

Design of “Munyer” as a Respons to Social Condition in New Normal

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ABSTRACT

This study aimed to observe social background of “Munyer” masterpiece creation. This study was a qualitative study through library research, observation and interview to elaborate the composition. The finding showed that the design method consisted of initial stimulation, idea generation, exploration, improvisation, formation and presentation or performance. The result of this design was a new musical masterpiece with instruments, pattern and performance in five composition parts. Each part illustrates online learning situation happened in New Normal. Thus, the creation of “munyer” was a response to social condition in new normal where all pedagogical activities were conducted via online. However, there were complex obstacles and problems during online classes such as poor provider network, massive internet data plan, non-updated hardware and software, etc.

Keywords: masterpiece creation; Munyer; social phenomenon; online class; new normal

ABSTRAK

Desain “Munyer” sebagai Respon Kondisi Sosial pada Era New Normal. Penciptaan karya “munyer” merupakan sebuah respon terhadap lingkungan sosial berdasar pada peristiwa yang terjadi pada era *new normal*, di mana seluruh pembelajaran perkuliahan di lakukan secara daring. padahal seperti yang terjadi selama ini, sarana untuk melakukan segala sesuatunya via *online* terhalang oleh banyak problema yang sangat komplek. baik itu sinyal provider yang lemot, perkara kuota internet, pra sarana alat komunikasi yang tidak update, dan lain sebagainya. Berangkat dari fenomena sosial yang terjadi penulis ingin mengangkat isu tersebut ke dalam sebuah karya seni berjudul “munyer”. Tujuan penciptaan karya ini adalah sebagai salah satu respon terhadap fenomena sosial yang terjadi di ranah akademik, khususnya perkuliahan daring mata kuliah praktek musik tradisional. Metode penciptaan terdiri dari rangsangan awal, pemunculan ide, eksplorasi, improvisasi, pembentukan, dan penyajian. Hasil dari penciptaan ini adalah terwujudnya karya musik dengan instrumen, pola garap, dan pergelaran yang dituangkan dalam komposisi musik lima bagian, yang mana setiap bagian menggambarkan suasana yang sedang terjadi saat perkuliahan daring berlangsung.

Kata kunci: penciptaan karya; Munyer; fenomena sosial; pembelajaran daring; era new normal

Introduction

The Covid 19 outbreak that is currently sweeping the whole world has caused a significant degradation of the order of life (Zizek, 2020; Rahmat, 2022). Everything is limited causing us to be in the new normal era zone (Hidayat, et.al., 2020) This era requires us to do new habits which of course are very difficult for us to go through

(Asmuni, 2020). These new habits are clearly visible in the social phenomena that occur in our daily lives, as well as in terms of mediated interaction and communication. One of the common things we encounter, for example, is in the scope of practical learning at art campuses, especially in the Department of Ethnomusicology, Faculty of Performing Arts, Yogyakarta Institute of the Arts. Phenomena that occur around the social

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environment can be used as a basis for creating a piece of music (Irawati & Barnawi, 2021). The pandemic that occurred inspired and also forced artists to adapt. This situation encourages the world of art to be more open to the potential of virtual-digital spaces and mediums which provide many creative possibilities, innovations and distribution to a wider public as well as opportunities for new experiments and the discovery of new strategies for artists and organizers of the arts (Wardani, 2020:24; Pramudya, 2019). Based on events that occurred in the new normal era, where all lecture learning was carried out online and this was the initial inspiration for the creation of this work.

Learning constraints that have occurred so far, such as the means to do everything via online, are hindered by many very complex problems (Kurniawan, et.all., 2020). Whether it's a slow provider signal, internet quota issues, pre-communication tools that don't update, and so on. Whereas for the transmission of traditional music learning, there are at least three aspects which include actors, content, and mechanisms (Irawati, 2016; Irawati, 2019; Irawati, 2020; Irawati, 2021). If one of these elements is unstable, the traditional music practice lectures will be chaotic. For example, lectures on traditional music practice using Zoom Meetings, there are very many obstacles.

