

The Philosophy Meaning Experimental Music Works “Dreadlocks”

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ABSTRACT

The purpose of creating the experimental piece of music "Dreadlocks Hair" is to prove that the Rebab can be used as the main instrument in gending. The experimental musical work "Hairlocks Dreadlocks" was created using a creation theory based on local wisdom (Rai S., 2021), which focuses on talent as the principal capital and identity of the work. The process of creating this new musical work uses a creation theory based on local wisdom by developing elements of: (1) talent as the main capital, (2) creativity ability, (3) understanding of local wisdom, (4) concept of work, (5) as a prayer offerings, and (6) visualizing the form of the work. The process of creating this piece of Dreadlocks music is based on the Rebab, namely the "Electric Rebab" instrument. The new innovation in this experimental piece of music lies in the protrusion of the resulting Rebab sound register. The novelty of this experimental piece of music is that the Rebab is able to produce 3 (three) sound colors namely low, medium and high simultaneously in one instrument. The problem: What does Dreadlocks mean in a new piece of music?; What does Dreadlocks mean in a new piece of music? The development of the Rebab instrument which is actualized as the dominant instrument in the experimental musical work "Dreadlocks" is not necessarily interpreted literally, but is interpreted as extramusical or the personification of the creator who views the Rebab instrument as different. The word "hair", in this case, is interpreted as sound-forming elements similar to strings or strings and fine strings on a bowstring. Meanwhile, the creator uses the word "Dreadlocks" as a metaphor to describe the harmonious musical texture, voice register (high, medium, low) and rhythmic patterns contained in this work. Experimental musical piece "Dreadlocks". contains the meaning of dismantling the established standard, development, preservation, and glorification with a moral message to preserve local wisdom using beraya, dreadlocks aesthetic as a metaphor.

KEYWORDS

Dreadlocks; fiddle; meaning.

INTRODUCTION

The purpose of creating the experimental piece of music "Dreadlocks Hair" is to prove that the Rebab can be used as the main instrument in gending. The experimental musical work "Hairlocks Dreadlocks" was created using a creation theory based on local wisdom (Rai S., 2021), which focuses on talent as the principal capital and identity of the work. The process of creating this new musical work uses a creation theory based on local wisdom by developing elements of: (1) talent as the main capital, (2) creativity ability, (3) understanding of local wisdom, (4) concept of work, (5) as a prayer offerings, and (6)

visualizing the form of the work. The process of creating this piece of Dreadlocks music is based on the Rebab, namely the "Electric Rebab" instrument. The new innovation in this experimental piece of music lies in the protrusion of the resulting Rebab sound register. The novelty of this experimental piece of music is that the Rebab is able to produce 3 (three) sound colors namely low, medium and high simultaneously in one instrument. The problem: What does Dreadlocks mean in a new piece of music?; What does Dreadlocks mean in a new piece of music? The development of the Rebab instrument which is actualized as the dominant instrument in the experimental musical work "Dreadlocks" is not necessarily interpreted literally, but is interpreted as extramusical or the personification of the creator who views the Rebab instrument as different. The word "hair", in this case, is interpreted as sound-forming elements similar to strings or strings and fine strings on a bowstring. Meanwhile, the creator uses the word "Dreadlocks" as a metaphor to describe the harmonious musical texture, voice register (high, medium, low) and rhythmic patterns contained in this work. Experimental musical piece "Dreadlocks". contains the meaning of dismantling the established standard, development, preservation, and glorification with a moral message to preserve local wisdom using beraya, dreadlocks aesthetic as a metaphor.

Creators often observe or witness a variety of arts, especially Balinese karawitan. In these observations, there was something that really caught the attention of the creator. This something comes from one of the instruments found in the Balinese Gamelan, namely the Rebab instrument. Rebab is one of the Balinese musical instruments which is included in the cordophone music family or instruments where the strings (strings) are the source of the sound. This instrument creates a tone or sound from the vibration of the strings when played. The fiddle is an instrument that is played by swiping using a bow which is called a tuning similar to the bow on a violin, and uses two strings as the source of the sound. Rebab musicality is generally melodic in nature, played by playing the basic tone or melody of a song. According to Sukerta in Rai (2011: 55), the function of the fiddle is to further "sweeten" the piece by using various crooks and wilets or their variations. In its presentation, the Rebab instrument is usually found in gamelan barungan, such as Gong Kebyar, Gamelan Semar Pegulingan, Gamelan Semarandana, and Gambuh arts. The rebab is played privately by one Tungguh so that at least one Rebab player is needed in a Balinese musical ensemble (Rai, 2011: 2). In Balinese performing arts, Rebab is an exclusive instrument with a unique sound.

