

Reinterpretation of *Becanang* into the Musical Composition “Tupang Tinih”

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ABSTRACT

“Tupang Tinih” is a work of music Karawitan composition who is based on canang selalu’s pattern in the art of becanang. Tupang tinih in Gayo’s language is mean overlaps, wich is in the pattern of canang selalu there are rhythm that overlaps each other. The little of this work is made according to the form of the work who is overlaps between the rhythm of canang selalu pattern. Tupang tinih in this context is meaning an artwork who is actualize the overlaps rhythm of the different not being an Karawitan music composition. The focus is the pattern of rhythm in the diminished and augmented. The difference not value in Tupang tinih artwork will actualize by the materials of work also the technique or in musically is like a dynamic change and tempo change. This artwork made with reinterpretation approach, which is using canang selalu and pattern of the canang as a material to make it through gong instrument and talempong as a medium to apply the sound.

Keywords: augmented, *becanang*, *canang selalu’s*, *diminished*, reinterpretation

INTRODUCTION

“Tupang Tinih” is a karawitan music composition performed at ISBI Aceh Performing Arts Building. Becanang is one type of traditional Gayo percussion music. This *becanang art* is usually presented at every traditional procession in a wedding ceremony for the Gayo tribe community, especially before the beguru event begins. This *becanang* music also serves as a communication tool to call the local community to attend the *beguru* event that is held [1].

Becanang art is played using several musical instruments including canang, memow, gong and gegedem. This canang music is played by beating canang together but with a different rhythm. Generally, becanang music in each village has different ways to play it, but the form of the game remains the same and does not change the identity of the musical[2].

Ceh M Din said in his interview on February 15, 2023, in Central Aceh that the instruments used in becanang art include canang, memow, gong and gegedem. Gong instruments have two types, namely small gongs, and large gongs. The small gong serves

as an enhancer, while the large gong serves as the archetype. The canang instrument is divided into three types, namely, canang one, canang two, and canang three. The memow instrument acts as a rhythmic filler of other instruments. Gegegem instruments play a role in building a variety of rhythms [3].

Yusrizal also said in his interview on February 17, 2023, in Central Aceh that becanang music has several distinctive punch rhythm patterns. These patterns are chopped jackfruit, redep, tibung, ras, natap patterns played by gegegem instruments by following the canang always pattern played by canang, memow and gong instruments. The entire rhythm pattern in the canang game is played together to form a unified sound that is typical of the art of canang [4].

From some of the rhythms described above, the canang pattern always has a uniqueness compared to other canang patterns. Canang always has a rhythm pattern that is repeated just like ostinato in modern music terms, namely the repetition of rhythm patterns as accompaniment and simultaneously there are other rhythms that stand alone or solo [5]. Based on this opinion, repetitive rhythms played together are formed from the playing of canang, memow, and gong instruments, while stand-alone rhythms are played by gegegem instruments.

Based on the analysis conducted, ostinato played by canang, memow and gong instruments have different note values played simultaneously. This difference in note values affects the formation of the number of sound durations in each metal instrument. If observed as a whole, the rhythm of the game in the canang pattern is always played by canang instruments, memow and gong looks the same, but if analyzed one by one, the value of notes played by gong and memong instruments is different from the value of notes played by canang instruments. This is in accordance with Yusrizal's opinion which states that the gong game is the same game as canang, but slower [4]. Examples of different note values played by canang, memow, and gong instruments can be seen as follows.



Figure 1. Notation 1 *Canang Selalu* pattern.
(Source: Maysyahrizal)

Based on the notation above, the difference in note values is formed from gong and memong instruments that use 1/2 notes and canang instruments that use 1/4 notes. This difference in note values gives the impression that canang instruments experience a narrowing of rhythm (diminished) against gong and memow, on the contrary, gong and memong instruments experience dilation (augmented) from canang instruments.

The difference in the value of the notes became the uniqueness that underlies the creation of a karawitan composition entitled "Tupang Tinih". Tupang Tinih in Gayo

language means overlap, where in the *canang* pattern there is always a rhythm that overlaps and overlaps. The title of the work is made in accordance with the work of the work in which there is an overlapping rhythm played in the *canang* pattern always in the art of *becanang*. "Tupang Tinih" in this context means a work that actualizes overlapping rhythms from the results of different note values into *karawitan* musical compositions.

