

## BAB V

### KESIMPULAN DAN SARAN

#### A. Kesimpulan

Berdasarkan hasil, analisis, dan pembahasan dapat disimpulkan bahwa:

1. Dari proses penelitian tersebut ditemukan bahwa terdapat 16 kemungkinan menggunakan teknik *change of register*, 3 kemungkinan menggunakan teknik *elimination*, dan 120 kemungkinan (termasuk motif acuan) dalam mengembangkan elemen pentatonik sampelong menggunakan teknik *intversion of notes*. Hasil tersebut ditemukan dari pengembangan motif acuan menggunakan masing-masing teknik. Kemungkinan teknik *change of register* disimpulkan dari kemungkinan yang ditemukan dari interval nada naik dan turun yang dikombinasikan. Sedangkan kemungkinan teknik *elimination* disimpulkan dari berapa banyak nada yang dapat dikurangkan dalam sebuah motif. Yang terakhir yaitu kemungkinan yang dapat dikembangkan menggunakan *intversion of notes* disimpulkan dari kombinasi nada-nada sampelong hingga membentuk motif.
2. Sesuai dengan kesimpulan pertama, terdapat banyak kemungkinan dalam mengembangkan elemen pentatonik sampelong menggunakan konsep pengembangan melodi Olivier Messiaen. Disamping itu juga ditemukan empat poin utama yang merupakan formula dari musik tradisional sampelong. Motif-motif hasil pengembangan dapat disusun dan dipadukan dengan formula musik tradisional sampelong. Dari perpaduan tersebut dapat

menciptakan sebuah melodi baru yang memiliki benang merah yang erat dengan musik tradisional sampelong.

## B. Saran

Berdasarkan proses maupun hasil dari penelitian, beberapa saran dapat dipertimbangkan mengenai eksperimentasi elemen pentatonik sampelong. Elemen pentatonik sampelong sebaiknya tidak dikembangkan menggunakan teknik-teknik pengembangan melodi yang menghasilkan motif ataupun frase dengan jarak interval yang ekstrim (jarak interval lebih dari satu oktaf) seperti teknik *change of register*. Motif hasil pengembangan yang memiliki jarak-jarak interval yang ekstrim mengakibatkan formula musik tradisional sampelong tidak dapat diaplikasikan dengan baik.

Penelitian selanjutnya dapat memanfaatkan elemen pentatonik yang dikembangkan dengan teknik pengembangan melodi yang berbeda. Banyaknya teori pengembangan melodi yang telah berkembang, menjadi poin yang dapat digunakan di penelitian selanjutnya. Dengan demikian peneliti selanjutnya dapat menemukan hasil yang tentunya berbeda dari penelitian ini atau penelitian sebelumnya yang telah dilakukan.

Dalam proses penelitian, penulis menyadari bahwa elemen pentatonik sampelong sangat memungkinkan digunakan dalam berbagai keperluan lainnya (dalam hal ini penelitian selanjutnya). Ini disebabkan oleh interval nada pada pentatonik sampelong yang sebenarnya merupakan nada yang banyak digunakan pada musik lainnya. Nuansa yang berbeda dari elemen pentatonik sampelong

sangat mungkin diciptakan melalui penggunaan elemen-elemen lain seperti teori harmoni, teori kontrapunk, tempo, dan lain sebagainya.



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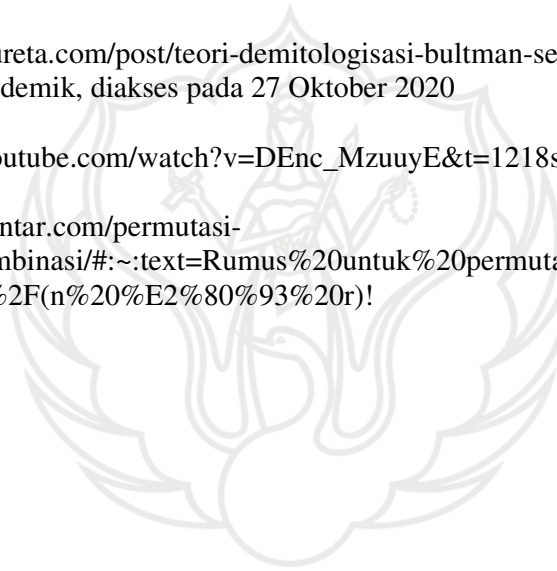
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## LAMPIRAN