The existence of Rebab is suitable to complement the Balinese gamelan barungan. According to Rai (2011:2), Rebab is played privately, one stumps, only one Rebab player is needed in a Balinese musical ensemble. Meanwhile, other types of instruments have their respective groups and are equipped with sound color gain or low, medium high registers. If the example is taken from the Gong Kebyar gamelan, the types of instruments in it are as follows, (1) Idiophone instruments, which in this case are divided into two types, namely berpencon and bladed instruments. Pencon instruments (Reong, Gong, Kempur, Kemong, Tawa-Tawa, Kempli, and Teropong). Bladed instruments (Gangsa, Kantilan, Jublag, Pemahcah and Jegog). (2) Membranophon instruments (Kendang Lanang and Wadon). (3) Airophon instruments (big and small flutes). (4) Cordophon instrument (Rebab). From the description of the types of instruments in the Gong Kebyar gamelan, it appears that only the Rebab instrument does not yet have a register level or sound color.

The creator's interest also arises from objective observation of how the sound of the Rebab is produced. Not because of his melodious voice or sweet strains, but because of the sound of the Rebab which is not optimal and cannot even be heard in the context of complementing Balinese gamelan barungan, especially such as Gong Kebyar, Gamelan Semara Pegulingan and Gamelan Semarandana. According to the creator, this is very

natural because there are so many instruments and with only one Rebab instrument in it, the sound of the Rebab will be defeated by the sound of instruments that are much bigger and with far more numbers. With that, the microphone plays an important role in absorbing the sound of the Rebab. However, the weakness of using a microphone is that it does not only absorb the sound from the Rebab instrument, but also the instruments around the Rebab. This is usually caused by high-quality microphone absorption.

Departing from the explanation above, a creator's interpretation of the Rebab was born. It would be interesting if the Rebab was also able to produce a clear sound and had the same sound color or register as other instruments. This of course will add to the aesthetic sound produced from the Rebab instrument. Actually, the solution to this is very simple, namely adding large and medium fiddles. However, the creators felt that the idea was not efficient and from a novelty point of view it was also not fresh because it only imitated how other instrument systems work. On the other hand, the creators had the desire to make a Rebab which could emit three different colors of sound simultaneously in a single Rebab instrument. Of course this idea would be difficult if implemented directly into a conventional Rebab, because it is related to the organology which makes it impossible to apply the idea, namely, using three strings with different sizes. With that the creator must elaborate on all the existing problems and find solutions to realize the idea. Finally the creators decided to design a new instrument based on the Rebab, namely, the "Electric Rebab" instrument. Apart from the color and volume aspect, the creators see that the Rebab has great potential to be used as a source of creative sounds, as well as from a compository perspective, it is still limited and opens up many opportunities for its development.

"Electric Rebab", as the name suggests, this Rebab is a Rebab that is designed to be adaptive to the times and requires a power source to apply it. Variables that will be touched by modifications include:

1. Addition of 2 (two) strings with the same pitch but with different sound registers, namely high, medium and low sounds. With that, the total strings on the electric Rebab become 3 (three) strings whose system can be swiped simultaneously, giving rise to a variety of sound colors in one electric Rebab instrument.
2. Addition of a fingerboard (fingerboard) to stabilize finger pressure in producing tone keys. For the electric fiddle bow, a violin bow is needed because of the need for a flat bowstring to rub the strings together and evenly, so that the sound produced from the friction is more optimal.
3. Adjustments to the Rebab Ears (tuning adjustment system) that use a guitar drayer, so that the sound does not change easily.
4. The fiddle membrane uses a head drum (plastic membrane) so that the sound does not break and the material is more solid so it is not susceptible to temperature.
5. Embedding a pickup (speaker) to change the sound or vibration of the Fiddle strings into an electric current which will be amplified again using a set of amplifiers. With that the resulting Rebab sound will be louder and wider with a volume that can be adjusted as needed.
6. In the presentation, electric guitar effects will be used with various sound effects.