Munyer comes from the Javanese language which etymologically means circling, dizzy, uncertain. This is in accordance with what is happening with the current new normal conditions. The musical idea comes from the Singing Bowl music, the sound of which rotates continuously. This is used as an idiom for creating works using gamelan media, stringed instruments, and wind instruments.

Creation Method

This research is a qualitative research in which the researchers conducted literature studies, interviews, observations to describe the social background of the creation of the musical work "Munyer". According to Saryono (2010) qualitative studies are designed to explain qualities or features that can only be described through explanations and qualitative approaches and cannot be explained

by quantitative methods and numbers. Thus, qualitative research uses written and detailed language regarding the phenomenon under study.

Creation of Works

The creation process method consists of initial stimulation and idea generation, exploration, improvisation, formation, and presentation (Hawkins, 1990). The way this method works is to combine practical work patterns with theoretical methods (Dibia, 2021: 33). The stages are as follows.

Stimulate Early

A work of art can be created because of the stimulation of ideas. Listening to a lot of music in any genre will stimulate one's creativity to create his own music. The emergence of ideas whose arrival is like bricks that are still scattered and still have to be built with the existing foundation (Sumarsam, 2003). In the work stage there is a process of contemplation, so that an idea emerges. As for what is needed when you want to make a musical composition, namely the creativity of a creator to realize the idea so that it becomes a work of art that can be enjoyed by art connoisseurs (Supanggah, 2009; Kamien, 1988).

The initial stimulus for Munyer's work came from the current social phenomenon, where all lines of life are inseparable from using online communication (Siswadi, 2013; Damono, 2018). Especially in the scope of learning traditional music practice where there are so many problems that arise because it is done online. Seeing the phenomena that occur in the field, researchers feel compelled to participate in making works that respond to these conditions in the form of Munyer's works.

Generation of Ideas

The emergence of ideas is done after deepening the initial stimulus which is then arranged and manifested into tones, verses, rhythms and atmosphere into an ethnic musical composition (Smith, 1985; Senen, 2017). Based on the phenomenon that occurs, this ethnic music composition will use the idiom singing bowl which is always spinning and played by the monks with great rever-

ence. The medium of expression is contained in gamelan, string and wind instruments. Munyer's work will use Javanese gamelan media that is not played traditionally in order to find new nuances in gamelan music.

Exploration

At this stage, the researcher sorts out the sound characteristics of each instrument, then explores the motives of the instruments to be used. The researcher also explored the instruments used, so that they could produce sounds that were previously unexpected.

Improvisation

Improvisation provides greater opportunities for imagination, selection and creation of explorations that have been carried out (Satriana, et.al., 2014). Improvisation begins with trials carried out in the exploration stage and then improvisation is carried out based on each ability or skill of each player to realize his personal expression of the instrument being played, so that he can animate and be more responsible as a player in this ethnic musical composition.

Establishment

Formation as a process of creating structure, in general composition is the implementation of an idea and concept based on unity, variation, dynamics, repetition, transition, series and climax. This stage is a process of embodiment of various trials to find the arable structure.

This piece of music with the title Munyer will transform the sound of singing bowls which are composed using the medium of gamelan, stringed instruments and wind instruments which will be processed as a rhythmic, melodic and harmonic whole. This work will use three major themes, each of which will be played with various techniques.

Presentation

It is at this stage that the results of exploration, improvisation, and literature/creation sources that have been processed are arranged into a single unit according to a predetermined structure. The composition of this ethnic music does not only think

about musical elements, but also utilizes other supporting aspects that play a role in strengthening the desired impression of the atmosphere in the form of sound, lighting, visual, artistic, and costumes.

