

The Creation of *Nyanyian Layonsari* Opera

I Gusti Ngurah Wiryawan Budhiana

Institut Seni Indonesia Yogyakarta

E-mail: budingurah@yahoo.com

ABSTRACT

The creation of *Nyanyian Layonsari* was started with the writer's anxiety as a musician. In his journey as a cellist and conductor, he plays many works originating from Western Classical composers. In concerts, he rarely plays works originating from Indonesian composers; even it can be said to have never played them. From that experience, the writer wants to make a composition which has a characteristic. *Nyanyian Layonsari* is inspired by *Geguritan Jayaprana* which comes from North Bali. This work tells the story of the love tragedy between Jayaprana and Layonsari. The drama begins when Raja Kalianget falls in love with Layonsari, Jayaprana's wife, and wants to marry her. The story in this opera ends tragically when all are killed and all destroyed. The uniqueness of the story is on the atmosphere of sadness in the beginning when an outbreak of disease occurs, and it ends with the sadness too when all is destroyed. The Jayaprana and Layonsari stories are full of moral messages. In the creating process of *Nyanyian Layonsari*, the idioms of Balinese music were used, namely, *kotekan*, beetle sound effect "ngisep", and "kajar" sound effect. In addition to Balinese musical idioms, nine-note synthetic scales were also used which were based on and inspired by the pelog and slendro harmony. The elements of music were processed based on the understanding of Western music theories. Through this staging opera, it is expected to convey the messages contained in the story and can be understood by the audiences. Besides, the creation of *Nyanyian Layonsari* Opera can bring a distinctive musical style and can be used as a development in the field of music composition in Indonesia, and can be raised in international forums.

Keywords: music composition, geguritan jayaprana, national music style

Penciptaan Opera *Nyanyian Layonsari*

ABSTRAK

Penciptaan *Nyanyian Layonsari* dimulai dari kegelisahan penulis sebagai musisi. Dalam perjalanannya sebagai pemain cello dan kondakter, banyak memainkan karya-karya yang berasal dari komponis Klasik Barat. Dalam konser-konser jarang sekali memainkan bahkan bisa dikatakan tidak pernah memainkan karya yang berasal dari komponis Indonesia. Dari pengalaman itu penulis ingin membuat komposisi yang memiliki ciri yang khas. *Nyanyian Layonsari* bersumber dari *Geguritan Jayaprana* yang berasal dari Bali Utara. Karya ini mengisahkan tentang tragedi cinta antara Jayaprana dan Layonsari. Tragedi dimulai ketika Raja Kalianget jatuh cinta kepada Layonsari, istri Jayaprana dan ingin memilikinya. Kisah dalam opera ini berakhir tragis ketika semua saling bunuh dan semua musnah. Keunikan dari cerita ini adalah, diawali dengan suasana kesedihan, ketika terjadi wabah penyakit dan berakhir dengan kesedihan pula, ketika semua musnah. Kisah Jayaprana dan Layonsari sarat mengandung pesan-pesan moral. Dalam penggarapan *Nyanyian Layonsari* digunakan idiom-idiom musik Bali yaitu, *kotekan*, efek suara kumbang ngisep, dan efek suara kajar. Selain idiom musik Bali, digunakan juga tangga-nada sintetis Sembilan-nada yang bersumber dan terinspirasi dari laras pelog dan laras slendro. Unsur-unsur musik diolah berdasarkan pemahaman teori musik Barat. Melalui pementasan Opera ini diharapkan dapat menyampaikan pesan yang terkandung di dalam cerita dan bisa dimengerti oleh audiens. Selain itu penciptaan Opera *Nyanyian Layonsari* ini dapat memunculkan gaya musikal yang khas dan dapat digunakan sebagai pengembangan bidang komposisi musik di Indonesia dan dapat dimunculkan di forum internasional.

Kata Kunci: komposisi musik, geguritan jayaprana, gaya musik nasional

INTRODUCTION

As a cellist, both in the orchestra and soloist, the writer has played many works of classical music that are recognized as masterpieces from Western Classical composers, such as the works for solo cellos, cellos with piano accompaniment, string ensembles and mixed ensembles, and the music works for orchestras. Through these experiences, the writer brings insight into his understanding of the types of repertoire and masterpieces and becomes more familiar with various musical styles. In addition to having experiences in the orchestra world, questions aroused that caused anxiety, why the orchestra performance always plays classical Western music. There was a feeling of curiosity and dissatisfaction, and hoped to make music composition which is patterned and based on traditional musical idioms, and have a national style of Indonesian music.