METHODOLOGY

The method carried out in realizing this work of art consists of several stages. The stages in the creation of "Tupang Tinih" artwork are observation, exploration, studio work, and work embodiment. The description of each of these stages is as follows:

Observation

Observation is the observation and appreciation made by the artist of all matters related to the composition of "Tupang Tinih", observing the performance of *becanang* art, reviewing literature, and discussing or exchanging ideas with art actors, indigenous people who know about *becanang* art. Then, the results of the observations that have been found by the artist re-analyze so that the artist finds ideas, concepts, and ideas in the embodiment of the work. First, the artists discussed with productive artists and honorary teachers who knew about *becanang* art, namely Muezzin Mude and Suraini [2].

The next resource persons interviewed were teachers and Gayo artists who knew about this *becanang* art, named Yusrizal and M. Din. When discussing with him, the artist gained a lot of knowledge and understanding about the art of *canang*, such as *canang* game techniques, the instruments used, the structure of *canang* game, the function of *canang* game and a lot of understanding that the artist can understand. Then the artist discussed with him about the *becanang* art [3], [4].

Exploration

Exploration is a stage of practical work carried out by the craftsman in terms of finding work material and exploring the rhythm of sound on metal instruments. Another form is also in the form of exploration of playing techniques on the instruments used which are then realized into the work "Tupang Tinih", which is a game technique using a nut ring to produce a different sound color from the original. Another exploration is also in the form of playing techniques by reversing the position of the instrument so that it produces a different sound. This form of exploration of game techniques that produce different sound colors aims to facilitate the creator at the studio work stage to be realized in the work "Tupang Tinih".

Studio Works

Studio work is a stage carried out by the artist and all supporters of the work. The author embodies the ideas and ideas resulting from observation and exploration into the work "Tupang Tinih". At this stage, the creator also discusses with all supporters of the work.

The next step is for the artist to transform the form of technique in the formation of composition into a work according to ideas and ideas. In the realization and actualization

of work material, the artist delivers the material orally, and practices directly to each supporter of the work. Basically, this stage the artist experiences obstacles from various factors, both in terms of distributing material to supporters of the work that is a little difficult, as well as other obstacles regarding maintaining the pattern of the practice process.

Embodiment and Evaluation of Works

The embodiment of the work is the stage of work where the composition of "Tupang Tinih" has been formed. At this stage, the artist makes improvements to all parts of the composition and evaluates each form of work that has been done. These stages change according to the training process. Changes in each training process will work on evaluation, so that the material applied in sequence and gradually runs effectively. In the evaluation process, the artist also considers adjusting the work material to the work report.

RESULTS

Conceptual Creation

Concepts are constituents of the mind, the main elements contained and residing in the mind of the creator. The concrete form of the concept of art creation is the manifestation of the design of works in the form of artistic models along with an overview of the meaning and phenomena of the imagined models or designs of works, which are perceived, understood, and want to be created into works of art .

The karawitan composition entitled "Tupang Tinih" is a manifestation of composition work sourced from the Canang pattern plays always in the art of becanang which has ostinato techniques that will be actualized into the form of musical works using the game theme "difference in note value".

The work processes the difference in note values through the development of rhythm in the form of augmented and diminish, then applied in the work of musical composition through the interweaving of different rhythms, worked on interweaving supported by the affirmation of rhythm in different forms.

This is what makes the author choose the approach of working on works with a reinterpretation approach. According to the Big Indonesian Dictionary (KBBI) reinterpretation is something that is reinterpretation (reinterpretation), the process, way, act of reinterpreting existing interpretations [6]. Other statements are also found such as the opinion of Waridi who states that reinterpretation is a work that originates in 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 [7]. The reinterpretation approach is applied by processing the difference in note values into rhythm cultivation and then the artist actualizes the rhythm so that it is packaged in a different form from the original art.

The working technique used in this work is to use several motif development techniques such as polymeter, unison, interlocking and canon. Diminished and augmented play a

role in reinforcing the theme presented in the work, while the polymeter, is useful for obtaining different types of rhythms at the same time.

Artists try to combine the creative and imaginative power of the artist in polymeter cultivation by combining several types of rhythms in a musical context simultaneously to produce more innovative works.

Interlocking is used to develop rhythms of different shapes at the same time. This form of interlocking in this work is played simultaneously with the cultivation of interlocking work material between one instrument and another. The choice of this technique in the work "Tupang Tinih" is an effort to work on the rhythms of the idiophone type of instrument so that all the material worked on is fully filled without any pause.

