

Marimba Solis Performance with Repertoar the Variation on Theme (from the Malay's "Pucuk Pisang")

Ferry Herdianto



Abstract: *Performing the art of music in the era of the industrial revolution 4.0 experienced many changes, these changes had a big impact on industry players in terms of music marketing and consumers to enjoy music. In the era of revolution 4.0, every individual is currently required to race against each other in filling life both in education and skills. To respond to the challenges in this 4.0 era, the writer has a desire to change himself, both in ways of thinking and in skills so that the author can be useful both for self-improvement and beneficial to many audiences. On this occasion, the presenter performed a modern repertoire using marimba instruments that had different levels of difficulty. It is a challenge for the presenter to master the techniques with the difficulties inherent in each repertoire. Marimba is a type of melodic percussion instrument that is rarely known by the public. In this marimba show, the presenter presents a musical repertoire, i.e The Variation On Theme (From the Malay's "Pucuk Pisang") the show is presented in the form of a solo marimba and accompaniment. Repertoire The Variation On Theme (From the Malay's "Pucuk Pisang") has a difficulty level. Here the presenter is required to master and practice all the difficulties contained in the repertoire, especially basic techniques.*

Keywords: *pucuk pisang, marimba solis, music performance.*

I. INTRODUCTION

Performing the art of music in the era of the industrial revolution 4.0 experienced many changes, these changes had a big impact on industry players in terms of music marketing and consumers to enjoy music. In the era of revolution 4.0, every individual is currently required to race against each other in filling life both in education and skills. [1] explains that the unpreparedness of individuals to face the era of revolution 4.0 can cause these individuals cannot compete. [2] explains that every change in the industrial revolution brings its advantages and challenges. This is emphasized by [3] that people do not want to develop themselves and do not want to change their mindset for their advancement, so that person will be left behind in all progress in this era of industrial revolution 4.0. To respond to the challenges in this 4.0 era, the writer has a desire to change himself, both in

ways of thinking and in skills so that the author can be useful both for self-improvement and beneficial to many audiences.

A music reviewer is required to interpret the work. In the next stage, the music or message is translated by the appreciator based on the framework of the experience and knowledge of music that is owned according to the cultural conventions that become the background. [3] explains that in a music performance there can be four types of music listeners: 1) passive listeners; listeners who only hear music, enjoy music without looking for other values from the music presented or heard. Most passive listeners enjoy popular songs because, in popular songs, music lovers are more entertained by lyrics or song texts, simple melodies, stage performances, or even just the popularity of the presentation. Listeners or appreciators tend to be served so they don't need more thought and appreciation of the music presented. Usually, this music is simple, its strength lies in the lyrics or melody; 2) enjoying listening; Enjoying listening requires a greater level of attention. The listener attains the pleasure of seeking the beauty of sound. The indulgent sensation of a musical note has some value to the appreciator, but they do not promise much of what constitutes an appreciation of true music; 3) listening emotionally; listening to music with this attitude, the listener is aware primarily of his reactions to music, with the emotions and expressions that music evokes; 4) listening perceptively; listeners or music lovers who not only receive the music that is given, but also get more space to find angles of enjoyment and beauty in a musical work.

Performing arts must-have elements, i.e the presenter, the listener, and the venue. [4] explains that listening to music that is pleasant and sweeps away feelings can distract a person from pain. As a substitute for chemicals, music is a "medicine" that can make a person relax, as well as letting go of emotions, music has other physical benefits. The frequency or speed of the vibrations of the tone is a significant source of pain. Music has many benefits for human psychology, especially with emotions. Emotion has a different meaning in musicology, in that field emotion is interpreted as fast slow (tempo), or loud and soft (dynamics) of a musical composition. Many admit that music can increase the emotional intensity, not only that to provide accurate results with the notion of 'musical emotion' be understood as a mood, experience, or feeling that is influenced by listening to music. Therefore, music has a function as a stimulus or impetus for an emotional experience.

Manuscript received on February 08, 2021.

Revised Manuscript received on March 30, 2021.

Manuscript published on March 30, 2021.

* Correspondence Author

Ferry Herdianto*, Dean, Faculty of Performing Arts - Indonesian Institute of the Arts (ISI) Padang Panjang - Indonesia, Email: titokferry@gmail.com

© The Authors. Published by Blue Eyes Intelligence Engineering and Sciences Publication (BEIESP). This is an [open access](https://creativecommons.org/licenses/by-nc-nd/4.0/) article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

Retrieval Number:100.1/ijmh.F1235025621

DOI:10.35940/ijmh.F1235.035721

Journal Website: www.ijmh.org

Published By:

Blue Eyes Intelligence Engineering
& Sciences Publication

© Copyright: All rights reserved.



Meanwhile, according to [5] there are several elements in music such as changes in melody or rhythm that can produce new interpretations of musical emotions. Music can increase emotional tension, especially immediately, and also quickly generate feelings of pleasure. The more tension that is generated, the greater the release of emotions as a resolution. The focus lies on the tension built and the resolution or release either in the music itself or for the listeners. When there is resolution there will be relaxation.