In 1990, the writer had the opportunity to explore the techniques of orchestral conducting and opera at Dartington International Summer School, England. In examining the method of conducting, the writer was mentored by the maestro, Diego Mason. As a conductor, the writer has experiences in leading the ensembles, from the chamber music concerts to the complete orchestras, accompanying solos and also becoming a conducting teacher. Through this experience, the writer has gained knowledge of things that are very closely related to the musical aspects; among others are musical communication, methods in the process of forming an artistic work, a technique of leading the correct orchestra, and musical expression. The repertoires used for the concert also come from Western music. In terms of musical expression, as a conductor, the writer feels that in leading a concert or show requires a musical expression that is more complex, more thorough, and more total. From this experience, curiosity is getting stronger and emerging musical ideas which until now is continuing to emerge and develop, it and must be realized into the composition of music. This curiosity and anxiety made an impression and gave a powerful enthusiasm to make a composition which has an Indonesian style.

Anxiety and curiosity consistently emerged and continued. The questions arose; why is that so? Are there no works of musical compositions made by Indonesian composers? Is it possible that Indonesian composers compose the piece of orchestral music? Even though Indonesia has traditional musical elements that are unique and rich in musical idioms. The features of traditional music can be used as ideas for making musical compositions which have characteristics. The questions above always arouse and cause anxiety; it seemed like there was a feeling against him to get out of this problem and needed an answer. These questions, anxiety, as well as curiosity, gave him a firm encouragement to compose music.

Through the experiences of becoming a musician, the writer also studied the theories of Western classical music in depth. By having the curiosity which always

emerged, the writer began to go into the “world” of music creation. The writer started to look for ideas which brought up plans to make musical compositions. The search for purposes was centred on the elements found in the tradition around the writer's place.

The writer's meeting with the story of Jayaprana and Layonsari started around the 1980s. At that time, the writer read a novelette entitled *Pengantin Kalianget* written by Elok Satiti Susrama. After reading the story of *Pengantin Kalianget*, the writer dissolved in the story and had a deep impression, and felt sadly touched by the story. Any various feelings arouse; compassion for the character who became the victim, and feeling of anger, resentment towards an event that should not have happened, and also a desire to defend the oppressed people. From these feelings, a compelling question arouse, why should it all have to happen?

The writer was very interested in the characters in the story and wanted to know what circumstances might cause them to take specific actions. The writer admired the character of Layonsari, who was very loyal to her husband, Jayaprana. The highlight of the writer's admiration was the event when Layonsari rejected the king's request to possess her as his own. Layonsari defended her “self-esteem” which could not be played by anyone else and must be respected as a woman.

When Layonsari committed suicide, the writer was amazed at her action, but he was also horrified, so it was like a mixed feeling of terrible admiration. Out of that feeling, there was surged emotion, and it became the source of the idea of creating a musical work. And through music, the writer wanted to convey the message contained in this story to others.

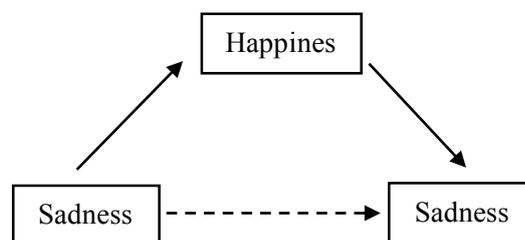
To understand the story, the writer explored the story. The writer searched for the original story of the Jayaprana and Layonsari and found that the story of *Pengantin Kalianget* was based on the legend of Jayaprana and Layonsari, which was written on *Geguritan Jayaprana*. It is known that *Geguritan Jayaprana* was originated from North Bali, which had full of moral, ethical, and moral values. The messages contained in the story of *Geguritan Jayaprana* are still relevant to be and as a mirror of life, and can be used as an example by today's society.

The ideas of composition would then be raised and manifested into musical works, in which there were stories formed into artistic elements. Stories which were first initiated in the form of text or writing, then, were interpreted. And through musical composition techniques, they were made into musical arrangements. The expressions contained in the texts were enhanced by the use of musical elements and musical composition techniques.

THE CREATION METHOD

In the creative process and to be able to produce the music creation of this opera, there were several stages to carry out as follows:

- a. Literature study. It was aimed to study theories to strengthen the concept of creation. Literature studies included theories related to stories, music, and supported theories.
- b. Making a reinterpretation of the manuscript of *Geguritan Jayaprana*. Through this reinterpretation, a libretto was formed, which was used as a storyline.
- c. Analyzing and studying the works of previous composers, and it became a comparison of works.
- d. Experimentation was done through the study of literature, and by experimenting with the elements of music, and by using the techniques of musical composition. In addition to studying literature, this experimentation was also based on the writer's experiences in composing music. The purpose of experimentation was to achieve the form of work under the concept of creation.
- e. Presentation. It was a presentation in the form of a performance or a concert resulting from the process of creating music. This music staging would be performed in a concert hall which meets the requirements for an acoustic music concert. The primary purpose of performance would be the achievement of delivering the messages contained in the story to the audiences.