The Canon in this work is actualized in a complex way in several parts of the integrity of the work through the materials worked on by the work. The application of the Canon technique is applied as a support for the cultivation of works to make them more varied and interesting to be appreciated from the wealth of working techniques in the work entitled "Tupang Tinih".

To realize the concept of this work, the artist uses instruments that can assist the artist in actualizing the working material. The type of instrument used in this work is a metal instrument. The instruments used in this work are talempong and gong. Metal instruments can produce rhythms that are wanted to be worked on by the artist who aims to give birth to ideas into works that are different from their original form but still maintain the essence of tradition from the original art.

The reason why the artist chooses metal instruments as the main medium in the work is because the instruments used by musicians are made of metal. The artist does not want to replace the musical instrument or sound media typical of the art. There are several explorations that the author developed in this work. Like using a ring on the player's finger to produce a sound with a small and loud volume. In addition, the game by reversing the talempong instrument aims to produce a sound color that is different from the original sound color.

This work is played by five supporters of the work, all supporting works in this section play one unit of gong instruments together and sixteen units of talempong instruments are also played with the application of the same game as played through gong instruments. All the instruments in the work entitled "Tupang Tinih" are arranged in a circle with the gong position in the middle of the supporting works, then all supporting works play instruments with different tones.

The performance of the work "Tupang Tinih" was staged at the ISBI Aceh Performing Arts Building with the following stage layout:

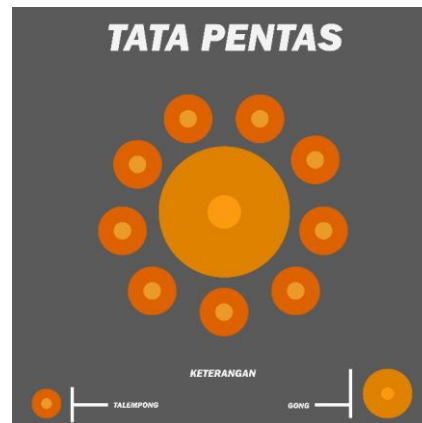


Figure 2. Performance stage.
(Source: Yaumil, 2023)

The stage layout that the artist chose in the work "Tupang Tinih" uses a type of arena stage, it is related to the original art performance, namely becanang, this art can be played by anyone without any restrictions both in terms of players and instruments used for the continuity of the performance, but still in accordance with the rules of tradition.

Properties used in the performance of the work "Tupang Tinih" are properties or tools that are often found in the kitchen, such as plates, cauldrons, spoons, glasses, and others that are similar. The purpose of presenting a property like this is as a form or form of original art in which it has the meaning of togetherness and social values towards fellow communities at the becanang activity event.

The costumes used in the performance of works are black long-sleeved shirts, costumes worn by supporters of male works use the Gayo openwork banyan emun motif on the left side of the chest and on the sleeves, as well as female supporters, the artists give openwork motifs to the costumes worn, besides that the artists also add openwork bands at the waist of female work supporters. The selection of openwork costumes in this work aims to strengthen the theme of art objects originating from Gayo.



Figure 3. Male's supporting costume.
(Source: Rahmah, 2023)



Figure 4. Female's supporting costume.
(Source: Rahmah, 2023)

The lighting presented in the work "Tupang Tinih" is in the form of parled lamps and other types of lamps, so that the light produced from these lamps is very bright and of course consists of several colors to support the performance of works on stage. General light is also used to illuminate the stage in certain parts so that the supporting works can be well exposed. This lighting helps interaction between performers, as well as the audience has a clear view of the performance of the work.

Structure of Musical Composition Work “Tupang Tinih”

The beginning of Tupang Tinih's work began with the sound of Gong played by one of the supporters of the work. At the beginning of this material, the author wants to bring up the basic idea of cultivation that is used by supporters of one work using full notes. After a pause, supporters of work two play material with a note value of one-sixteenth, this material gives rise to a form of narrowing of the note value called diminished in material one. Then continued with the supporters of work three, which raises the widening of the value of notes or augmented on this material with one-eighth notes, then the supporters of work four use one-sixteenth notes, namely diminished, and the end of this material supports work five using one-eighth notes which are diminished of full notes. Each of the proponents of the work plays the material alternately with different note values that are quickly set by the supporters of the work themselves. This overall rhythm is adopted from the development of the canang pattern and the canang pattern always.