Gambar 1.  
Gapura Nagari Talang Maur Kabupaten Limapuluh Kota  
(Kabupaten Limapuluh Kota, 22 Mei 2021)



Gambar 2.  
Area perbukitan tempat lahirnya tradisi *basampelong*  
(Kabupaten Limapuluh Kota, 22 Mei 2021)





Gambar 3.  
Penulis menuju Pondok Gambia menyaksikan masyarakat *basampelong*  
(Kabupaten Limapuluh Kota, 22 Mei 2021)



Gambar 4.  
Penulis saat berada di Pondok Gambia  
(Kabupaten Limapuluh Kota, 22 Mei 2021)



Gambar 5.  
Penulis saat menyaksikan masyarakat sedang *manggampo gambia*  
(Kabupaten Limapuluh Kota, 22 Mei 2021)



Gambar 6.  
Proses *manggampo gambia*  
(Kabupaten Limapuluh Kota, 22 Mei 2021)



Gambar 7.  
Proses mendinginkan *gambia*  
(Kabupaten Limapuluh Kota, 22 Mei 2021)



Gambar 8.  
Proses mencetak *gambia*  
(Kabupaten Limapuluh Kota, 22 Mei 2021)

# Basampelong

Mohammad Dary

Adagio  $\text{♩} = 60$

The musical score is divided into two systems. The first system includes Flute, Oboe, Clarinet in B♭ I, Clarinet in B♭ II, Bassoon, Horn in F, Trumpet I, Trumpet II, Trombone I, Trombone II, Tuba, and Timpani. The second system includes Grand Cassa, Cymbals, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *mf*, *p*, and *f*. A watermark of a stylized figure is visible in the background of the score.

poco accel. .

Fl. *ff* *f*

Ob. *f*

Cl I. *ff* *f*

Cl II. *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *f*

Tpt I. *ff*

Tpt II. *ff*

Tbn I. *ff* *f*

Tbn II. *ff* *f*

Tba. *ff* *f*

Timp. *p* *ff* 3

GC. *p* *ff*

Cym. *p* *ff*

Vln. I. *ff* *f*

Vln. II. *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

16

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. I. *mf* *f* *ff*

Cl. II. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Hn. *f* *ff*

Tpt. I. *f* *ff*

Tpt. II. *f* *ff*

Tbn. I. *f* *ff*

Tbn. II. *f* *ff*

Tba. *f* *ff*

Timp. *f*

GC.

Cym.

Vln. I. *mf* *f* *ff*

Vln. II. *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

3

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

27

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.



Musical score for page 6, measures 32-35. The score is arranged in a standard orchestral format with the following instruments and parts:

- Fl. (Flute):** Measures 32-35, featuring a melodic line with trills and slurs. Dynamic markings: *ff* (measures 34-35).
- Ob. (Oboe):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Cl. I. (Clarinet I):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Cl. II. (Clarinet II):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Bsn. (Bassoon):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Hn. (Horn):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Tpt. I. (Trumpet I):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Tpt. II. (Trumpet II):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Tbn. I. (Trombone I):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Tbn. II. (Trombone II):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Tba. (Tuba):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Timp. (Timpani):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- GC. (Gong/Cymbal):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Cym. (Cymbal):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Vln. I. (Violin I):** Measures 32-35, playing a melodic line with trills and slurs. Dynamic markings: *ff* (measures 34-35).
- Vln. II. (Violin II):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Vla. (Viola):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Vc. (Violoncello):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).
- Cb. (Contrabass):** Measures 32-35, playing a simple harmonic accompaniment. Dynamic markings: *ff* (measures 34-35).

