

## **BAB V**

### **PENUTUP**

#### **A. Kesimpulan**

Penulis menemukan bentuk lagu dan pola ritme yang ada pada lagu *What About Me* dengan cara melakukan analisis dan mentranskrip keseluruhan lagu tersebut. Dari hasil yang ditemukan, terdapat 7 pola ritme yang berbeda pada lagu tersebut. Bentuk lagu “*What About Me*” adalah A-B-A-A’-B, yang terdiri dari *Intro - Verse - Main Riff - Verse - Pre Chorus - Chorus - Solo Gitar - Post Solo Guitar - Main Riff - Solo Drum - Main Riff (Ending)*.

Penulis menerapkan *metric modulation* yang ada pada lagu *What About Me* dengan cara melatih terus menerus bagian tersebut dengan tempo pelan menggunakan metronome dan kemudian berlatih bersama band secara rutin untuk menguasai bagian tersebut.

Penulis mengembangkan beberapa pola ritme yang ada pada lagu *What About Me* dengan cara menguasai terlebih dahulu *rhythm pattern* yang asli, dan kemudian mengembangkan *rhythm pattern* tersebut berdasarkan subdivisi, *grouping of 3*, dan *grouping of 5* yang ada pada tempo aslinya.

## B. Saran

Pertama, saran ini ditujukan untuk semua *drummer* yang ingin mempelajari *metric modulation* dan penerapannya. Kesulitan yang dihadapi penulis ketika mempelajari *metric modulation* adalah menguasai masing-masing subdivisi ritmis dan menemukan titik yang tepat untuk kembali lagi ke tempo semula. Penulis menyarankan untuk selalu menggunakan metronome guna mengetahui tingkat presisi dalam melakukan perubahan ritmis. Kemudian cobalah untuk berlatih dengan pemain band lain agar saling menguatkan *pulse* masing-masing ketika sedang melakukan *metric modulation*. Latih berulang kali agar masing-masing pemain terbiasa dengan *metric modulation* yang dilakukan oleh *drummer*.

Kemudian, saran ini ditujukan untuk lembaga Institut Seni Indonesia Yogyakarta, agar memperbanyak buku mengenai *drum set* di perpustakaan kampus guna menambah referensi mahasiswa yang ingin belajar instrumen *drum set* agar mahasiswa tidak kesulitan dalam mencari referensi buku *drum set*.

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## **Diskografi**

*Intro to Metric Modulation.* Dapat diakses dari

<https://www.youtube.com/watch?v=HOvvAs5FILk>

*Metric Modulation on Drums.* Dapat diakses dari

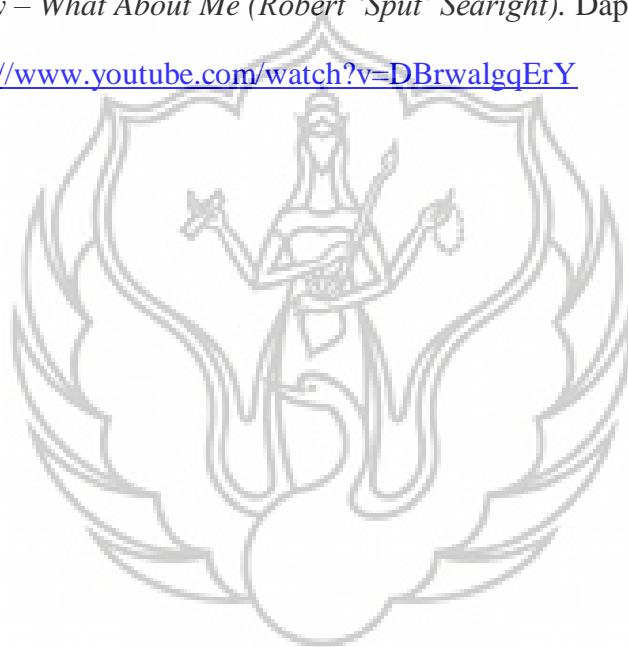
<https://www.youtube.com/watch?v=xY0b01RSwFE>