- : Pukul Tombol
- *: Pukul Samping
- ⤵: Ring Samping
- ⤵: Ring Tombol

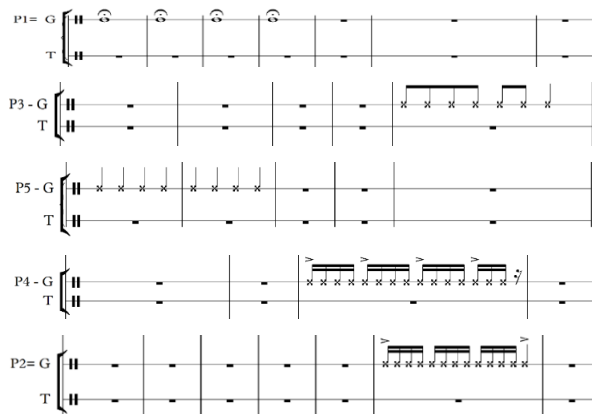


Figure 5. Material 1.
(Source: Kadri, 2023)

In the next material, two supporting works still play the becanang pattern and canang pattern always, the other three supporters of the work play the same rhythm pattern, the pattern played by the three supporters of the work is a rhythm development of the supporting works two and five. However, the author processes the rhythm pattern into augmented form which is played jointly by the three supporters of the work, the rhythm

is played by all players in the form of three different rhythm motifs with fast tempos that combine diminished and augmented, until the material in this section sounds dissonance. The arrangement of the material can be seen in the notation below.

The image shows musical notation for five players, labeled P1 through P5. Each player has two staves: a Gong (G) staff and a Talempong (T) staff. The notation is organized into three measures. Player P1 is marked 'tempo cepat' and plays a rhythmic motif on both staves. Player P2 is marked 'tempo normal' and plays a different rhythmic motif. Player P3 is marked 'tempo cepat' and plays a third rhythmic motif. Player P4 is marked 'tempo cepat' and plays a fourth rhythmic motif. Player P5 is marked 'tempo normal' and plays a fifth rhythmic motif. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Figure 6. Notation 4: Diminished and augmented fast tempo.
(Source: Kadri, 2023)

After the fast-tempo game, the artist repeats the material played by supporters of works one, three and four and is played at a slow tempo for two repetitions. In the next section, the author creates a fast and slow game graphic with the same motif with one fast repetition and one slow repetition. This is played twice, but the fast and slow rhythm patterns are played infully with other terms, namely some of the fast and slow tempos are combined into one game that is played twice and ends with an accent once together.

The notation material 1 at the beginning of *Tupang Tinih's* work was repeated once in cycle, but with a new game technique, namely by turning *talempong*. The reason why the artist reverses the *talempong* aims to produce a *talempong* sound that echoes so that it sounds different from the original sound color, the game with this technique ends in rhythm material one.

The fast tempo material game on notation 7 played by the three supporters of the work was played again by all supporters of the work three times with different tempos, the first repetition was played on the *talempong* instrument, the second repetition was played on two instruments, namely *gong* and *talempong*, then the third repetition was played on the *talempong* instrument but with a faster tempo.

One supporter of the work plays the same material as in notation 8, the other two supporters of the work play augmented from notation 8 material, but the principle of the game presented in this section is the opposite of the principle of the previous game, namely, the augmented is transformed into a *gong* instrument. Two other proponents of the work play diminished from the same material, but the principle of the game in this section is the same as the principle of the game presented above, namely, the opposite of the principle of the previous game.



Figure 7. Notation 7: Upbeat and triple beat.
(Source: Kadri, 2023)

Furthermore, the rhythm material play by three supporters of the work is like a work on notation and is played again together by all supporters of the work with different beats and repeated five times then ends with the technique of playing *crescendo* on the gong instrument followed by two supporters of the work who play talempong instruments with the same technique.



Figure 8. Notation 9: Cressendo material.
(Source: Kadri, 2023)

The next material is played by one supporting work as a connection to the entry of new material, this material is played four times, in the fifth repetition it is played again simultaneously. The initial material remains played by one supporter of the work until the other supporters of the work have finished playing their respective materials. After all the supporting works play each material, then the material is repeated with slow tempo play. The material in this section ends with a transition game of four repetitions.



