



## Implementation Of Nusantara Musicals Ideas In The Song Of *Yadapati Tiwikrama* By Djiwoastra

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### Abstract

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Djiwoastra is a folk metal band from Surakarta that has succeeded in combining two genres of music, namely metal and traditional Indonesian music. The song *Yadapati Tiwikrama* contains the idiomatic Indonesian archipelago, taking the theme of the history of the maritime wars in 7<sup>th</sup> century. This research was qualitative with data collection techniques in the form of observation, interviews, and documentation. The results of the study indicated that there was application of ideas that contain idiomatic archipelagoes through musical compositions and concepts in the song *Yadapati Tiwikrama* in the form of: 1) Interpretation of the superiority of the Javanese maritime troops in the invasion of the Po Nagar in the 7<sup>th</sup> century through motifs, intervals, and textures on musical compositions, 2) there are cultural elements contained in the song, such as: a) traditional art elements in the form of Balinese Bale Ganjur Bali Instrument, b) language elements by the pronunciation of Balinese incantation that adopt the idea of suluk Sidakarya, c) religious elements by the concept of the religion system of the God of the ocean.

## INTRODUCTION

Folk metal is a type of music derived from heavy metal which is generally characterized by the use of traditional musical instruments, and has a concept of local culture. According to Marjenin (2014), folk metal is referred as music combined with instruments that are not considered part of metal (traditional instruments), while most of the musicians focus on the current state of society and culture, they tend to criticize social policies and political contemporary

Folk metal music emerges with themes related to history, nature, and national identity. According to Mustamo (2020), in Finland and Norway, fans and musicians of this genre in generally blame modern era for the condition of today's society that alienated from nature, authentic rural lifestyles, and healthy values. In this case, musicians and fans of folk metal in the archipelago do not blame the current situation, but rather try to voice and increase understanding of local wisdom, and have a vision and mission to preserve culture and traditional arts which are the part of the identity of the archipelago. One of the Nusantara folk metal bands who carry out this practice is *Djiwoastra* who comes from the city of Surakarta. The name *Djiwoastra* consists of two Javanese vocabularies, namely *djiwo* (soul) and *astra* (weapons), which can be interpreted as the main tool of the soul's weapon system in the sense of a voice medium in the form of weapons that attack through the musical. Attention to the phenomenon of socio-cultural problems such as clashes of cultural and national identity, as well as the decadence of moral shifts in the archipelago made the band participates in voicing idealistic values as a nation that does not forget its identity, reflecting on the history that was inscribed by its ancestors of Archipelago in the past. It was interesting when the band succeeded in creating a work with the theme of the history of the left of the archipelago as a form of awareness to the public, especially the younger generation that Indonesia is the inheritor of the DNA of the winner, the generation of superior power as evidenced by the victory of the Javanese maritime troops in the war against the Champa kingdom in Po Nagar in the 19th century. -VII AD. The historical evidence is enshrined in a written *Nha Thrang* inscription *Javabala-sanghair-nàvâgataih* (Sastri, 2019 : 263). In short, Sastri explained that “*It is true that the inscriptions of Campa mention plundering raids led by fleets from Java (Javabala-sanghair-nàvâgataih) against the coast of Campa in the years 767, 774, and 787 A. D.*” (Sastri, 2019 : 263). According to Lafont's opinion regarding the note that

the Javanese maritime troops succeeded in destroying and burning the Champa kingdom temple, and succeeded in seizing the crown of the Linga. They describe the physical characteristics of the Javanese maritime troops with a black and thin body (Lafont, 2014 : 93).

According to Widyamartaya (1990), an idea is an impression in an individual's inner world that he wants to convey to other individuals. The idea is expressed in the form of a narrative. The narrative about the idiomatic spirit of the archipelago is implemented in the form of musical compositions. There is a series of creative processes from the band *Djiwoastra* to build a narrative about the superiority of the archipelago. This is of course balanced by a complicated compositorist step because it involves two different types of instruments, namely musical instruments in the metal genre in the form of drums, electric guitars, and basses, with traditional musical instruments in the form of *Bale Ganjur Bali* in one of his works entitled *Yadapati Tiwikrama*. *Yadapati Tiwikrama* can be broadly interpreted as a literary release about *Yadapati* (the wrath of the ocean god) through chanting of incantations inserted in songs using the Balinese *Sidakarya* technique.