The availability of space for artistic creativity that is increasingly free and the growth of creative freedom among artists must be recognized that the world of creation in Balinese gamelan art is developing rapidly and rapidly (Sudirga, 2017:1).

All updates made to the Rebab instrument will be actualized and then presented in an experimental piece of music "Dreadlocks". "Dreadlocks" in this case is not interpreted literally, but is an extramusical content or personification of the creator in interpreting the

Rebab instrument. The word "hair" the creator got from the sound-forming elements that are similar to hair, such as strings or strings and fine strings on a bowstring. Meanwhile, the creator uses the word "Dreadlocks" as a metaphor to describe musical textures such as harmony, sound registers (high, medium, low) and rhythmic patterns contained in this work.

Of course, every work of art has a meaning and wants to convey a message to connoisseurs of works and the public. In this experimental piece of music "Dreadlocks", there are 3 (three) messages, namely, (1) Messages for the Rebab itself (Updating the sound and pattern of working on the Rebab), (2) Practical Messages (Creation, Maintenance and Breeding), (3) The moral message to preserve the local wisdom of Meyama Beraya. These messages will be implemented through philosophical meanings originating from the ancient lontar manuscripts of Prakempa and Aji Gurnita. In the ejection it is explained that each direction of the wind has a number, tone, character, color, and the Gods who rule the direction of the compass. The Creator sublimates these elements into the form of musical elements, as a symbol of the message to be conveyed. The problem: What does Dreadlocks mean in a new piece of music?; What does Dreadlocks mean in a new piece of music?

RESEARCH METHODS

A work of art is a person's thoughts and feelings that can be realized in a tangible way (Pradana, 2012; Pradana, 2018; Pradana and Ruastiti, 2022). The form of work that is born certainly has aesthetic value. To create works of art that can impress is certainly not easy. Relevant frameworks and patterns of thinking or theories are needed in order to produce works in accordance with the wishes and expectations of the creator. The experimental music artwork "Dreadlocks Hair" uses a creation theory based on local wisdom (Rai S., 2021) which focuses on talent as the main capital and as the identity of the work referring to local wisdom. The theoretical basis for creation based on local wisdom consists of: (1) capital, (2) creativity, (3) understanding of local wisdom, (4) concept, (5) prayer, (6) the process of creating a work. The following below is a form of the theoretical foundation for creation based on local wisdom.



Figure 1. Local Wisdom-Based Art Creation Theory
(Source: I Wayan Rai, S., 2021)

Figure 1 above shows the process of creating works of art based on local wisdom. First, in an effort to create a work of art based on local wisdom, the creator must have basic capital in the form of talent and skills and a good understanding of culture. Ability in skill

is the most basic capital. Without adequate skills, the works of art that are created will not be optimal or of low quality. Second, creators must also have creative ideas, not passive ones. A creative artist will always have ideas that can produce new works of art. In other words, he is not a passive artist who can only perform other people's work. Third, creators not only have creative ideas, but also have a good and deep understanding of local wisdom as a source of creation. A deep understanding of local wisdom is very important for creators, because without a good understanding shallowness and even mistakes can occur in interpreting and implementing it into the work they create. Fourth, then the creator needs to realize his ideas in a clear concept. Without a clear concept, creators can stagnate, stagnate and fail to produce quality works of art. Fifth, in order to carry out the concepts that have been compiled, immanent strength is needed. The creator must pray, asking God for guidance so that he is able to materialize and smoothly in the process of turning the concept into a work of art. Sixth, it is with the power of prayer that a creator has confidence that the creation process can be carried out smoothly as intended (Rai S, 2021:63-64).

The creation of a work of art must have a frame of mind in realizing a work. The framework aims to make the creator's mindset orderly in the process of forming works of art. Having an organized mindset in working helps artists to focus and create boundaries so they don't stray from the ideas and concepts they want to create. Based on this description, the theory of creation based on local wisdom is very relevant to be used in the creation of the experimental musical work "Ramabut Gimbali" as the basic foundation of a thinking framework.