Results and Discussions

The material object that became the source of inspiration for Munyer's work, which was originally inspired by the singing bowl, which is an instrument used in monk ritual activities, is represented in a work of art in the form of instrumental and vocal music using the medium of gamelan, stringed instruments, and wind instruments. Works that require expression and emotion in the form of annoyance, anger, sadness, joy and happiness are manifested by the presence of tempo, dynamics and harmony.

Design Work by Munyer

This work is divided into three parts, where each part is a narrative in the form of music created to represent the author's feelings and conditions in the new normal era. Where everything is not going as it should and contrary to the current situation. As an example of learning traditional music practice classes which are always carried out offline, jointly exploring each other's feelings, completely changing using online media zoom, of course causing many problems, both from teachers, students studying, and unstable signals. so that learning does not go well. These concerns are expressed in Munyer's music

The composition of this composition uses a combined notation, namely kepatihan notation for gamelan instruments such as bonang barung, bonang panembung, kempul, and gongs. The numeric symbols are 1 read ji, 2 read ro, 3 read lu, 4 read pat, 5 read mo, 6 read nem, 7 read pi. The barrel used in Garapan this time is the pelog nem and stuff barrel. Whereas western instruments such as violin, cello, and saxophone use diatonic notation with number symbols as well, but read with 1 read do, 2 read re, 3 read mi, 4 read pa, 5 read sol, 6 read la, 7 read si, and for tones that are marked with an upper point means it is read high.

As for symbols in the form of letters and others, they will be written in the description of the work. The outline of the work description is as follows:

Part 1

Part one is an introduction or opening where all the players sit in their respective positions, according to the location of the instrument they are playing. The atmosphere is calm, wisdom as if waiting for something they want to get. The calm atmosphere is manifested by the sound of a bonang instrument being struck backwards, so that the sound character produced resembles the sound of a bell or bell (singing bowl).

: ϕ . . . ϕ . . . ϕ . . .

Notation 1: The bonang walik game pattern. (Source: Warsana, 2022)

After three sounds from the bonang walik, there was a thumping sound of the mouth "HE" followed by sounds from several instruments such as the bonang barung, bonang panembung, violin, cello, saxophone all together.

|| 11 111 .1.1 1 11 111 .1.1 1 1111 1 1111 1
 15.1 .1.1 15 1 15.1 .1.1 15 1 15 15 15 15
 15 15 15 15 hentakan suara mulut "Hugh"
 33 333 .3.3 3 33 333 .3.3 3 3333 3 3333 3
 35.3 .3.3 35 3 35.3 .3.3 35 3 35 35 35 35
 35 35 35 35 .56 33 .3.3 3 1 5 6 ①

Notation 2: The bonang barung and bonang panembung melody and pattern. (Source: Warsana, 2022)

Then followed by the cello, violin, saxophone with the same pattern as the bonang wasp pattern and the three instruments are played with the basic tone of Bes=Do following the gamelan used. The melodic notation of the three instruments is as follows.

Bes=do

|| 33 333 .3.3 3 33 333 .3.3 3 3333 3 3333 3
 37.3 .3.3 37 3 37.3 .3.3 37 3 17 17 17 17
 17 17 17 17 hentakan suara mulut "Hugh"
 55 555 .5.5 5 55 555 .5.5 5 5555 5 5555 5
 57.5 .5.5 57 5 57.5 .5.5 57 5 57 57 57 57

57 57 57 57 .71 55 .5.5 5 3 7 i ③

Notation 3: This pattern together as a marker of the end of part one to go to part two. (Source: Warsana, 2022)

Part 2

Part two begins with the wasp pattern of the bonang barung as if resembling the wasp pattern of the sekaten gamelan. The bonang panembung instrument is in charge of emphasizing or reinforcing the seleh, while the cello, violin, saxophone provide variations or beautifies the composition of the song. This illustrates a musical dialogue to complement and accept each other regardless of differences even though the physical and cultural backgrounds are indeed different.

|| [6 3 6 .3 63 .5 56 5 6 3 6 .2 1.2 .1 12 1
 . . 56 7.2 .7 .2 72 77 77 .7 7 .1 1x .1 x ③] ||