This study aims to determine the form of implementation of musical ideas with Nusantara nuances in the song *Yadapati Tiwikrama*. To find out how the idea manifests, it is necessary to carry out work analysis activities in terms of several musical elements, namely: 1) Form structure, 2) Motives, 3) Intervals, and 4) various textures. To find out how the idea manifests, it is necessary to carry out work analysis activities in terms of several musical elements, namely: 1) Form structure, 2) Motives, 3) Intervals, and 4) various textures.

## METHOD

This research is a qualitative research using a musicology and semiotic approach. Musicology is the scientific study of music which generally includes the historical study and various musical phenomena such as musical form and notation, the background of composers and performers, the development of musical instruments, music theory, as well as aesthetic fields such as acoustics and sound physiology. (Irawan, 2018 : 4). Meanwhile, Ullman said semiotics is a branch of science that focuses on studying the sign system (Halid, 2019). The science of semiotics is closely related to signs, symbolism, meaning, metaphors, and analogies in a literature or text. Data collection techniques used are observation, interviews,

and documentation. The researcher uses an interactive model of data analysis technique which consists of three factors, namely data reduction, data presentation, and drawing conclusions. This study tested the validity of the data using triangulation of data collection techniques. Quoting from Sugiyono, checking the correctness of the data in this study uses a technique triangulation method, namely testing the validity of the data through different collection techniques to find the truth of the same data. (Indrawati, 2021).

## RESULTS AND DISCUSSION

Djiwoastra has the concept of Nusantaraist metal music, so the instruments used are not only western music instruments, but involve several types of traditional music which are considered aesthetically well-established. According to Hastanto (2011: 55), traditional music or local music is music created by a community in a certain cultural area to meet the needs of the local community so that all members can understand and appreciate this type of music. Among the many types of traditional music in Indonesia, Djiwoastra chooses certain types of instruments to use in his compositions. In terms of instrumentation, there are several indicators that underlie the selection of the type of traditional instrument, namely: 1) the character of the sound, 2) the rhythmic nature, 3) the harmony of the concept with the functional and historical aspects of the traditional instrument. On the basis of considerations by reviewing the musicality and narrative concept, the instrumentation in the song Yadapati Tiwikrama is an electric guitar, electric bass, drums, and Balinese bale ganjur. The traditional Bale Ganjur instrument has a close rhythmic nature and is equally noisy, so that the traditional music can be in harmony with metal music.

### Musical Form Analysis

The format of Djiwoastra in the musical composition of the song Yadapati Tiwikrama uses a combination of western musical instruments and traditional Indonesian musical instruments in the form of Balinese bale ganjur. This gives rise to a new sub-genre of metal music that uses the medium of instruments in the form of drums, electric guitars, electric basses, dok-dok, and Balinese ceng-ceng. Yadapati Tiwikrama's song uses a harmonic minor scale, with the basic note of d minor. The song Yadapati Tiwikrama has 3 times signatures, starting with 4/4 and in certain parts the pressure marks change to 2/4 and 3/4. The song with a duration of 6 minutes

15 seconds has a total of 203 bars with several repetitions, and has a consistent tempo from the beginning to the end of the composition with a tempo of 135 bpm.

### Theme Sharing Analysis

Yadapati Tiwikrama's song has many variations of themes, namely the theme of parts A, B, C, D, D', E, F, G, H, I, and J with transitions between theme D and theme E. In contrast to conventional music in general, the harmonization of metal music is a developed harmonization and has a chord progression that is quite difficult to identify. However, in a song there is a circle progression or root which shows the song is consistent with the initial basic tone. Look at the table below!