*Snarky Puppy – What About Me (Larnell Lewis).* Dapat diakses dari

[https://www.youtube.com/watch?v=fuhHU\\_BZXSk](https://www.youtube.com/watch?v=fuhHU_BZXSk)

*Snarky Puppy – What About Me (Robert ‘Sput’ Searight).* Dapat diakses dari

<https://www.youtube.com/watch?v=DBrwalgqErY>



## **LAMPIRAN**



## WHAT ABOUT ME ?

SNARKY PUPPY

*J = 130* A INTRO

TRUMPET 1

TRUMPET 2

ALTO SAXOPHONE

TENOR SAXOPHONE

LEAD GUITAR

ELECTRIC GUITAR

ELECTRIC PIANO

SYNTHESIZER

ELECTRIC BASS

DRUM SET

5

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

B THEME A (GUITAR LEAD)

TPT. 1  
 TPT. 2  
 ALTO SAX.  
 TEN. SAX.  
 L. GTR.  
 E. GTR.  
 E. PIANO  
 SYNTH.  
 BASS  
 DR.

9

E<sup>v11</sup>  
 E<sup>v11</sup> A/E  
 E<sub>m</sub> C/E  
 C/E Dsus<sup>2</sup>/E

15

E<sup>v11</sup>  
 E<sup>v11</sup> A/E  
 C/E Bsus<sup>4</sup>/E  
 C/E Dsus<sup>2</sup>/E

17

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

21

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

25

**C RIFF**

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

This musical score page shows measures 25 through 28. The instrumentation includes two Trumpets (TPT. 1, TPT. 2), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN. SAX.), Lead Guitar (L. GTR.), Electric Guitar (E. GTR.), Electric Piano (E. PIANO), Synthesizer (SYNTH.), Bass (BASS), and Drums (DR.). The key signature is C major (one sharp). Measure 25 starts with a rest followed by eighth-note patterns from the guitars and piano. Measures 26-28 feature a continuous eighth-note riff from the guitars and piano, with the bass and drums providing harmonic support. The score is set against a background watermark of a classical figure.

29

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

FILL IN

This musical score page shows measures 29 through 32. The instrumentation remains the same: TPT. 1, TPT. 2, Alto Saxophone, Tenor Saxophone, Lead Guitar, Electric Guitar, Electric Piano, Synthesizer, Bass, and Drums. Measures 29-31 continue the eighth-note riff established earlier. In measure 32, the score concludes with a "FILL IN" section, indicated by a bracket over the final measures. The background watermark of the classical figure is still present.

**THEME A2 (BRASS LEAD)**

33

TPT. 1      TPT. 2      -

ALTO SAX.      -

TEN. SAX.      -

L. GTR.      E<sup>m</sup> II      A/E      E<sup>m</sup> C/E      C/E Deus<sup>2</sup>/E

E. GTR.      E<sup>m</sup> II      E<sup>m</sup> II A/E      E<sup>m</sup> C/E      C/E Deus<sup>2</sup>/E

E. PIANO

SYNTH.

BASS

DR.

37

TPT. 1  
TPT. 2  
ALTO SAX.  
TEN. SAX.  
L. GTR.  
E. GTR.  
E. PIANO  
SYNTH.  
BASS  
DR.

*(Musical score showing parts for TPT. 1, TPT. 2, Alto Saxophone, Tenor Saxophone, Lead Guitar, Electric Guitar, Electric Piano, Synthesizer, Bass, and Drums. The score includes various musical notes, rests, and specific chord markings like Em<sup>11</sup>, A/E, C/E, Bsus<sup>4</sup>/E, and Dsus<sup>2</sup>/E.)*

44

TPT. 1  
TPT. 2  
ALTO SAX.  
TEN. SAX.  
L. GTR.  
E. GTR.  
E. PIANO  
SYNTH.  
BASS  
DR.