The creation of this experimental piece of dreadlocks music is very long in order to get satisfactory results. In this process, sometimes many challenges and obstacles are experienced by creators. The ideal creative process is not an instant process, but requires time, energy, and thoughts that are focused on what you want to do or realize, and ultimately get maximum results. In this case the creation process which is used as a reference in the experimental musical work "Dreadlocks Hair" is based on the creation process of I Wayan Rai S, which consists of six stages, namely the main capital, creative, understanding local culture, concept, prayer, and the process of realizing the work. art until the work of art is fully realized (Rai S, 2021: 63). The creator feels that the process of creation is relevant to the situation and condition of the creator in the process of making art.

The purpose of creating the experimental karawitan artwork "Dreadlocks" is to take the Final Assignment Examination as one of the requirements to obtain a Master of Arts degree (S-2). In addition, the creation of experimental musical artwork "Dreadlocks Hair" is expected to be able to provide experience in the process of creating experimental karawitan works of art, especially for the karawitan academic environment. In the context of preserving the Rebab instrument and the musical, the creators renewed every existing potential not to replace the established conventional Rebab, but to glorify the Rebab so that the Rebab instrument can always develop dynamically.

Capital influences practice (Pradana and Pratiwi, 2020; Pradana and Parwati, 2017; Pradana et al, 2016; Pradana, 2022; Pradana, 2022a). In an effort to create a work of art based on local wisdom, the artist must have basic capital in the form of talent and skills and a good understanding of culture (Rai S, 2021: 63). The talent and skills that the creator has plus the courage and hard work effort in creating will create a work of art that is of a quality and quality. The main capital that the creator has is the talent to play Balinese gamelan since the creator was still in elementary school until now. As well as having the

ability to play the guitar and rebab, even though it can only be said "can, not an expert" but that still indirectly becomes the provision in creating new works and honing skills.

In addition to skills, basic capital can also come from the elaboration of the concept of work as a provision in creating, such as collecting data related to experimental music, references to chordophone music works in the form of audio-video, and literacy or literature that contains history, meaning, philosophy, techniques, patterns of composition and music (traditional and modern). These data are then observed by dissecting and analyzing audiotively for audio and video works and text analysis in the literature that has been obtained.

The creative process requires specific experiences to support its growth, such as: feeling, experiencing, imagining, embodying, and giving shape (Dibia, 2003:11). Artists must also have creative ideas, not passive ones. A creative artist will always have ideas that can produce new works of art. In other words, he is not a passive artist, in the sense that he can only bring other people's work (Rai S, 2021: 63). Even though there aren't too many of them, creators really like to create new works, since creators know how. As for the works of previous creators, namely "Campuhan Innovation Music" as a final undergraduate work at ISI Denpasar. Prior to that, there was a contemporary work entitled "Bipolar", a piece of music that conveys various musical nuances as a description of various human moods. The work "Tresna Khang Ching Wie" as a task to work on dance accompaniment while studying for undergraduate education. The work "Tabuh Telu Rare", as percussion work on tradition. And many more outside of academic works.

Creativity in experimental music "Dreadlocks" can be reflected through a process of exploration, both exploration in reason or imagination as well as exploration of instrumentation, techniques and musical patterns. This exploration is carried out by thinking critically and creatively towards the idea of creation which opens up various possibilities for working on ideas, to visualizing and imagining musical forms and instrumentation. This process is different from improvisation which tends to bring out 'something' from within oneself with spontaneous actions. Exploration is more about having a guide from the abstraction of thoughts that originates from a review of previous works and various references to musical works. It also aims to spark ideas and provide scope so that exploration does not go "wild" and stays on the path of concepts.

Artists do not only have creative ideas, but also have a good and in-depth understanding of culture where local wisdom will be explored as a source of creation (Rai S, 2021: 63). The understanding of local culture that can be reflected from the composer is from how the creator transforms the philosophical meaning contained in the ancient manuscripts of Lontar Aji Gurnita and Prakempa into experimental musical works. And the creators make functions that are taken from the standard of tradition, but the creators try to place them not in conventional functions. It aims to find a nuance or mood that contains the idea of novelty in the experimental musical work "Dreadlocks".