Notation 4: The bonang barung melodic variations. (Source: Warsana, 2022)

This wasp pattern was repeated three times. Likewise, the wasp pattern of the bonang panembung was repeated three times. It's just that there are differences in the pattern wasps.

|| [. . . 6 . . . 5 . . . 6 . . . 1
 . . . 7 . . . 5 . . . 7 . . . ①] || 3x pengulangan

Notation 5: The bonang panembung pattern. (Source: Warsana, 2022)

|| [. p p . . p p . . p p . p . p p .
 . p p . . p p . . p p . p . p b p b ③] || 3x pengulangan
 p : thung b : dhang

Notation 6: Kendang pattern. (Source: Warsana, 2022)

Cello in Bes=Do

|| [. . 3 i . . 76 7 . . 71 5 4 3 2 3
 . . 3 2 . . 34 2 . . 2 7 2 5 4 ③] ||

Notation 7: This melody is repeated three times. (Source: Warsana, 2022)

Violin in Bes=Do

|| [. . 3 i . . 76 7 . . 71 5 4 3 2 3
 . . 71 2.4 .2 .4 21 2 . . 2 7 2 5 4 ③] ||

Notation 8: This melody is repeated three times. (Source: Warsana, 2022)

Saxophone in Bes=Do

||{ 3̄ 5̄6̄ 7̄1̄ 7̄6̄ 5̄ . . . 3̄3̄4̄
 3̄2̄3̄ 3̄4̄3̄2̄ 3̄ 1̄1̄ 2̄1̄ 2̄1̄ 7̄5̄ 7̄ . 5̄ 4̄ 3̄ }||

Notation 9: This melody is repeated three times. (Source: Warsana, 2022)

After each instrument plays the role of playing this part for three repetitions, there is a transition with the same rhythm pattern and is sounded together. This illustrates that to achieve one goal, good cooperation is needed without having to compete with each other to bring down one another. So that the desire to be achieved can be achieved together, without having to go round and round, dizzy and not knowing a clear direction. The transition is as follows.

3̄3̄ .3̄.3̄ .333̄ 3̄

Notation 10: The transitions on saxophone, cello, and violin. (Source: Warsana, 2022)

1̄1̄ .1̄.1̄ .111̄ 1̄

Notation 11: The transitions for the sound of bonang barung and bonang panembung. (Source: Warsana, 2022)

The tone is the same, it's just that the pronunciation for bonang barung, bonang panembung mentions the tone 1 "ji" (pentatonic) for violin, cello, saxophone the mention for the tone 3 "mi" (diatonic). This transition marks the end of part two to move on to part three.

Part 3

Part three begins with alternating sounds of the kempul and the gong. In general, the gong is functioned as a marker of the end of a piece or song. The kempul and gong are here described as markers to find common ground or goals in a musical dialogue. In this section both violin and saxophone are given the same portion in playing the melody of the song to alternate with each other. Meanwhile, the bonang barung and bonang panembung melodies shout to each other which is illustrated through bonang returns. Answering each other, taking turns describing each person may have different opinions without having to force the will that he is right and the person opposite is wrong. However, in conditions like this, sometimes one

of the many social phenomena in society thinks he is the most righteous by blaming other people. Then the lyrics that describe this will appear in this section.

||{ 6̄ . 6̄ 6̄ . 6̄ }||

Notation 12: The kempul and gong are played. (Source: Warsana, 2022)

Played twice round fade in bonang panembung, bonang barung, saxophone and violin.

Saxophone in Bes=Do

||{ 3̄.1̄ .7̄ .6̄7̄1̄ 7̄6̄5̄4̄ 7̄.1̄ .7̄ . . . }
 { 6̄6̄ 6̄5̄6̄1̄ .1̄7̄1̄ 2̄1̄2̄ 3̄2̄ 1̄2̄1̄7̄ .1̄7̄6̄ . }
 { 6̄7̄6̄5̄ .6̄5̄4̄ .452̄ 3̄ 6̄7̄6̄5̄ .6̄5̄4̄ .452̄ 3̄ .35̄ 6̄6̄ .3.3̄ 6̄ }||

Notation 13: The saxophone melodic variations. (Source: Warsana, 2022)

Alternate saxophone one round, replaced by violin with the same beat pattern.

