



**PROSIDING**



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## PROSIDING

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## C. THE CONCEPT OF MUSIC COLLABORATION: A UNIFIED CULTURAL HARMONY

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### 1. Abstract

Music collaboration is one of the most appropriate avenues for unifying nations. Background music harmonization, especially cognate culture will be easier to accept one with the other. The form of tone cooperation with tone, inter melody and instruments then unite dynamically into a good quality. This idea is sparked from the old issue that is still inflamed to this day, namely between Indonesia and Malaysia. These two cognate nations actually have similar cultural roots, which are separated because of the old historicity in binding a covenant. The effort to unite one of them held collaboration between the two countries (Indonesia and Malaysia). The collaboration includes the basic elements of music attached to the idioms are thick with the identity of the two countries. These elements include melody, rhythm, scales, instruments, language and composition. The model uses the method of working on music, involving the science of forms, acculturation of culture and the creation of art. This effort is expected to be one way that this two-state meeting no longer reaps a long controversy or debate, musically, because music can give us a sense that nothing can be unfriendly and tolerant to one another.

Keywords: Collaboration Music, Malay Idiom, Forms and Harmony

### 2. Preliminary

Various ways are done to find a point of peace between the two countries are always associated with disharmony. From the level of the sport that causes tension, the efforts intended to keep it from recurring are ongoing. Maman (2007) argues that the relationship between the two countries between Malaysia and Indonesia has the same root socio-cultural traditions, should have the same sense of nonhostility.

Music is one way to minimize the above. Music always involves various components, among others, melody, chord, tempo, rhythm, instrument, even language or lyrics of a nature. Music became a unifying language among nations. Music like this has long been done by experts, as did the era of modern composers, among others Debussy, Cage and Bartok.

Today's modern day composers produce works that have crossed their own cultural boundaries (that is, in this case, the conventional music of the Europeanscholastic). Bella Bartok, for example, who managed to sharpen Hungarian culture into a new culture by integrating Old music with traditional Hungarian music, in contrast to Cage is known as a figure of change of operation, which is starting to glance at the aspects of sound that are not derived from the culture, in addition Claude Debussy also do the together with works that depart from the outside European tradition, namely Asia, such as in his Arabesque with Arabic scales.

The composition is nothing but a blend of two different cultures, which in fact produces new contemporary (contemporary) music. But it also needs to be highlighted, that all they do is create a language of unity, which is not one with the other. The concept of music as a unifying medium and a hacker can be smooth and peaceful. As performed by Henry Lamiri in collaboration with Rebana and Gendang, in the event of Jakarta Malay Festival 2017. This event is held every year, in order to strengthen the relationship between Malay clumps. This event is quite success with attended by Malay music enthusiasts, Malay musicians and Malay actors themselves.

This is the topic of research carried out in this paper. Indonesian can be united without the gap between the two cultures used in cultural contact mediated by music.

### 3. About Malay Music Malay

music in Indonesia was born in the 50s. Usually Malay music in Indonesia is dominated by the game of tambourine, gambus, gong and strains serunai (Pratama, 2014: 1). It flourished from the gambus, carried by Arabian from Yemen, making it clear that Malay music was influenced by the Middle East. Malay music is a growing music in Malay States, including Indonesia, Malaysia, Singapore, and Brunei Darussalam. Which is typical of Malay music that is using a traditional drum or a large tambourine bringing a touch of dendang and jigat melayu. The dominant instruments include violins, accordions, and gongs. In Indonesia, Malay music only develops in Sumatera (Riau and West Sumatera). The two most important instruments are used in violins, accordions, ronggeng drums, and gongs.

### 4. Research methods

This study describes the concept of musical collaboration that has a multicultural value between Indonesian culture and Malaysian culture. Exposure in the form of a

description of an object of art taken from a secondary source (video recording, photographs, partitur, literature study). This type of research belongs to the type of qualitative research, where qualitative research (Strauss and Corbin, 1997) is a type of research that results in discoveries that can not be achieved by using statistical procedures or other means of quantification.

The approach used is musical approach, as a tool to dissect music problem, and also use approach of concept of acculturation of culture in music collaboration. research that aims to find the concept of working a good art that is able to give value as a hacker of allied culture traces. Data in it with reduction techniques, presentation and inference.

## 5. Discussion

Above is one of the activities of one Indonesian musician named Hendri Lamiri and his friends, playing music nuanced Malay. The music format featuring an instrumental musical play between violin with Malay style, big rebana, accordion, electric guitar, electric bass and drum set. In composition it is clear how the form of music that is typical of Melayu (melodies) united with the concept of funk music. This is because the violinist is able to give the atmosphere and how to form melodies typical Malay. The following is typical of Malay music:

## a. . Cengkok/Style

Malay music has a variety to other than instrument, the most viscous is the pattern of melodic melodies played, commonly called 'crooked'. The concept involves the elements of existing music and combined-matching into a musical phrase. Here is an example of melodic ornament played by violin, with Malay cengkok. Figure 2. Part melody of Minangkabau typical gamat (taken from <http://rizaldiisipadangpanjang.blogspot.co.id/>) Part above is a piece of the typical Minang kabau song part titled 'castaway'. The crook played by the violin in the general sense is called 'crooked': crooked ', bent or twisted melody is a musical aesthetic demands in performing Malay songs both played by instruments and by vocals. Figure 3. The shape of ornamentation played by violin in performing Malay songs (<http://rizaldiisipadangpanjang.blogspot.co.id/>) In addition to ornamentation is usually played with a canon / cannon tknik game with an accordion player. Which accompanied a static accompaniment by the drum / hit player. 2. Instruments Figure 4. A typical Malaysian Akordion and Rebana (taken from google.com) Both instruments are typical Malay music, with distinctive melodic style and melodies and sometimes similar to the middle eastern music scene. The concept of working on the music in addition to the big picture using funk music (which comes from black communities in America) has the intention that each person can perform his skills (unlike solo-only pop music or guitar melodies that get a big role), this also equals the absence of a dichotomy between the two national cultures. What Hendri Lamiri did was a good thing to show a concept of cultural contact. Conclusion Toward a peaceful and peaceful nation and synergize with each other, the best possible means, which involves cooperation between two or more countries. The existence of cultural contact with each other provides an opportunity for the culture to be assimilated into a language of friendship. The concept of unification of musical idioms owned by these two countries must then be reconciled and become an intact and interesting dish. The lyrics, melody, instruments, harmony, rhythm and tempo are tools that can unify the two cultures. The concept of music fronted by Hendri Lamiri by combining the instrument of Malay Malays with the funk music genre, it is felt to give a meaning of justice and balance in the musical portion. So no one is defeated and won.