Added value can increase due to the impact of practice (Pradana, 2019). On this occasion, the creator made a piece of music using the creative media of the Rebab instrument which had been modified. The results of modifications to the Rebab instrumentation will have an impact on the variability of the sound color elements. There are several novelties that are processed in this musical work, including aspects of register, sound effects and technical patterns. The idea of modifying the Rebab does not mean eliminating its essence and cultural values. Modification aims to accommodate something that cannot be accommodated by conventional fiddle. The new meaning is something that has never existed, in this case the rebab instrument orchestration. New words on

organology and musical vocabulary can be analyzed which are conceptualized and arranged with a new perspective to support the future of the Rebab instrument.

In addition to using the new Rebab instrument, the creators thought of combining other instruments including the Neo-Nolin instrument. Neo-Nolin is a new instrument resulting from modifications to the Nolin instrument. Neo-Nolin was initiated by I Nyoman Resa Angganurbawa. He is an alumni of the ISI Denpasar Postgraduate. Neo-Nolin is a plucked cordophon Balinese instrument. The changes contained in the Neo-Nolin instrument are from the expansion of the scales which were originally diatonic and pentatonic, to become chromatic scales. The creators were inspired to collaborate with the new Rebab and Neo-Nolin instruments, because they felt they could provide a harmonious blend of techniques between the stringed instruments that were rubbed (electric fiddle) and those that were plucked (Neo-Nolin).

Every Balinese gamelan instrument has conventional ways, patterns, and playing techniques bound by a functional unit to the device. The function of the Rebab instrument is known as a melodic sweetening instrument and is usually played by following the basic melody of a piece or song. This image gave birth to the creator's incentive to place the Rebab in another function. By making the Rebab an instrument that provides variation or ornamentation to realize the main melodies it becomes more complex, lively and lively by making threads which are traditionally called *kotekan* or *ubit-ubitan*.

In the presentation, 3 (three) Electric Rebab packets will be delivered, 2 (two) Neo-Nolin packets. This work is presented by 5 (five) musicians who have skills in music, especially Balinese *karawitan*. With supporters who master the basic techniques of playing gamelan, it will facilitate the process of creating experimental music works "Dreadlocks Hair". Regarding the structure of the piece of music "Dreadlocks Hair", the composer divides it into three parts consisting of part I, part II, part III. In each part there will be 2 (two) patterns. The IA section is a metaphor for "Creation" and the IB section is just growing hair with plucking techniques. Section IIA is a metaphor of "Maintenance" and IIB of long hair, describes the texture of the hair (wavy, curly, straight). Section IIIA is a metaphor of "Glorification" and IIIB of braided hair (Dreadlocks).

Table 1. Creation Concept (Work Structure)

Pattern	Part I	Part II	Part III
1.	the metaphor of "Creation"	the metaphor of "Creation"	the metaphor of "Creation"
2.	Newly grown hair.	Newly grown hair.	Newly grown hair.

Prayer is a form of gratitude and gratitude to God for all His grace and gifts. Prayer is a source of strength and energy created by positive vibrations, in times of joy and sorrow. Prayer can be likened to a sedative in anxiety or fear of facing a future full of mystery. Every religious community must have gained an understanding of how important prayer is in everyday life. Saying a prayer in the creation of an experimental piece of music "Dreadlocks" can be broken down into several stages, namely: a prayer dedicated to starting the process of pouring the work (*nuasen*), a prayer before and after starting the composing activity (*practice*), and a prayer during contemplation of inspiration (*intuition*) and reference in exploring compositories. All the prayers that the Creator offers are actually requests for blessing to *Ida Sang Hyang Widhi Wasa* and the universe. The Creator is aware that this creative activity is very difficult, tiring, there are many obstacles and it is very draining of energy, thought, effort and time. Therefore, the creator's inner

health is very important to face all the processes that will come so that he always remains firm, strong and avoids excessive anxiety and anxiety. By inserting a prayer in every creative activity, the creator feels calm and peaceful, so that the creator has a healthy mind and is ready to go through the process.