Theme	Basic Tone	Bar
A	D minor	1-4 (2x)
B	D minor	5-12
C	D minor	13-28
D	D minor	29-44
Switch to E	D minor	45 (2x)
E	D minor	46-53
F	D minor	54-73
Reps A	D minor	74-77 (2x)
G	D minor	78-109
Reps B	D minor	110-117
E'	D minor	118-125
Reps B	D minor	126-133
Reps C	D minor	134-149
H	D minor	150-157
I	D minor	158-165
J	D minor	166-181
D'	D minor	182-203 ( <i>end</i> )

Table 1.1 Theme Division

### Theme A

Theme A in the song Yadapati Tiwikrama is made in 4 bars. As the opening song, theme A is the starting point that gives the feel of superiority, unity and harmony. Musical harmony is built in the texture on the 4th bar which is called Unisano, it can also be called homorhythmic because the composition of each instrument has the same rhythm. The 4th bar is a transition to the next theme where all instruments play unison with an eighth rhythm pattern. In addition to the unisano texture, the first bar shows the presence of a monophonic texture, namely the intertwining of one melody and the same rhythm between guitar and bass instruments..

Notation 1.2 Unisano Texture in the 4th bar

Notation 1.3 Monophonic texture

### Theme B

Theme B shows the rhythmic processing of percussion instruments that are tightly arranged and complement each other. The pattern of the ceng-ceng bali game shows a lot of rhythmic patterns and forms a polyrhythmic textured fabric.

Notation 1.4 Polyrhythmic texture

The melodies on the guitar and bass instruments show perfect prime (PP) intervals with motif magnification. Perfect prime is a type of interval where the notes move in a straight line or stay in place.

Notation 1.5 PP interval and motif enlargement

### Theme C

The sound events in part C are rhythm and melody processing which seem to run separately but in harmony, the composition is polyphonic textured.

Notation 1.6 Polyphonic texture

Processing motifs on guitar melodies, namely ascending and descending sequences.

Notation 1.7 Sequence up and sequence down on guitar melody

Processing motifs on guitar and bass playing patterns using interval augmentation techniques. The original motif initially used a second minor interval (m2) and then it was enlarged to a third minor interval (m3). Interval augmentation motif processing serves to add a sense of tension to the musical composition.

Notation 1.8 Augmentation motifs on guitar and bass melodies

Before moving on to the E theme, there is a composition that serves to bridge between parts of the song. In the song Yadapati Tiwikrama, the composition is between the D and E theme compositions. The composition seems to have a unisano texture where each instrument plays the same rhythm and even the same melody. These compositions can also be identified by homorhythmic textures because they have rhythmic similarities.

## Notation 1.9 Unisono or Homorhythmic Texture

**Theme E**

E theme compositions have a texture called homophony, where one melody stands with the accompaniment of other instruments. The homophonic texture lies along the composition of the E theme, i.e. from the 46th bar to the 53rd bar. The composition of the guitar melody is supported by accompaniment in the form of drum and bass instruments. Indeed, the composition of the guitar melody seems to be more prominent than other instruments, but its function is not the main focus because there are screams by the vocalist.



Notasi 1.10 Tekstur homofoni

**Theme F**

Processing motifs in guitar and bass playing is the application of motif repetition or literal repetition, starting from the 54-73 bar.



Notation 1.11 Literal repetition of guitar and bass composition

The rhythmic aspect of the percussion instrument in theme F returns to playing polyrhythmic with a different time period after the first stroke. Drums, Balinese ceng-ceng and dok-dok also apply the ostinato pattern, which is played repeatedly as long as the F theme composition is sounded.



1.12 Polyrhythmic texture in percussion composition in F theme

**Theme G**

The theme of Yadapati Tiwikrama's song on theme G is a composition containing maritime dramaturgy about the release of Nagapasha's astra with literary medium (mantra). The dramaturgy that appears in the work is a consequence of the narrative that is built to be coherent with the musical sense (Mistortofy, 2019). The playing patterns of all instruments form a uniform texture. The composition of the G theme is used to accompany the pronunciation of Sidakarya's suluk, so that it creates an impression of power and leads the listener's imagination to feel the nuances of the great maritime war in the VII century. In part G there is also a partchoir with a repetitive pattern of motifs to emphasize the lyrics being sung.