Violin in Bes=Do

||{ 3̄.1̄ .7̄ .6̄7̄1̄ 7̄6̄5̄4̄ 7̄.1̄ .7̄ . . . }
 { 6̄6̄ 6̄5̄6̄1̄ .1̄7̄1̄ 2̄1̄2̄ 3̄2̄ 1̄2̄1̄7̄ .1̄7̄6̄ . }
 { 6̄7̄6̄5̄ .6̄5̄4̄ .452̄ 3̄ 6̄7̄6̄5̄ .6̄5̄4̄ .452̄ 3̄ .35̄ 6̄6̄ .3.3̄ 6̄ }||

Notation 14: The violin melodic variations. (Source: Warsana, 2022)

The third round together between the violin and saxophone play the same motif.

||{ 3̄.1̄ .7̄ .6̄7̄1̄ 7̄6̄5̄4̄ 7̄.1̄ .7̄ . . . }
 { 6̄6̄ 6̄5̄6̄1̄ .1̄7̄1̄ 2̄1̄2̄ 3̄2̄ 1̄2̄1̄7̄ .1̄7̄6̄ . }
 { 6̄7̄6̄5̄ .6̄5̄4̄ .452̄ 3̄ 6̄7̄6̄5̄ .6̄5̄4̄ .452̄ 3̄ .35̄ 6̄6̄ .3.3̄ 6̄ }||

Notation 15: The saxophone and violin melodic variations. (Source: Warsana, 2022)

Bonang Panembung:

||{ 1̄31̄ .13̄ 131̄ .13̄ 131̄ .13̄ 131̄ .13̄ }
 { 464̄ .46̄ 464̄ .46̄ 464̄ .46̄ 464̄ .46̄ }
 { 4543̄ .432̄ .237̄ 1̄ 4543̄ .432̄ .237̄ 1̄ .13̄ 44̄ .1.1̄ 4̄ }||

Notation 16: This melody is repeated three times. (Source: Warsana, 2022)

Bonang Barung:

||{ 1̄6̄ 3̄6̄ .6̄ 3̄6̄ 1̄6̄ 3̄6̄ .6̄ 3̄6̄ }
 { 1̄6̄ 3̄6̄ .6̄ 3̄6̄ 1̄6̄ 3̄6̄ .6̄ 3̄6̄ }
 { 4543̄ .432̄ .237̄ 1̄ 4543̄ .432̄ .237̄ 1̄ .13̄ 44̄ .1.1̄ 4̄ }||

Notation 17: This melody is repeated three times. (Source: Warsana, 2022)

After three rounds of hip-hop vocals enter this section.

Hip Hop Vocal

.5 5 55 .555 5555 1

“Munyer-munyer, rana rene ora pener”
(berputar-putar, kesana kamari tidak pas)

.5 5 55 .555 5555 1

“Nunggu sinyal, jaringane muter-muter”
(menunggu sinyal/jaringannya berputar-putar)

.5 5 55 .5 5 11

“Ngomong salah, ngaku bener”
(berbicara salah tetapi menganggap dirinya benar)

.5 5 55 .555 5555 1

“Mubeng minger, alasanmu golek bener”
(berbagai macam alasan untuk pembenaran)

.5 5 55 .5 5 55

“wa lah walah, ko we salah”
(jelas-jelas dirimu salah)

.5 5 55 .5 5 55

“wa lah walah, ngaku bener”
(sok merasa benar)

.5 5 55 .5 5 55

“wa lah walah, ko we salah”
(kamu salah)