Scheme: Reflection on the atmosphere of the story from the beginning, the middle, and the end.
The beginning of sadness and ending sadness.

Summary of the story.

The legend of Jayaprana and Layonsari are full of moral messages which are very important to convey and are useful for self-reflection of the present and future circumstances. An understanding of these moral messages was obtained through the analysis of stories based on the manuscript of *Geguritan* (The story of Arjuna's success when he was imprisoned and seduced by seven angels who disguised themselves as his wives.) *Jayaprana* (1977) and the novelette entitled *Pengantin*

Kalianget (*Geguritan Jayaprana* is rewritten in the form of a novelette by Elok Satiti Susrama under the title *Pengantin Kalianget* in 1979 and published in the *Mutiara* tabloid in six parts.).

The summary of the story of *Geguritan Jayaprana*. Once upon a time, an epidemic struck Kalianget, this resulted in many deaths. When the king's bodyguards were helping the victims and helping those who were still alive, they found a boy who had been left dead by his entire family. Soon he was taken to the Kalianget Palace. The child was named Jayaprana and grew up in the Kalianget Palace. The king loved Jayaprana very much, as his son. The king had the pleasure of hearing Jayaprana singing *Kakawin Arjuna Wiwaha* (The story of Arjuna's success when he is imprisoned and seduced by seven angels who disguised themselves as his wives.). One day the King ordered Jayaprana to choose one of the ladies in the palace or girls outside the palace to be his wife. Jayaprana refused his command, arguing that he was still a child. But because he was forced by the King, Jayaprana finally complied. He walked to the market near the palace to see the girls passing by the market. Suddenly, he saw a charming girl. The girl named Layonsari, a daughter of Jero Bendesa came from Banjar Sekar.

Seeing the beautiful girl, Jayaprana was deeply captivated and his eyes continued trailing the girl to the market. On the other hand, Layonsari looked at a handsome young man who was watching him. After the girl sneaked behind the people in the market, Jayaprana quickly returned to the palace reporting his founding to the King. The King received Jayaprana's report, and then he wrote a letter. Jayaprana was ordered to bring it to Jero Bendesa (head of the customary village in Bali, a call for respected people). He respectfully handed in the letter he brought to Jero Bendesa who immediately read it. Soon after that, Jero Bendesa strongly agreed that his daughter Ni Layonsari was married to Jayaprana.

By the time of Jayaprana and Layonsari's marriage, the King sat on the throne accompanied by employees and servants. Then the two brides came out and down from the palanquin, then worshipped before the King. With respect, King saw Layonsari's face, the king admired Layonsari's beauty. Soon afterwards, the King said to the Perbekel that he wanted Layonsari, and if Layonsari could not be married by him, the King would die because of sadness. Hearing that, Saunggaling came forward and proposed "one" consideration, to get rid of Jayaprana.

Jayaprana and his entourage were assigned to the Terima Bay, to eradicate pirates inhabiting there. During the journey to the Terima Bay, Jayaprana often got a bad feeling. Finally, they arrived at the Terima Bay forest. Saunggaling said to Jayaprana that he had brought a letter from the king that had to be delivered when they arrived at the bay. With a feeling of wonder and palpitations, Jayaprana received the letter from Saunggaling and read it immediately. The letter said:

*Hi thou Jayaprana
I do not need you to look after
You die sincerely
I told to kill you
Your sin is very big
You surpass the king
You shouldn't have Layonsari
I take her as a wife
Give up your soul
Don't fight*

After Jayaprana read the letter, he was sad while lamenting. *Because of your command, I cannot refuse it. Since I was a small servant, I was cared for and cared for by the King, but now you want to take my life, I'm ready. I am willing to be killed for your sake, even though I have not sinned.* So he wept while shedding tears. Afterwards, Jayaprana asked Saunggaling to carry out his duty to kill him immediately.