E<sup>vii</sup>  
E<sup>vii</sup> A/E  
EM C/E  
A7/E Dsus2/E

E<sup>vii</sup>  
E<sup>vii</sup> A/E  
EM C/E  
A7/E Dsus2/E

45

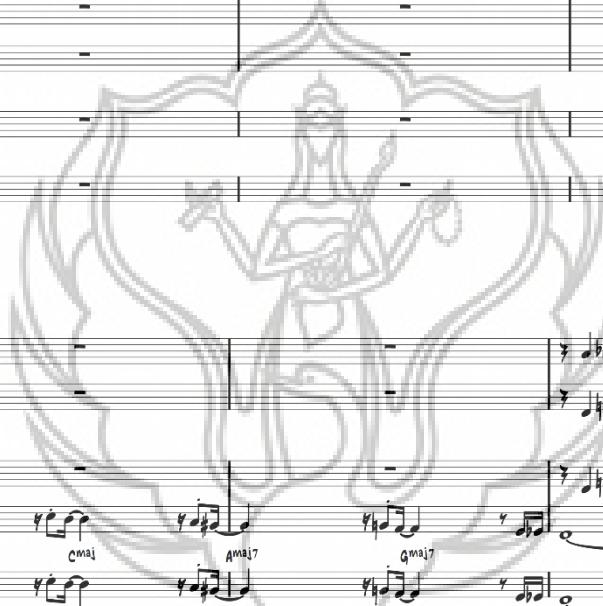
TPT. 1  
TPT. 2  
ALTO SAX.  
TEN. SAX.  
L. GTR.  
E. GTR.  
E. PIANO  
SYNTH.  
BASS  
DR.

E<sup>vii</sup>  
E<sup>vii</sup> A/E  
C/E Bsus4/E  
C/E Dsus2/E Cmaj7

E<sup>vii</sup>  
E<sup>vii</sup> A/E  
C/E Bsus4/E  
C/E Dsus2/E Cmaj7

49 E  
 TPT. 1  
 TPT. 2  
 ALTO SAX.  
 TEN. SAX.  
 L. GTR.  
 E. GTR.  
 E. PIANO  
 SYNTH.  
 BASS  
 DR. E

THEME B



55  
 TPT. 1  
 TPT. 2  
 ALTO SAX.  
 TEN. SAX.  
 L. GTR.  
 E. GTR.  
 E. PIANO  
 SYNTH.  
 BASS  
 DR.

57

**F THEME C**

TPT. 1  
TPT. 2  
ALTO SAX.  
TEN. SAX.  
L. GTR.  
E. GTR.  
E. PIANO  
SYNTH.  
BASS  
Dr.

62

TPT. 1  
TPT. 2  
ALTO SAX.  
TEN. SAX.  
L. GTR.  
E. GTR.  
E. PIANO  
SYNTH.  
BASS  
Dr.

66

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

This musical score page features ten staves. From top to bottom: TPT. 1 (two staves), TPT. 2 (two staves), ALTO SAX., TEN. SAX., L. GTR., E. GTR., E. PIANO (two staves), SYNTH. (two staves), BASS, and DR. (two staves). The key signature is A major (no sharps or flats). Measure 66 begins with TPT. 1 and TPT. 2 playing eighth-note patterns. The brass section (L. GTR., E. GTR.) enters with a rhythmic pattern of eighth and sixteenth notes. The E. PIANO and SYNTH. provide harmonic support with sustained notes and chords. The BASS and DR. provide rhythmic foundation with steady eighth-note patterns. Measures 67-68 show the continuation of this arrangement, with the brass and piano taking more prominent roles.

v

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

This musical score page features ten staves. From top to bottom: TPT. 1 (two staves), TPT. 2 (two staves), ALTO SAX., TEN. SAX., L. GTR., E. GTR., E. PIANO (two staves), SYNTH. (two staves), BASS, and DR. (two staves). The key signature changes to E major (one sharp). The brass section (L. GTR., E. GTR.) plays eighth-note patterns, while the woodwinds (ALTO SAX., TEN. SAX.) provide harmonic support with sustained notes. The E. PIANO and SYNTH. play eighth-note patterns. The BASS and DR. provide rhythmic foundation with steady eighth-note patterns. Measures v-vi show the continuation of this arrangement, with the brass and piano taking more prominent roles.