Notation 1.13 Unisono texture gives a feeling of power

Guitar and bass are trans-mediumized to blend with traditional musical instruments by playing elements of Javanese pentatonic tones. Javanese pentatonic is often referred to as the pelog scale (Febrian, 2014). According to the research results of R. Machjar Angga Koesoemadinata with Musicologist Jaap Kunst for 50 years (1916-1966) stated that the pelog musical scale has the main tone of do-mi-fa-sol-si. More specifically, the pelog musical scale consists of: do 200 re 200 mi 100 fa 200 sol 200 la 200 si 100 do '100 with the main pmusical scal: do 400 mi 100 fa 200 sol 400 si 100 do' (in Febrian, 2014). In the G composition, the guitar and bass are played in the Javanese pentatonic tone region with the following notation.

$$| 3 . 3 . | \overline{3 . . 4 5 4 3 .} | 3 . 3 . | \overline{3 . . 4 5 4 3} |$$

Notation 1.14 Pentatonic melody



Notation 1.15 Pentatonic melody played by Guitar and Bass instruments

At the 86th bar, the incantations are started to be recited by the vocalist only accompanied by drum instruments and choir harmonization in which the three notes move in the same direction. The homophonic texture of the choir shows a uniform rhythm with a different melody.

Notation 1.16 Homophonic texture in choir compositions

### Theme H

The H theme emphasizes the rhythmic and melodic patterns of the guitar. Bass and drum instruments have the same rhythmic motif with a notation value of 1/16. In part H, the music composition gives a tense feel. These nuances appear on the guitar melody by using diminished and minor interval movements. Based on Ottman's interval theory, the guitar playing pattern in section H found several types of intervals, namely diminished 4, diminished 5, perfect pmusical scal (PP), major 2 (M2), minor 2 (m2), and minor 3 (m3). These intervals are dominated by diminished and minor intervals so that nuances of tension can be raised.

Notation 1.17 A piece of guitar melody that contains minor and diminished intervals. At the 156th bar, the melodic playing motif on the guitar forms an ascending sequence. There is a rhythmic repetition at a higher pmusical scal. The M1 motif is an increase from the M motif at the tertis level, so an ascending sequence occurs.

Notation 4.18 Sequence ascending on guitar melody

### Theme I

The composition in theme I is 158 to 165 bars. In this section, the guitar plays an improvised melody. There

is also a rhythm guitar that is played with the same chord playing over and over again.

Notation 1.19 Repetitive rhythm guitar pattern

In addition, the bass melody uses the application of motif processing in the form of sequences, there are ascending and descending sequences.

Notation 1.20 Sequence motif up and down on bass playing pattern

### Theme J

The guitar playing motif on theme J shows the processing of an inversion or reversal motif. The inversion of the motif is independent, because the second motif does not maintain the interval value of the initial motif.

Notation 1.21 Processing of free inversion motifs on guitar playing

In the pattern of guitar and bass playing, it was also found that there was motif processing in the form of interval augmentation, starting from prime-second intervals, increasing to prime-quart.

Notation 1.22 Interval augmentation motif processing

### Theme D'

Theme D' is a repetition of the composition of theme D, which has a difference at the end of the composition. There are several textures in D' composition, namely monophonic textures on guitar and bass, polyrhythmic textures on Balinese vocals, drums and ceng-ceng, then unisono textures at the end of the composition.

Notation 1.23 Polyrhythmic and unison textures in the composition of the D' theme





Notation 1.24 Unisono texture on D' theme composition

### Analysis of the meaning of the lyrics of the song Yadapati Tiwikrama

Analysis of the meaning of the lyrics of the song Yadapati Tiwikrama. Yadapati is another name for the god of the sea animals "Baruna" in Nusantara mythology, while tiwikrama means a process where his activities from a normal position turn into something big and scary due to direct exposure to a sensitivity of its own in dealing with something.

According to Moeliono (2007 in Erlangga et al., 2021) lyrics have at least two meanings, namely poetry or literary works that contain an outpouring of heart or personal feelings, and the composition of a song. Lyrics function as a medium to convey the message of a musical work in terms of language and can be interpreted directly. In the song Yadapati Tiwikrama, the linguistic aspect refers to the style of writing literary works of poetry so that many figurative words that represent a message are found. According to Herman J Waluyo (1987 in Erlangga et al., 2021) says that poetry is a form of literary work that expresses the thoughts and feelings of the poet imaginatively and is composed by concentrating all the power of language on its physical structure and inner structure. The thoughts of the songwriter Yadapati Tiwikrama are expressed in poetic language to bring the listener's imagination into a situation where the Javanese Armada troops show all their strength to fight with the Champa kingdom, which is likened to the figure of Yadapati who is doing tiwikrama.