The process of realizing a work is pouring ideas and concepts into the composition of the work. The pouring process is the end of all processes or the response to processes that have been carried out before. This stage is the integration of the idea of creation which has undergone a series of processes. This stage requires full control by the composer to unite various things that have been done in the previous process. In this case it is common to re-adjust musical concepts with various artistic considerations. In this pouring stage, improvisation is often inserted to give yourself the freedom to experiment without any restrictions. In the field of art, the ability to improvise can lead a person to become a creative artist who is able to think and act spontaneously, to create new, original works (Dibia, 2020: 34-35).

Creativity through improvisation is sometimes interpreted as "flying into the unknown" and that is the right moment for an artist to actualize his stored imagination and release it in a new form (Hawkins, 1988). It is undeniable that creators get a lot of impromptu ideas that appear spontaneously and unintentionally and sometimes even change the composition of the work. Various spontaneous musical actions are raised in the casting process to spur creative activity.

The initial process that the creator does at the stage of realizing the work is nuasen. Nuasen is a Hindu ceremonial activity that aims to obtain the safety and protection of Ida Sang Hyang Widhi Wasa in the process of realizing this work. This nuasen activity was held at the Sanggah creator of Antap Village at around 17.00 WITA together with the supporters (musicians). After carrying out nuasen activities, the creator immediately determines a rehearsal schedule with the musicians. In determining the training schedule there are various obstacles because each supporter has different activities. As a result, the creators set exercises on the sidelines of activities carried out by supporters.

The creator first explains and gives understanding to the supporters of the work about the ideas and concepts of this work. The next process is introducing the instruments used, especially the electric Rebab and Neo-Nolin. In this case, it is hoped that supporters can adapt and master the skills that are applied to the instrument. The exercises for pouring the compositional material of this work are divided into two methods, namely the sectoral training method for each instrument and the combined training method. This method is considered effective in the creation process because when practicing the sectors of each instrument, the creator can focus and concentrate more on pouring the material. Before all the casting is done, the creator first prepares material in the form of notation as a provision for implementation which will be further developed later. Apart from being a medium for documentation, notation can also provide a reference for musical materials to be worked on.

In the pouring stage of the composition, the last stage is reviewing or revising the work. Revision is a re-examination activity before the work is staged. This is deemed necessary because there is a lot of potential for creators to make mistakes in certain parts so that this review process can be carried out to minimize technical errors made by composers, such as the relevance between concepts and musicals, systematic calculation patterns in musicals, taking into account addition and subtraction of musical patterns as well as refinement and maturation of techniques.

After the creator can see a rough picture of the complete form of the work, the creator tries to give *angkihan gending*. *Angkihan* is the breath, so *angkihan gending* means the

breath of gending (Sukerta, 1998:3). At this stage, the stylist tries to give the breath of the song to clarify the dynamics meant in the work. Matuhang Bayu is the next method that stylists apply. Matuhang means the same, while Bayu means energy. So matuhang bayu means the same power. In this work, matuhang bayu is important, for example in the technical aspect of the game. The power that is not the same when swiping the new Rebab instrument will result in an imbalance in the sound produced by the musicians, so that the work is not optimal.

Inspiration in relation to the staging of musical works of art is how a musician is able to express the works that are performed well. The good or bad presentation of a piece of music is determined by each musician in terms of playing technique, skill in playing, and mastery of the material. Incep is a term in the presentation of Balinese gamelan music to refer to compact and neat percussion supported by good beating techniques such as gagebug, matekep, and a high sense of togetherness (Rai, 2001:61).

RESULTS AND DISCUSSION

Dreadlocks in New Music

"Dreadlocks" in this case is not taken literally, but is the personification of the creator in interpreting the Rebab instrument. The word "hair" the creator got from the sound-forming elements that are similar to hair, such as strings or strings and fine strings on a bowstring. The concept of the experimental musical work Dreadlocks can be defined as an abstraction of an idea or idea that can be understood logically to recognize the meaning embedded in it (Derida, 1976). The concept that will be discussed is the concept of the meaning of the experimental musical work "Dreadlocks".