37 7

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*p*

*poco rit..*

*poco accel..*

42

Fl. *f* *mf* *p* *mf*

Ob. *f* *mf* *mf*

Cl I. *f* *mf* *p* *mf*

Cl II. *f* *mf* *p* *mf*

Bsn. *f* *mf* *mf*

Hn. *f* *p*

Tpt I. *f*

Tpt II. *f*

Tbn I. *f* *mf*

Tbn II. *f* *mf*

Tba. *f* *mf*

Timp. *p* *mf*

*poco rit..*

*poco accel..*

GC. *f*

Cym. *f* *p* *mf*

Vln. I. *f* *mf* *p* *mf* pizz

Vln. II. *f* *mf* *p* *mf* pizz

Vla. *f* *mf* *p* pizz *mf*

Vc. *f* *mf* *p* *mf*

Cb. *f* *mf* *p* *mf*

49

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*mf*

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*pizz*

*p arco*

*p*

*p arco*

*p*

*p*

61 **poco rit.** . . . . . 11

Fl. - - - - -

Ob. - - - - -

Cl. I. - - - - -

Cl. II. - - - - -

Bsn. - - - - -

Hn. - - - - -

Tpt. I. - - - - -

Tpt. II. - - - - -

Tbn. I. - - - - -

Tbn. II. - - - - -

Tba. - - - - -

Timp. - - - - -

GC. - - - - -

Cym. - - - - -

Vln. I. - - - - -

Vln. II. - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*p*  $\longleftarrow$  *f*

*f* arco

*f* arco

*f* arco

*f* arco

*f*

*f*

68

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play melodic and harmonic lines. The brass section (Horn, Trumpets, Trombones, Tuba) provides harmonic support and dynamic contrast. The percussion section (Timpani, Gong/Cymbal) adds rhythmic texture. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 12 is in the top left corner, and the measure number 68 is at the top of the first staff.

73

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*



77

Fl. *mf*

Ob. *mf*

Cl I.

Cl II.

Bsn. *mf*

Hn. *mf*

Tpt I. *mf*

Tpt II.

Tbn I. *mf*

Tbn II. *mf*

Tba. *mf*

Timp. *mf*

GC.

Cym.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

81

Fl.  
Ob.  
Cl I.  
Cl II.  
Bsn.  
Hn.  
Tpt I.  
Tpt II.  
Tbn I.  
Tbn II.  
Tba.  
Timp.  
GC.  
Cym.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 81 to 84. The score is for a full orchestra. The key signature has one sharp (F#) and the time signature is 4/4. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet I (Cl I.), Clarinet II (Cl II.), Bassoon (Bsn.), Horn (Hn.), Trumpet I (Tpt I.), Trumpet II (Tpt II.), Trombone I (Tbn I.), Trombone II (Tbn II.), Tuba (Tba.), Timpani (Timp.), Gong/Cymbal (GC.), Cymbal (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows various musical notations including rests, eighth notes, quarter notes, and sixteenth notes, with some passages featuring slurs and ties. A large, faint watermark of a traditional Indonesian emblem is visible in the center of the page.

Musical score for a symphony orchestra, page 16, measure 85. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cl. I., Cl. II.), Bassoon (Bsn.), Horn (Hn.), Trumpets I and II (Tpt. I., Tpt. II.), Trombones I and II (Tbn. I., Tbn. II.), Tuba (Tba.), Timpani (Timp.), Gong/Cymbal (GC., Cym.), Violins I and II (Vln. I., Vln. II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *f* to *p*. A large watermark is visible in the center of the page.

93 17

Fl.

Ob.

Cl. I.

Cl. II.

Bsn.

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*p*

103

Fl. *mf*

Ob. *mf*

Cl I. *mf*

Cl II. *mf*

Bsn. *mf*

Hn. *mf*

Tpt I.

Tpt II.

Tbn I.

Tbn II.

Tba.

Timp.

GC.

Cym.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

Cb.

Musical score for a symphony orchestra, page 19, starting at measure 109. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cl. I., Cl. II.), Bassoon (Bsn.), Horn (Hn.), Trumpets I and II (Tpt. I., Tpt. II.), Trombones I and II (Tbn. I., Tbn. II.), Tuba (Tba.), Timpani (Timp.), Gong/Cymbal (GC., Cym.), Violins I and II (Vln. I., Vln. II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including notes, rests, and dynamic markings such as *p* (piano).

Fl. *p*

Ob. *p*

Cl I. *p*

Cl II. *p*

Bsn. *p*

Hn.

Tpt I.

Tpt II.

Tbn I.

Tbn II.

Tba.

Timp.