Music can be emotionally positive for patients. Positive emotions such as happiness, joy, cheerfulness, peace, gratitude. Positive emotions express a favourable evaluation or feeling. Positive emotions are emotions that can bring positive feelings to someone who experiences them. [2] argues that music aims to provide "nourishment" to the soul and colour emotions through songs. Music as a means of entertainment that is enjoyed in the world has many genres in it. According to [6] defines positive emotions as emotions that are by or in line with one's goals, for example, emotions of pleasure or love. Positive emotions are divided into five types. Happiness is a feeling of pleasure that is felt by an individual because the individual has achieved a goal.

In this study, the presenter performed a modern repertoire using marimba instruments that had different levels of difficulty. It is a challenge for the presenter to master the techniques with the difficulties inherent in each repertoire. Marimba is a type of melodic percussion instrument that is rarely known by the public. Technically, the marimba is played using a stick (mallet) with either two or four mallets. During its development, i.e in 1935 in the United States, marimba had begun to function both as solo compositions and in orchestral formations. [7] explains that marimba is another name for the combination of bass and tenor, this instrument is played by being hit using a stick (mallet). Marimba is a type of melodic striking instrument originating from Africa, which consists of a series of notes made of wood or fibre arranged like the arrangement of the notes on a piano instrument. The active distance of the marimba instrument is equipped with a resonator tube (vibrating tube). Each resonator tube has a length that varies according to the resulting tone.

In this marimba show, the presenter presents a musical repertoire, i.e the variation on a theme (From the Malay's "Pucuk Pisang"), the show is presented in the form of a solo marimba and accompaniment. Repertoire The Variation On Theme (From the Malay's "Pucuk Pisang") has a difficulty level. Here the presenter is required to master and practice all the difficulties contained in the repertoire, especially basic techniques.

The repertoire of The Variation on Theme (From the Malay's "Pucuk Pisang") is a composition by Desrilland Kuantani. The Variation on Theme (From the Malay's "Pucuk Picang") was created on August 17, 2004, in Padang Panjang for a piano solo, and consists of fourteen variations. In this show, the presenter will bring The Variation on Theme (From the Malay's "Pucuk Pisang") with six rearranged variations for a marimba duet accompanied by a drumset,

electric bass, piano, and conga. In this repertoire, there are several variations, i.e rhythm, sukata (2/4, 3/4), and so on.

From the repertoire of The Variation on Theme (From the Malay's "Pucuk Pisang"), the presenter has a challenge seen from the level of difficulty and unique variations. Then the repertoire has an appeal for the presenter to be displayed. Based on the challenges of a music presenter that has been mentioned above, for more details the writer makes the following formulas: 1) how the presenter can play the repertoire according to the technique and tempo that the composer wants. 2) How to interpret and express the repertoire according to the era so that it can be appreciated by the audience.

II. METHOD OF PERFORMANCE

To achieve the desired goals in a show, a scientific approach is needed in the process of preparing for the performance to be shown. [8] describes some methods used in the performance preparation process, i.e preparation, the techniques used, the practice and performance process, for more details, see the following description; 1) Get ready: At this stage, the presenter performs adequate mental, physical preparation, and literature studies and looks for reference information from various sources; 2) The techniques used: In the repertoire, The variation on a theme (From The Malay's "Pucuk Pisang") uses the Traditional Grip technique using two mallets; 3) The training process: The training process is something that needs to be paid attention to by presenters or other players because it requires a very long preparation process, and for that in the training process presenters are required to process with discipline. To achieve the desired result, the presenter performs an individual practice process before the performance. The presenter conducted the training process for The Variation on Theme (From The Malay's "Pisang Pucuk") approximately three months before the show. Starting from reading and practising repertoire parts using a slow tempo first; and 4) Performance: To ensure the technicality of the stage during the show, the presenter rehearses one day before the show. This is done so that the show can run optimally as expected.

III. DISCUSSION

he repertoire of The Variation on Theme (From The Malay's "Pucuk Pisang") uses the initial sign G major, with a sukata of 2/4 and consists of six variations. The repertoire of The Variation on Theme (From The Malay's "Pucuk Pisang") is a repertoire that is as two parts, i.e A + B. Part A is a + a 'on bar 1-10 and part B is b + b on bar 11-12. For more details, see the following bar:



Fig. 1. Notation 1: Part of the repertoire of The Variation on Theme (From The Malay's "Pucuk Pisang") (A + B), signs of beginning and sukut

Bar 23-44 is variation 1 on this repertoire. In the melody part (chord of G), there is a change (variation), some melody is played with two notes (chord), and the bass (key of F)

experiences rhythm variations. In this bar, we also saw the addition of accompanying instruments, i.e the drum set and conga. For more details, see the following bar.