Saunggaling carried out his duty, and he stuck his weapon to Jayaprana's left hull. The blood sprayed with the smell of the fragrance, and many beetles came over to smell it, the rumble of thunder continuously sounded, the sparkling was visible in the sky, the heavy rain was pouring, Teja guling and rainbow, the circle surrounded the sun, as all signs of respect to Jayaprana. Jayaprana died and was buried in the area around the forest of Terima Bay. After Jayaprana's corpse was buried, the soldiers returned home feeling very sad. In the middle of the journey going home, they had an obstacle which brought death. Among them, many soldiers died because they were pounced on by Balinese tigers (the Balinese tiger is now extinct), snakebitten them, and so on. News about Jayaprana's murder had been heard by Layonsari. The King insisted Layonsari to be his wife, but Layonsari drew her weapon and stabbed her. The King was angry and rampaged, and they killed each other and were all destroyed.

DISCUSSION

The review of musical aspects of *Nyanyian Layonsari* consist of fifteen parts and start from the elements of the musical forms (the musical form is used as a place guide to see musical activities that occur so that it is easily seen and understood) and its small parts, the atmosphere of the story, instrumentation, musical instruments used, game techniques, musical idioms, musical textures and other elements. In this case part, five is used: *Layonsari's Dream*.

Part 5: Layonsari's Dream

One night, while sleeping, Layonsari dreamed. In her dream, Layonsari saw a great flood that violently struck her house, and carried away everything. She was

scared and looked for Jayaprana. He did not meet Jayaprana, he cried in fear, and he was carried away. Where are you Jayaprana? Where are you? Layonsari shouted sadly. Layonsari's dream consists of the introduction, A, B, C, D, insertions, and coda.

No. Birama	1-2	3-27	28-54	55-79	80--100	101-108	109-114
Form	Intro	A	B	C	D	Insertion	Coda

Diagram 1. Form of Musical Song of *Mimpi Layonsari*

In the introduction section, measure 1-2 with a 4/4 time signature, glockenspiel and vibraphone play a minor chord dynamic *p* in a slow tempo with a fermata, this sound effect is quiet and calm, the atmosphere of the night.

Notation 1. Introduction, glockenspiel and vibraphone, measure 1-2

Part A, measure 3-26, fast tempo with a time signature of 7/4. Time signature 7/4 is used to avoid regular and even knocking, and avoid symmetrical tendencies. This section is an aria which is sung by Layonsari with a string section accompaniment using *sordino*. Layonsari sings the long note, while the string section accompanies with a repetitive rhythm pattern. Combining the long note and the rhythmic patterns of the *arpeggio* with the tune of eighth has the effect of “floating”. It is because the pressure count is not clear. Occasionally, marimba and vibraphone play the sound effect of the “beetle sucking” with a short interval.

Notation 2. An excerpt part A, aria sopran with the long note, measure 10-12

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The image shows a musical score for a string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with repeated rhythmic patterns. The Violin II part has a similar rhythmic pattern. The Viola part has a melodic line with repeated rhythmic patterns. The Violoncello and Contrabasso parts have a rhythmic pattern with dynamic markings like 'pizz' and 'solo con sord'.

Notation 3. An excerpt of Part A, a string section accompaniment with a rhythm pattern repeated, measure 10-12

Part B, measure 27-54, illustrates when Layonsari is looking for Jayaprana who cannot be found. Layonsari sings the long note, with a string accompaniment with repeated rhythmic patterns, and the woodwind instruments add the colour of the sound and strengthen the soprano melody.



The image shows a musical score for Flute (Fl.) and Oboe (Ob.) instruments. The Flute part has a long note with a dynamic marking of 'p'. The Oboe part has a long note with a dynamic marking of 'p'. There is a '2' in a box above the Flute staff, indicating a second ending.

Notation 4. An excerpt, oboe and flute strengthen and colour the sound of soprano, measure 27-29.

Part C, measure 55-78, the lyrics of *I'm afraid* is played with a long note and is reinforced by an oboe, while the flute plays an *arpeggio* pattern which is previously played by the string section. This pattern is used for unity purposes and adds sound colour variations. Marimba strengthens the rhythm played by Violin 2. Vibraphone plays the effect of the “sucking” beetle.



The image shows a musical score for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) instruments. The Flute part has an arpeggio pattern with a dynamic marking of 'p'. The Oboe part has a long note with a dynamic marking of 'p'. The Clarinet part has a long note with a dynamic marking of 'p'.