The creator uses the word "Dreadlocks" as a metaphor to describe musical textures such as musical strings, sound registers (high, medium, low) and rhythmic patterns contained in this work. The structure of the musical work will implement the hair characteristics that the creator divides into 3 (three) parts, namely, the first part depicts newly growing hair (implemented through a plucked fiddle playing rhythmic patterns), the second part describes hair that is getting longer (implemented through the breath of the Rebab friction which starts from staccato short which is dominated by harmony patterns), then the last part depicts the hair intertwined with the friction Legato (implemented through the Ubit-Ubitan pattern "braiding"). So "Dreadlocks" is an extra-musical content in this piece of music. The content of *tatwa* (philosophy) from the *Prakempa* ancient manuscript will be implemented through the "colors" of each cardinal direction. The colors to be chosen are black, gray and white which are applied in the three parts of this work. Black color is a symbol of hair color that is just growing, gray color is a symbol of hair color before gray hair and white color is a symbol of gray hair color. From these colors, there are tones and numbers that the artist applied to each part of this experimental piece of music "Dreadlocks".

Composers certainly want to convey messages or ideas to build public awareness through their compositional works (Sudirga, 2017:5). In addition to containing a creative meaning that theatricalizes the characteristics of hair to draw, the experimental music work "Dreadlocks" also contains practical and moral messages. From the perspective of its practical meaning it reveals the existence of Creation, Maintenance and Glorification. This message is implemented from the *Lontar Prakempa* philosophy which takes the symbol of the character of God with the manifestation of his duties. Lord Brahma as the creator, Lord Vishnu as the preserver, and Lord Shiva in his manifestation *Adi Guru* (*Nrtyamurti*) as the god of art to glorify this art or work. In the *Vayu Purana*, Shiva is associated with both vocal and instrumental music. Of the three characters, each has a number and a tone. It is

these numbers and tones that the creators actualize into the musical elements of this work, as symbols of the practical messages that the creators want to convey. The following below is the Rebab instrument which was developed into Dreadlocks experimental music.



Figure 1. Rebab as the main musical instrument of the Dreadlocks Experiment
(Doc. Rama Pratama, 2023)

Meanwhile, the moral message is to preserve the local wisdom of Sama Braya. Meyama braya is a system of protecting the harmony of the Balinese people from the threats of an individualistic, materialistic and disintegrating life or as a bonding energy for togetherness (Widarta, 2017). This is reflected in how the electric Rebab instrument will be presented with 3 (three) parts in its structure. The first part tells about the hair that has just grown (meaning someone who has just been born). The second part of the hair starts to elongate with the symbol of harmony in the musical, (which means that someone will grow up and will learn to be in harmony with the environment). And the last part, the hair begins to dreadlocks symbolized through musical texture, (which means that a person must work together hand in hand to create solidarity in achieving a goal, which in this case is "menyama braya"). This is a moral message that the tradition of meyama braya really deserves to be preserved which is contained in the experimental piece of music "Rambut Dreadlocks".

Dreadlocks Musical Work

This experimental musical work is inseparable from the material that supports the creation of this work of art. The formation of this musical work is inseparable from the main musical material, such as: melody, rhythm, tempo, harmony, dynamics, and timbre to form a unified whole in this work of art. Dreadlocks experimental music rhythm is composed of several sounds that differ in length and shortness. If you have used tones, it becomes a song with high and low pitch characteristics (Aryasa, 1984:27). occurs regularly. In general, Balinese gamelan music is dominated by using multiple rhythms, for example 1/2, 1/4, and so on. However, in this piece of music the arranger uses an odd rhythm, for example in parts IA and IIIB this piece of dreadlocks uses a rhythm of 9/8 and 6/4. Meanwhile, the melodies of the experimental dreadlocks music are arranged in successive tones that differ in short length and differ in height and low, are regularly arranged and have a rhythm (Aryasa, 1984:27). In general, the melody of the Rebab instrument is a

melody with a dimension that is not too long and is repeated continuously. Such melodic processing still applies to the musical work "Dreadlocks Hair", but it is combined with the interpretation of each instrument to provide variety in aspects of melodic processing.

Apart from the melody, the tempo and speed of the Dreadlocks music are also arranged in a certain pattern (Aryasa, 1984:84). There are several kinds of tempo, including: very slow tempo, slower, slow, medium, moderately fast, fast, faster, very fast. In composing this work, the stylist uses a tempo which includes: slow tempo, medium tempo, and fast tempo. In each part of this work there are different tempos which the arranger processes according to the ideas and concepts.

