by the bass instrument aims to fill in the gaps in this section, welcomed by *Rapa'i* and Djimbe instruments with unison playing, while gandang tambua as rall in the game to set the tempo, followed by instrument playing Serune kale and bass also playing unison with different notes The notation is as follows:



Figure 14. Notation 11: Percussion rhytm.
(Source: Sapriansyah,2023)

Geurimpheng pattern playing played by *rapa'i* instrument four times, continued with rapa'i djimbe instrument and *gandang tambua* playing pattern with reciprocation technique. The notation is as follows:



Figure 15. Notation 12: Unison percussion rhytm.
(Source: Sapriansyah, 2023)

Followed by playing melody on the serune kale instrument, then the Rapa'i instrument playing geurimpheng patterns after that the rapa'i djembe and floor intumen playing patterns with call and response techniques. The notation is as follows:



Figure 16. Notation 13: *Serune kale* melody and percussion rhtym. (Source: Sapriansyah, 2023)

The vocal material played by all supporting works is divided into two groups with different melodies and rhythms, while the Serune kale and bass instruments play unison with different tones, on two repetitions the djimbe and floor instruments play back and forth on the between vocals, several repetitions followed by the rapa'i pattern that has been determined by the rapa'i instrument artist playing in between vocals, automatically played dynamics notation as follows:



Figure 17. Notation 14: Vocal Silabel and percussion rhtym. (Source: Sapriansyah, 2023)

Continued with *the Geurimpheng* played pattern with one game cycle, Rapa'i instruments, floor and Serunes kale play up down techniques with two repetitions, rall by djimbe instruments on each one game repetition cycle. The notation is as follows:

Figure 18. Notation 15: Rythm up down.
(Source: Sapriansyah,2023)

Continuing the material played by rapa'i instrument, Djimbe, floor and vocal with 4-3-7-5-9-5-4-4-4 with fast and slow tempo determined by the artist, and accented up by serune kale instruments, then percussion instruments playing energetic patterns with unison techniques. The notation is as follows:

Figure 19. Notation 16: Rhytm sukat.
(Source: Sapriansyah, 2023)

In the next material, the djimbe and floor intuments play demos in turns and at the end of the game bermian unison, are welcomed by female syllable vocals and all instruments play unison following female vocals, floor instruments and djimbe play patterns with seven meters. The notation is as follows:

The musical score consists of several staves. At the top, there are two staves for 'Vokal Cewek' and one for 'Vokal Cowok', all with lyrics 'a a ha a a ha a a ha a a a a'. Below these are staves for 'Bass', 'Serune Kale 1', and 'Serune Kale 2'. The percussion section includes 'Flur. byhat', 'Djembe', and three 'Rapai' instruments (Rapai 1, 2, 3). The bottom part of the score shows a unison melody for two vocalists and a bass line, with lyrics 'a a ha a a ha a a ha a a a a'.

Figure 20. Notation 17: Unison melody and percussion.
(Source: Sapriansyah,2023)

Still continuing with the material played by the Floor Instrument and djimbe as a tempo binder and layers, then the syllable vocal played by male supporters for two repetitions, followed by syllable vocals by two female supporters, Here the bass instrument plays as a tempo binder The notation is as follows:

CONCLUSION

Based on the idea of creation and concept of work on the work of karawitan music composition entitled "*Ritif*" which has gone through various stages from the search for materials, the preparation of materials to the completion and refinement carried out to the end so that it can be concluded that:

"*Ritif*" is a karawitan music composition work that departs from an art of *Rapai Geurimpheng*, this work focuses on the spirit contained in the art. This work refers to a reinterpreted approach that leads to the renewal of motifs, rhythms, and idioms developed using percussion, wind, and vocal media as the overall instruments used.

The reinterpretation in this work is the development of three *geurimpheng* punch motifs by making spirit a common thread in cultivation. The artist creates a composition with touches of renewal such as changes in tempo, changes in dynamics, and changes in accentuation.

The work "*Ritif*" has only one part of the work where in this whole work the artist focuses on cultivating the spirit in his game by developing three motifs that exist in the art game *Rapai Geurimpheng*. In the entire work of this "*Ritif*" musical composition, the spirit in this work is worked into a music that is different from its original form, both tempo, dynamics and other playing techniques.

Based on the experience experienced by the artist during this process, the author wants to convey several things to the readers, especially undergraduate candidates who are preparing for the Final Project exam which will later be useful for realizing a better work of art in the future.

To ISBI Aceh students who will soon face the Final Project exam, especially the interest in creation, immediately prepare all needs such as physical and material, which are two things that greatly affect the success of the performance later.

For those who choose the interest of creation, make the practice schedule as effective as possible, not too often and not too often let alone too forcing the player to follow the will of the composer. This is to avoid boredom for the performers/supporters.

To the Karawitan Art Study Program, Indonesian Cultural Arts Institute Aceh, in order to be able to complete musical instruments in the Karawitan studio, which is one of the most important things to support the work process and the completeness of facilities in the form of musical instruments so that student music composition works become more varied with the variety of sound colors of musical instruments.

The karawitan music composition entitled "*Ritif*" is expected to be an inspiration for artists to create works that are more creative, imaginative, weighty and have high aesthetic value for future artworks.

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