Notation 5. An excerpt of Part C, oboe strengthen sopran, and the flute plays arpeggio pattern, measure 54-55.\

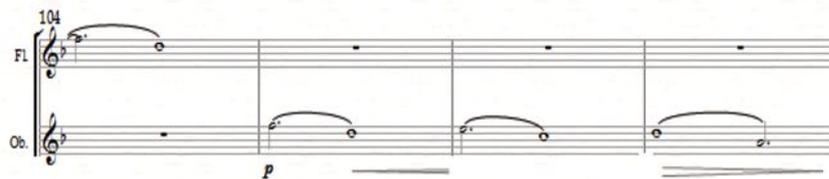
Part D, measure 80-100, the lyrics of *ah* is the part when Layonsari feels disappointed not to be able to meet Jayaprana. She can only take cover by the shadows of Jayaprana, Layonsari still looks for Jayaprana, but cannot find him. In this part, the soprano sings in long notes, the string section plays the *arpeggio*

pattern, and the woodwind section stands out more by playing the *arpeggio* pattern decorating the soprano melody, as being played by the string section.



Notation 6. An excerpt of Part D, woodwind section more appears playing the *arpeggio* pattern, measure 80-83.

The transition part, measure 101-108, is only played by musical instruments without any soprano sound. This part is anti-climax, the atmosphere is decreased, and quiet, and there is no prominent melody. The long notes are played by the woodwind section, violin I, viola and cello, while marimba and contrabass play *pizz* strengthening the beats, vibraphone plays sound effects like a “sucking” beetle.



Notation 7. An excerpt of the transition part, a woodwind section with the long notes, measure 104-107



Notation 8. An excerpt of the transition part, vibraphone plays the sound effect of the “sucking” beetle, measure 104-107.

The image shows a musical score for a string section consisting of five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat). The Violin I and II parts play sustained chords with a tremolo effect. The Viola and Violoncello parts play sustained chords. The Contrabass part starts with a pizzicato (pizz.) section and then transitions to arco (arco) in the final measure.

Notation 9. An excerpt of transition part, string section, measure 104-107.

The coda section, measure 109-114, is an affirmation of Layonsari's search for Jayaprana which ultimately cannot be found. Sopran reappears with the lyrics “where you are” with a note moving up towards the central note F. The movement of the rising note shows the anxiety that cannot be resolved. The notes on the accompaniment go up to the high notes, this reinforces an unfinished feeling. The sign of *molto ritardando* strengthens the sense of completion and ends with a high note by glockenspiel and vibraphone; it strengthens the feeling of the silence of the night.

The image shows a musical score for a string section consisting of five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat). The score is marked *molto rit.* (molto ritardando). The Violin I and II parts play sustained chords with a tremolo effect. The Viola and Violoncello parts play sustained chords. The Contrabass part starts with a pizzicato (pizz.) section and then transitions to arco (arco) in the final measure. The dynamic markings are *p* (piano) and *pp* (pianissimo).

Notation 10. An excerpt of coda part, the notes move up with the dynamic is getting softer, measure 111-114.

The image shows a musical score for a string section. It includes staves for Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The tempo is marked 'Più mosso' and the performance is 'tutti'. Dynamics include 'f' (forte), 'senza sord.' (without sordano), and 'pp' (pianissimo). The notation shows various rhythmic patterns and articulations across five measures.

Notation 11. An excerpt, final part of A2, string section plays the main motive without *sordino*, measure 28-33.

CONCLUSION

In the creation and embodiment music work of the *Nyanyian Layonsari*, some conclusions can be formulated as follows:

The work of *Nyanyian Layonsari* is sourced from *Geguritan Jayaprana*. Through the analysis of the story, it can be concluded that the story contained in *Geguritan Jayaprana* is about the love tragedy with sadness nuance. The uniqueness of the story about Jayaprana begins with a sad atmosphere and ends with a sad atmosphere too, unlike other stories that usually end with a happy ending. The manuscript of *Geguritan Jayaprana* was reinterpreted by using psychoanalysis and narratives, and then a new text was made in the form of the libretto. With the ‘new’ perception and with the creativity of musical composition techniques, the work of *Layonsari Song* was composed. The whole part of this work is sixteen songs, which are arranged based on the events that occur in the story.

In *Nyanyian Layonsari*, the idioms of Balinese music are used, namely sound effects such as kotekan, the ‘sucking’ sound effect of beetle, and kajar. The idiom of Balinese music is expressed using Western music. By using Balinese music idioms, this work is nuanced like Balinese music. In every part, from the beginning to end, the Balinese music nuances always appear and are always maintained.

Nyanyian Layonsari can bring a distinctive sound perspective, and display a specific style of music, namely the nationalist form of music. The ‘message’ contained in this work is found in the lyrics which are arranged in a simple, short, and concise manner. The lyrics are used in an often repeated way; it adds to the strength of the message.

The lyrics are formed into music which is strengthened by the musical elements. It also adds to the power of expression contained in the lyrics. The

message contained in Nyanyian Layonsari can be conveyed to the audiences. The conclusion is to maintain unity between the idea of creation and the work.

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