.555 5555 5555 5555 1

“Mubeng minger munyer-munyer alasanmu golek bener”
(berputar-putar banyak alasan untuk menganggap dirinya benar)

Notation 18: Hip hop vocals. (Source: Warsana, 2022)

The end of this section after there is a transition from bonang barung, bonang panembung plays the same wasp motif or pattern, namely:

1 3 4

51.1 .1 .1.1 .56 ①

Notation 19: The bonang barung and bonang panembung melody. (Source: Warsana, 2022)

while the violin, cello, saxophone are the same and are sounded together namely in Bes=Do

3 5 6 73.3 .3 .3.3 .71 ③

Notation 20: The violin, cello, and saxophone melody. (Source: Warsana, 2022)

Part 4

Part four describes diversity in togetherness with enthusiasm, in an atmosphere full of happiness and joy. This is manifested in the punch kempul motif which is more attractive and different from the traditional motif patterns in karawitan.

||[: 66 . 66 . 66 . 66 ① 66 . 66 .6 66 .6 66 ① :||

Notation 21: The kempul and gong are played. (Source: Warsana, 2022)

Violin played as follow in Bes=Do

||[: . . 33 5 .3 56 71 7 . . 32 1 .7 67 56 7

. . 33 5 .3 56 71 7 . . 65 6 76 54 32 ③

. . 35 6 .7 6 57 6 . . 56 7 .7 7 21 7

. . 35 6 .6 6 71 6 . . 71 7 .7 2 72 ③ :||

Notation 22: The violin melody. (Source: Warsana, 2022)

This melody is repeated in three rounds, then followed by playing the saxophone, which is as follows.

Saxophone playing in Bes=Do

||[: 77 777 . . 17 .6.6 6 53 7

67.3 67 1 76 .6 51 6 7 i 32 ③

. . . 66 666 . . 66 666 . . 7 6 5 63 7

. . . 67 16 . 71 6 . . 71 7 .7 2 72 ③ :||

Notation 23: The saxophone melody. (Source: Warsana, 2022)

This saxophone melody is repeated in three rounds.

At this time Kendang is played with a pinatut kendang pattern, meaning that the game motif or drum pattern is not embedded in traditional forms but may be developed according to the drumbeat's taste based on the shape of the song framework being played. This indicates that everyone has the right to be independent. Everyone does not always have to be colonized for what he chooses. Freedom sometimes gives a person the opportunity to be creative and innovative in capturing the opportunities around him. So by being free to choose then by itself will be responsible for the choice.

||[: 36 .6 36 .6 36 .6 36 ①6 :||

Notation 24: The bonang barung melody. (Source: Warsana, 2022)

repeated twenty-four times round based on the selection of songs in the melody of the violin or saxophone.

||[: .13 131 .13 131 .13 131 .13 ①31 :||

Notation 25: The bonang panembung pattern 1. (Source: Warsana, 2022)

repeated twenty-four times round based on the selection of songs in the melody of the violin or saxophone.

Part 5

Part five is marked by changes in wasp motifs which are played together between bonang barung, bonang panembung and cello with the same motif. The melodic motifs are as follows:

$\parallel \{ \overline{11} \overline{.1.1} \overline{1.1} \overline{1.1} \overline{11} \overline{.1.1} \overline{56} \textcircled{1} \} \parallel$

Notation 26: The bonang barung melody. (Source: Warsana, 2022)

$\parallel \{ \overline{11} \overline{.1.1} \overline{1.1} \overline{1.1} \overline{11} \overline{.1.1} \overline{56} \textcircled{1} \} \parallel$

Notation 27: The bonang panembung melody. (Source: Warsana, 2022)

Cello in Bes=Do

$\parallel \{ \overline{33} \overline{.3.3} \overline{3.3} \overline{3.3} \overline{33} \overline{.3.3} \overline{71} \textcircled{3} \} \parallel$

Notation 28: The cello melody. (Source: Warsana, 2022)