Fig. 2. Notation 2: Variation 1 on the repertoire The Variation on Theme (From The Malay's "Pucuk Pisang")

Bar 45-66 is variation 2. In variation 2, the chord of G and the chord of F experiences a variety of rhythms. In this section, there are also additional accompaniment instruments, i.e marimba (accompaniment), drum set, electric

bass, piano, and conga. For more details, see the following bar;



Fig. 3. Notation 3: Variation on the repertoire The Variation on Theme (From The Malay’s “Pucuk Pisang”)

Bar 67-88 is variation 3. In this variation, the chord of G and chord of F also experiences rhythm variations and is still accompanied by marimba (accompaniment) instruments,

drum sets, electric basses, pianos, and conga. For more details, see the following repertoire;



Fig. 4. Notation 4: Variation 3 on the repertoire The Variation on Theme (From The Malay’s “Pucuk Pisang”)

Bar 89-110 is variation 4. Besides rhythm variations, in this section, there is a change in sukat from 2 to 4 to 3/4, and there is a reduction in the accompaniment instruments, which are

only accompanied by marimba (accompaniment) instruments, drum sets, and electric basses. For more details, see the following bar;



Fig. 5. Notation 5: Variation 4 on the repertoire The Variation on Theme (From The Malay’s “Pucuk Pisang”)

Bar 111-132 is variation 5. In this variation, there is also a rhythm variation, i.e a narrowing of the tone values. In the chord of G, you can see a tone with a rhythm of 1/8, 1/16, and 1/32. In the rhythm of 1/32, it is played with a roll technique.

Variation 5 is accompanied by accompaniment instruments, i.e marimba (accompaniment), drum set, electric bass, and conga. For more details, see the following bar;



Fig. 6. Notation 6: Variation 5 on the repertoire The Variation on Theme (From The Malay’s “Pucuk Pisang”)

Bar 133-155 is the last variation in the Variation's composition on Theme (From The Malay's “Pucuk Pisang”). In this section, the variations that occur are not much different from other variations, i.e variations in rhythm. The

accompanying instruments in this variation are marimba (accompaniment), drum set, electric bass, piano and conga. For more details, see the following bar;



Fig. 7. Notation 7: Variation 6 on the repertoire The Variation on Theme (From The Malay's "Pucuk Pisang")

In the repertoire of The Variation on Theme (From The Malay's "Pucuk Pisang") which uses the two-mallet technique, there is a problem, i.e the use of one-sixth notes with a fairly fast tempo and the position of the right and left hands. To begin with, the presenter takes a solution by practising the technique using a slow tempo first. Also, the presenter encountered problems with the place or room for training. Tools (instruments) especially the marimba instrument. With limited space and tools (instruments), presenters take a solution by arranging the training schedule alternately.

IV. CONCLUSION

Playing a different marimba repertoire will cause a variety of difficulties for a music presenter. Mastery of repertoire, interpretation, and mentality are the most important things in a show. An academic music presenter must master the technique of playing the marimba instrument. Basic technique mastery must be practised continuously, be it the basic two-mallet technique. In addition to the mastery of techniques, another thing that must be considered is the need to have knowledge and insight in theory, be it the history of music, music theory, the science of harmony, the science of forms of analysis, and other references about repertoire with the aim that each trained repertoire can be presented properly and correctly. Based on the performance, it can be concluded that the show was running successfully, this can be seen when the audience gives appreciation by clapping their hands when the repertoire is finished. The advice given by the presenter is that before playing or facing a show, start with stretching the muscles, playing etude-etude that supports the repertoire to be performed. Process regularly and with great patience.

REFERENCES

1. A. Gande, S.K. Weber. Addressing new challenges for a community music project in the context of higher music education: A conceptual framework. *London Review of Education*, 2017. pp 373-378.
2. G.W. Dewatara, S.M. Agustin. Pemasaran Musik pada Era Digital Digitalisasi Industri Musik Dalam Industri 4.0 Di Indonesia. *Jurnal wacana*, 18(1), 2020, pp. 1 – 10
3. B. Ozer. Evaluation of Students' Views on the Covid-19 Distance Education Process in Music Departments of Fine Arts Faculties. *Asian Journal of Education and Training*, 6(3), 2020, pp 556-568.
4. Supriando. Pertunjukan Musik Grande Ouverture, Asturias, dan Karak Lilisan Dalam Solo Gitar. *Jurnal Puitika*. 12(2), 2016, pp 160-170
5. S. Simpson. *Music business : Musician's guide to the Australian Music industry by top Australian lawyers and deal makers* (3rd ed.). London ; Sydney: Omnibus Press 2006.
6. Djohan. 2009. *Psikologi Musik*. Yogyakarta: Penerbit Best Publisher. 2009.
7. R.S Lazarus, S. Folkman. *Stress, Appraisal, and Coping*. New York : Springer Publishing Company. 1966.
8. P. Banoe. *Kamus Musik*. Yogyakarta: Kansius. 2007

AUTHORS PROFILE



Ferry Herdianto, is a Dean at the Faculty of Performing Arts - Indonesian Institute of the Arts (ISI) Padang Panjang - Indonesia, completed his Masters at STSI Surakarta in Study Program of the Music/Music Creation