GC. *p*

Cym. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

123

Fl. *p* *ff* *ff*

Ob. *p* *ff* *ff*

Cl I. *ff* *ff*

Cl II. *ff* *ff*

Bsn. *ff* *ff*

Hn. *ff* *ff*

Tpt I. *ff* *ff*

Tpt II. *ff* *ff*

Tbn I. *ff* *ff*

Tbn II. *ff* *ff*

Tba. *ff* *ff*

Timp. *ff* *ff*

GC. *ff* *ff*

Cym. *ff* *ff*

Vln. I *p* *ff* *ff*

Vln. II *p* *ff* *ff*

Vla. *p* *ff* *ff*

Vc. *p* *ff* *ff*

Cb. *p* *ff* *ff*



130

Fl.

Ob.

Cl I.

Cl II.

Bsn.

Hn.

Tpt I.

Tpt II.

Tbn I.

Tbn II.

Tba.

Timp.

GC.

Cym.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

136

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), Clarinet II (Cl. II.), Bassoon (Bsn.), Horn (Hn.), Trumpet I (Tpt. I.), Trumpet II (Tpt. II.), Trombone I (Tbn. I.), Trombone II (Tbn. II.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Gong/Cymbal (GC.), and Cymbal (Cym.). The string section includes Violin I (Vln. I.), Violin II (Vln. II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 136. The Flute part starts with a melodic line in G major. The Oboe part has a similar melodic line. The Clarinet parts have rhythmic patterns. The Bassoon part has a rhythmic pattern with a forte (*f*) dynamic marking. The Horn, Trumpet I, and Trombone I parts have sustained notes. The Trombone II and Tuba parts have rhythmic patterns. The Timpani part has a rhythmic pattern. The Gong/Cymbal and Cymbal parts have sustained notes with a forte (*f*) dynamic marking. The Violin I part has a melodic line with a forte (*f*) dynamic marking. The Violin II part has a melodic line with a forte (*f*) dynamic marking. The Viola part has a rhythmic pattern with a forte (*f*) dynamic marking. The Violoncello part has a rhythmic pattern with a forte (*f*) dynamic marking. The Contrabass part has a rhythmic pattern with a forte (*f*) dynamic marking. A large, faint watermark of a university crest is visible in the background of the score.

141

Fl. *f*

Ob. *f*

Cl. I. *f*

Cl. II. *f*

Bsn. *f*

Hn.

Tpt. I.

Tpt. II.

Tbn. I.

Tbn. II.

Tba.

Timp.

GC.

Cym. *p*

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinets, Bassoon) and brass section (Horn, Trumpets, Trombones, Tuba) are in the upper half. The percussion section (Timpani, Gong/Cymbal) is in the middle. The string section (Violins, Viola, Violoncello, Contrabass) is in the lower half. The score features various musical notations including rests, notes, slurs, and dynamic markings such as *f* (forte). The key signature is one sharp (F#) and the time signature is 2/4. A large, faint watermark of a university crest is visible in the center of the page.

150

Fl. *ff*

Ob. *ff*

Cl. I. *ff*

Cl. II. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. I. *ff*

Tpt. II. *ff*

Tbn. I. *ff*

Tbn. II. *ff*

Tba. *ff*

Timp. *ff* *p < ff*

GC. *ff*

Cym. *ff* *p < ff*

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This image shows a page of a musical score, measures 157 through 161. The score is for a symphony orchestra and includes the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. I. (Clarinet I)
- Cl. II. (Clarinet II)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. I. (Trumpet I)
- Tpt. II. (Trumpet II)
- Tbn. I. (Trombone I)
- Tbn. II. (Trombone II)
- Tba. (Tuba)
- Timp. (Timpani)
- GC. (Gong/Cymbal)
- Cym. (Cymbal)
- Vln. I. (Violin I)
- Vln. II. (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features various rhythmic patterns, including sixteenth-note runs and triplet markings. A large, faint watermark of a university crest is visible in the center of the page.

162

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. I. *mf* *ff*

Cl. II. *mf* *ff*

Bsn. *mf* *ff*

Hn. *ff*

Tpt. I. *ff*

Tpt. II. *ff*

Tbn. I. *mf* *ff*

Tbn. II. *mf* *ff*

Tba. *mf* *ff*

Timp. *ff*

GC. *mf* *ff*

Cym. *mf* *ff*

Vln. I. *mf* *ff* *mf*

Vln. II. *mf* *ff* *mf*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Cb. *mf* *ff* *mf*