The wasp pattern or motif above is given a touch of variation by alternating saxophone and violin melodies. The melody is as follows:

Saxophone in Bes=Do

$\parallel \{ \dots \overline{3.5} \overline{.7} \overline{1.6} \overline{.7} \overline{3} \dots \overline{1.7} \overline{.1} \overline{2.1} \overline{.2} \overline{3} \dots \overline{5.4} \overline{.3} \overline{2} \overline{3.4} \overline{3} \dots \overline{7.1} \overline{7.5} \overline{7.1} \overline{2.1} \overline{3} \} \parallel$

Notation 29: The saxophone melody. (Source: Warsana, 2022)

This motif is repeated twice. Furthermore, the next round that plays this melody is the violin instrument.

Violin in Bes=Do

$\parallel \{ \dots \overline{3.5} \overline{.7} \overline{1.6} \overline{.7} \overline{3} \dots \overline{1.7} \overline{.1} \overline{2.1} \overline{.2} \overline{3} \dots \overline{5.4} \overline{.3} \overline{2} \overline{3.4} \overline{3} \dots \overline{7.1} \overline{7.5} \overline{7.1} \overline{2.1} \overline{3} \} \parallel$

Notation 30: The violin melody. (Source: Warsana, 2022)

This motif is also repeated twice. Furthermore, the pattern of tabuhnya pattern changes. The pattern of change is the same as the wasp motifs of the bonang barung, bonang panembung and cello. The motifs or patterns of the wasps are as follows:

$\parallel \{ \overline{11} \overline{.1.1} \overline{1.1} \overline{1.1} \overline{11} \overline{.1.1} \overline{56} \textcircled{1} \} \parallel$ 8x pengulangan

Notation 31: The bonang barung, bonang panembung and cello melody. (Source: Warsana, 2022)

Cello in Bes=Do

$\parallel \{ \overline{33} \overline{.3.3} \overline{3.3} \overline{3.3} \overline{33} \overline{.3.3} \overline{71} \textcircled{3} \} \parallel$ 8x pengulangan

Transisi \Rightarrow Kendang: $\overline{.t} \overline{ttt} \overline{.t.t} \overline{t} \textcircled{1} \overline{65}$

biola, saxophone \Rightarrow $\textcircled{3} \overline{17}$

Notation 32: The cello, kendang, violin and saxophone melodic transition. (Source: Warsana, 2022)

The end of this composition is marked by the existence of the same playing pattern between bonang panembung, bonang barung and played unisono. The notation is as follows:

$\parallel \{ \overline{654} \overline{543} \overline{42} \overline{165} \overline{654} \overline{57.6} \overline{.54} \overline{565} \overline{654} \overline{543} \overline{42} \overline{1} \overline{1111} \overline{.1.1} \overline{1} \textcircled{1} \overline{65} \} \parallel$ 3x

Coda:

$\overline{654} \overline{543} \overline{42} \overline{165} \overline{654} \overline{57.6} \overline{.54} \overline{565} \overline{654} \overline{543} \overline{42} \overline{1} \overline{1111} \overline{.1.1} \overline{1} \overline{.7} \overline{.} \textcircled{1}$

Notation 33: The bonang panembung and bonang barung played unisono. (Source: Warsana, 2022)

Cello, violin, saxophone play the same melody and beat motif and are played unison. The notation is as follows.

$\parallel \{ \overline{176} \overline{765} \overline{64} \overline{317} \overline{176} \overline{72.1} \overline{.76} \overline{717} \overline{176} \overline{765} \overline{64} \overline{3} \overline{3333} \overline{.3.3} \overline{3} \textcircled{3} \overline{17} \} \parallel$

Coda:

$\overline{176} \overline{765} \overline{64} \overline{317} \overline{176} \overline{72.1} \overline{.76} \overline{717}$

$\overline{176} \overline{765} \overline{64} \overline{3} \overline{3333} \overline{.3.3} \overline{3} \overline{.2} \overline{.} \textcircled{3}$

Notation 34: The cello, violin, and saxophone played unisono. (Source: Warsana, 2022)

This is the outline of Munyer's design and composition based on what the author felt and experienced when the Covid 19 pandemic hit, which resulted in a change in the way of learning in traditional music practice classes.