Figure 9. Notation 2: Material Two.
(Source: Kadri, 2023)



Figure 10. Notation 11: Material Transition.
(Source: Kadri, 2023)

After the transition game was played four times, the artist then worked on several different and varied types of metrics, including: metric three, metric five, metric seven, metric nine, and metric eleven. These metrics are played together but with different beats and note values. After all metrics are played in turn, then the metric material is played back together, but only plays the accent. After the accent on the metric is played, all supporters of the work play back metric three, metric five and metric seven four repetitions and end up at metric seven. The metric in this section is played on two instruments, the Talempong and the Gong.

The artist works on multimetrics aiming to get a variety of sounds in *Tupang Tinih's* work so that the complexity of the work can look more perfect. In accordance with the ideas and conceptuals that have been chosen by the artist, indirectly with this multimetric work the creator can realize *diminished* and *augmented forms in the unity* of the material in the work being worked on.

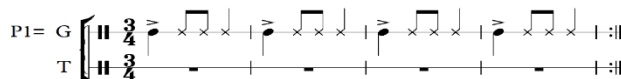




Figure 11. Notation 12: Multimetric.
(Source: Kadri, 2023)

After the metric material is played, the artist works on material three played by one supporting work four times, and the fifth repetition is played together. One supporter of the work continues to play the material, while the other four supporters of the work play the development of the material in *diminished* and *augmented form*. The material in this section is played by each supporter of the work with the same form of material, it's just that the five supporters of the work play the material at different counts. The development of material three is played as many as two repetitions together.

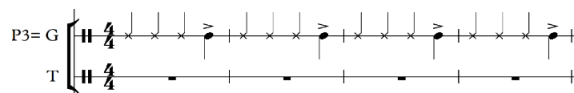


Figure 11. Notation 13: Material Three.
(Source: Kadri, 2023)



Figure 12. Notation 14: The next exploration of material three.
(Source: Kadri, 2023)



Figure 12. Notation 15: Augmented and diminished material three.
(Source: Kadri, 2023)



Figure 13. Notation 16: Unison material and exploration of pola becanang.
(Source: Kadri, 2023)

The next section begins with the rall playing through gong instruments together using the *nut ring* with the aim of exploring the sound of the instrument used outside the original sound color, the rall game in this section is played using dynamics.

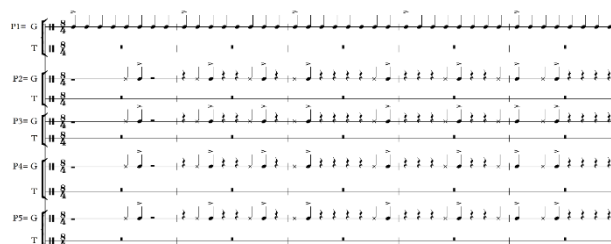


Figure 14. Notation 20: Material four.
(Source: Kadri, 2023)

The material at the end of this section is a development of the previous material, which in this section is played together with a fast tempo. This rhythm pattern is still played using diminished and augmented, while this material has different rhythm patterns but is still played together by all supporters of the work.

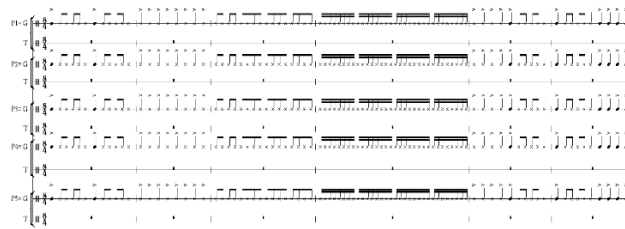


Figure 15. Material ending.
(Source: Kadri, 2023)

CONCLUSION

Based on the ideas, concepts, and imaginations of the artists in the karawitan music composition work entitled "Tupang Tinih" which has gone through various stages and processes from beginning to end, it can be concluded as follows:

"Tupang Tinih" is a karawitan composition work originating from the difference in note values found in the canang pattern always in Becanang art. In this process, the artist presents rhythm games in diminished and augmented forms. This work is worked on with a reinterpretation approach that comes from a small part of a traditional art.

The work "Tupang Tinih" is played using only one type of instrument, namely metal instruments. This work consists in a whole that focuses on cultivating rhythms in diminished and augmented forms in it. This work is worked into a musical work that is different from the original form, both tempo, dynamics and playing techniques and others.

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