In order not to be boring, the dynamics of Dreadlocks music is arranged with a special pattern so that the loudness and softness in playing music is measured (Aryasa, 1984:84). Dynamics is an important part of this work to avoid the impression of monotony. The processing of dynamics is worked out formulatively and contemplatively. Cultivation of dynamics formulatively, for example in part III (A). in part III (A) a pattern is played alternately from each instrument and the last one is played simultaneously. Before the composition, the arranger deliberately created dynamics in 1 pattern from loud to soft and gradually to loud again. This is to make the composition in this section wavy. Apart from these musical elements, in this case the timbre or sound color of this experimental piece of music cannot be separated from the focus of the study. This is because the color of the sound can distinguish the sound of music as a whole (Banoë, 2003: 414).

In general, the timbre of Balinese gamelan is the color of the sharp sound that arises from the solid beaters of instruments made of filigree/iron. String instruments are generally played by plucking and swiping to produce the sound. In this work, the arranger cultivates unconventional sound colors by changing his playing technique. For example, in the early parts of the work the creators stubbed the strings by covering them with their hands, swiping with an iron, and striking with sticks. All of these techniques produce different sound colors.

For tone harmony, the harmony factor is also a concern because one of the music theories teaches that composing a series of chords must consider various perspectives so that the music played is pleasing to the ear and in harmony (Banoë, 2003: 181). Harmony is a combination of tones. In this work the stylist uses several harmonies that depart from the harmony of Balinese gamelan music. In general, the harmony of Balinese gamelan is formed from two tones that are two apart (ngempyung), for example the tones of ndong and ndang, but Balinese gamelan has varied harmonies. For example, on the reong gong kebyar instrument, there are many meeting notes with different distances. In this work, the creators try to create contrasting harmonies, for example in part I (B). The composition of this section is the patet processing of each instrument with the same rhythm pattern, so that the clashes between tones are 1,2,3,4,5 and neighboring tones produce unconventional harmony. In addition, musical notation is also arranged according to the concept of a writing system, usually a piece of music. There are several forms of musical notation, including block notation, picture notation, symbol notation, number notation, nding ndong notation, daminatila notation, kepatihan notation. In the musical work "Neo-Nolin" using picture notation and number notation.

CONCLUSION

Based on the description above, it can be concluded that the creation of the experimental musical work "Dreadlocks" was done to prove that the Rebab can be used as the main instrument in gending. The experimental musical work "Hairlocks Dreadlocks" was created using a creation theory based on local wisdom (Rai S., 2021), which focuses on

talent as the principal capital and identity of the work. The process of creating this new musical work uses a creation theory based on local wisdom by developing elements of: (1) talent as the main capital, (2) creativity ability, (3) understanding of local wisdom, (4) concept of work, (5) as a prayer offerings, and (6) visualizing the form of the work.

The process of creating this piece of Dreadlocks music is based on the Rebab, namely the "Electric Rebab" instrument. The new innovation in this experimental piece of music lies in the protrusion of the resulting Rebab sound register. The novelty of this experimental piece of music is that the Rebab is able to produce 3 (three) sound colors namely low, medium and high simultaneously in one instrument. The development of the Rebab instrument which is actualized as the dominant instrument in the experimental musical work "Dreadlocks" is not necessarily interpreted literally, but is interpreted as extramusical or the personification of the creator who views the Rebab instrument as different. Musical and extra-musical elements are two elements that are taken into consideration in creating a work of art. the two are interrelated when the ideas that form the basis of creating a work have a relationship between musical and extra-musical elements. One of the extra-musical elements that is often used as a reference is the mythology of Balinese gamelan as contained in manuscripts, for example the Prakempa ejection which has four main core aspects namely: *tatwa* (philosophy or logic), *Susila* (ethics), *lango* (aesthetics), and *gegebug* (technique). The experimental musical piece Dreadlocks has meaning as sound-forming elements similar to fine strings or strings on a bowstring. While the word "Dreadlocks" implies as a metaphor to describe the harmonious musical texture, sound register (high, medium, low) and rhythmic patterns contained in this experimental piece of music.

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