75

**G** GUITAR SOLO W/OUT COMP

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

Dr.

81

**H** GUITAR SOLO W/ COMP

8x

8x

EM 8x C/E C/E

PLAY ON 8TH TIME

PLAY ON 8TH TIME EM 8x C/E C/E

PLAY ON 8TH TIME 8x

PLAY ON 8TH TIME 8x

ADD MORE TENSE

**H**

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

Dr.

86

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

PLAY ON 2ND TIME 2x

Dsus<sup>2</sup>/E E<sup>m</sup> C/E C/E Dsus<sup>2</sup>/E Dsus<sup>2</sup>/E A/E E<sup>m</sup> 2x

Dsus<sup>2</sup>/E E<sup>m</sup> C/E C/E Dsus<sup>2</sup>/E Dsus<sup>2</sup>/E A/E E<sup>m</sup> 2x

Dsus<sup>2</sup>/E E<sup>m</sup> C/E C/E Dsus<sup>2</sup>/E Dsus<sup>2</sup>/E A/E E<sup>m</sup> 2x

92

GUITAR SOLO w/ COMP + BASS

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

97

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

Dr.

PLAY LAST NOTE ONLY AT 1ST TIME 2x 

PLAY LAST NOTE ONLY AT 1ST TIME 2x 

PLAY LAST NOTE ONLY AT 1ST TIME 

DRUS2/E A/E  

PLAY LAST NOTE ONLY AT 1ST TIME 2x 

C/E DRUS2/E A/E  

PLAY LAST NOTE ONLY AT 1ST TIME 2x 

C/E DRUS2/E A/E  

PLAY LAST NOTE ONLY AT 1ST TIME 2x 

FILL AT 2ND TIME 



101

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

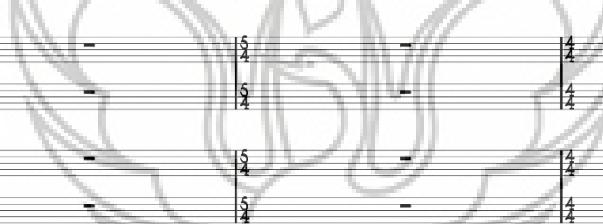
Dr.

Asus<sup>4</sup> A Asus<sup>4</sup> A   Asus<sup>4</sup> A Asus<sup>4</sup> A

Asus<sup>4</sup> A Asus<sup>4</sup> A   Asus<sup>4</sup> A Asus<sup>4</sup> A

Asus<sup>4</sup> A   Asus<sup>4</sup> A  

Asus<sup>4</sup> A   Asus<sup>4</sup> A  



104

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR. Cmaj7 Em11 Asus4/B Asus4/B Asus4/B

E. GTR. Cmaj7 Em11 Asus4/B Asus4/B Asus4/B

E. PIANO

SYNTH.

BASS

DR.

108 [K] BACK TO OFF

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

DR.

112

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

Dr.

FILL IN

116

DRUM SOLO W/ RIFF (HALF)

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

Dr.

PLAY LAST NOTE ONLY AT 6TH TIME 6x

M.M. START AT 2ND SIXTEEN NOTE

M.M. END AT THE 4TH UP BEAT

**M** BACK TO RIFF (ENDING)

120

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

**M** MORE TENSE

Dr.

125

TPT. 1

TPT. 2

ALTO SAX.

TEN. SAX.

L. GTR.

E. GTR.

E. PIANO

SYNTH.

BASS

FILL IN

Dr.

**Foto dokumentasi resital :**



Penulis



Penulis bersama dengan pemain keyboard, bass, dan perkusi



Para pemain gitar dan *Brass Section*