Munyer's Art Performance

After being compiled and composed with five parts, this work was then shown online at the Mini Concert Building, Department of Ethnomusicology, Yogyakarta Art Institute. Munyer's work was presented in an event entitled "Knitting Nada Nusantara #2" Episode 1 and uploaded via the YouTube platform via the link <https://youtu.be/V6PzJTqmYXU> with a duration

of approximately 15 minutes. It can be seen from the setting of the performance venue and the costumes used represent what is contained in Munyer's works. The place for the performance is deliberately set in a minimalist manner, namely with a trap and a black background with spotlights that cause a dark blue effect on the background. The selected lighting also only focuses on all the players. This illustrates the atmosphere during the new normal era, where everyone looks confused and sometimes interprets something that seems unclear and tends to be taken to a realm that is far



Figure 1: The author plays an instrument to start the composition. (Source: Warsana, 2022)



Figure 2: All musical compositions of Munyer. (Source: Eli Irawati, 2022)



Figure 3: Bonang musicians are seen playing Munyer's compositions in simple attire. (Source: Warsana, 2022)

from reality. This is why the black background color turns blue in the camera. But there is still a spirit to continue to survive in life which is described in terms of musical idioms.

This work tells about the changes in life that are depicted through the dynamics that really dominate at the end of this composition. Impressions hard soft, fast slow, up and down are changes that can not be avoided in this life. We all must be prepared to face changes in the face of this survival. As we are ready to face the Covid 19 pandemic which has ravaged the joints of life and the economy. We must rise together to face all changes. Our ability to always be alert, quick to respond, creative and innovative is the key to success in dealing with these life changes.

The players in this composition consist of eight players namely, one drum player, two bonang barung players, one bonang panembung player, one gong and kempul player, one saxophone player, one violin player, and one cello player. . This work also illustrates the existence of a communication from each instrument, namely Javanese gamelan representing traditional music with western music represented by violin, saxophone, and cello.

This composition shows that in an uncertain situation in the context of learning traditional music, there needs to be a dialectic with the situations and conditions that occur. There needs to be a spirit to find a way out so that the transmission of learning in practical classes must continue in the midst of a difficult situation.

The aspect of clothing used in this composition is wearing a white casual shirt with a jazz hat. This describes something that is simple, not complicated, complicated, makes you dizzy but full of joy and millennial enthusiasm.

Conclusions

Munyer is a musical composition that was born as a response to the pandemic situation that hit Indonesia and the world. The new normal era during the pandemic gave rise to creativity to create and survive in uncertain situations. The situation that changed many things in learning in traditional music practice classes became the

inspiration for Munyer's work. The process of creating Munyer's works from a compositional point of view consists of five parts and represents all the feelings experienced by the author. Munyer's work is a musical work that combines instrumental and vocal using a mixed musical idiom, namely from Javanese karawitan khanasah and western music. Likewise, the medium used is a mixture of several cultures as seen from the instruments used and the costumes used.

The musical structure consists of three main parts, namely pangawit, pangawak, and pancecet. In content, this work conveys a message of prayer and hope that the plague/pandemic that is sweeping the world will soon pass. These works are presented online via the YouTube platform as a connecting medium between artists and audiences, so that during a pandemic, artistic products produced by artists can be enjoyed by a wider audience, transcending the boundaries of space and time.

The form and content of the work is in the form of conveying a message so that the pandemic will soon pass and we remain optimistic in living life, behind an event there must be an opening for us to be more creative and productive. This work is presented online via the YouTube platform. Whatever the situation and the lack of physical interaction, the number of instruments and players, can accommodate the ideas of writers who in this case work to be able to convey messages in the form of muyer's works.

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