#### *The meaning of the first stanza*

Bookmark	marker
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*Far deeper than the  
thundering waves at  
unfathomable depth  
Where there is about no  
visibility and night  
encompasses everything  
and the pressure will  
crush*

The lyricist wants to describe the range of the ancestors' shipping expeditions of the archipelago to reach conditions above sea level which have a depth of almost total darkness, indicating that the waters are very far from the shoreline. Then the conditions in the middle of the ocean are tense, terrible and full of pressure or obstacles that could destroy everything that passes through it.

Table 1.2 The meaning of the first verse of the song

In the first stanza, it tells how the situation and conditions above sea level are very far from the shoreline, with a depth that cannot be measured so that it can be analogized as a dark night, then there is a personification figure of speech in the word "thundering waves" which has meaning superiority. The superiority in question is how the ancestors of the archipelago had extraordinary toughness in navigating waters that were very far from the mainland. Even though the conditions at sea were very tense, scary, full of dangerous things, the Javanese navy was not afraid and could easily conquer nature with all its strength.

#### *The meaning of the second stanza*

Bookmark	marker
<i>A human being lies the Leviathan but only feed at times from the blind fish, cuttle fish, and some sea creatures some men have sworn That in times of storm it crawls from the hole at the bottom of the sea and they have seen one of its red crests riding a wave and believe that it snaps ships with its huge seven horns, seven heads.</i>	The lyricist describes the situation of the awakening of a great power hidden at the bottom of the sea, namely the Yadapati. The awakening is carried out with an invocation sung by a prayer at a certain time.  It is also depicted the Yadapati who has tiwikrama in a terrible shape, as if riding a wave and easily flicking ships with his horns and head. The meaning of gratitude is also embedded through the selection of sea creatures' diction

Table 1.3 The meaning of the second verse of the song

The second stanza covers a fairly broad meaning. There are several things that are implied in the lyrics, namely the depiction of Yadapati's being and ferocity

and the ritual of expressing gratitude to God, then in the second stanza this is also a source of ideas in making Sanghir Nawagatih's album cover. The sentence "but only feeds ant times" has an implied meaning about a ritual. If it is drawn from the point of view of the direct meaning of the lyrics, the meaning contains the process of generating Yadapati which is carried out by means of traditional rituals at a certain time. If connected and implemented in real life, the procession referred to by the author is a ritual procession of embodiment of gratitude by the maritime community for their environment so that they always get blessings from the sea. (*Labuhan*).



Figure 1.1 Sanghir Nawagatih album cover

In the lyrics of *some men have sworn*, it means that traditional leaders in coastal areas believe in the existence of a creature with extraordinary power who always protects the waters of the archipelago, and they have the ability to interact and control it for an interest. Then *sworn* means swearing. To establish a bond between the customary holders and the nature of the ocean and all the creatures in it, he took an oath to be part of the aquatic family in which they live. As for the meaning of the depiction of Dewa Baruna who transformed into a Yadapati figure which is visualized like Ogoh-ogoh, which is a sculpture in Balinese culture that is paraded during the Nyepi traditional ceremony, in the form of a statue of the figure of Bhuta Kala who is paraded during the Pengrupukan procession. (Suharta, 2019). In the songwriter's imagination, at that time the Yadapati transformed and came out of his sojourn when the creature was summoned through the chanting of a spell.

Then the lyrics in this 2nd stanza in the sentence "*and they have seen one of its red crests riding a wave and believe that it snaps ships with its huge seven horns, seven heads*" the background for the visual idea of the Album cover created by Sony Wicaksana. Inside the cover, you can see objects that depict a navy with a powerful force that supports it. The tremendous power is visualized in the form of the sea monster Ugra Karma Makara swimming on the sea surface, showing its horns and tentacles.

### **Spell Recitation**

Mantra is a series of words with certain meanings that are chanted for a magical purpose. According to Harun Mat Piah (Hanapi et al., 2017), the definition of mantra is all types of pronunciation in prose or poetry, which contain magical connotations as well as. All names and types of pronunciation have a function in the form of incantation, laughter, swearing, spouting, *puja*, exclamation and so on. something magical is generally difficult to sense, beyond human logic, seems full of mystery. According to Rachmi (Purwahida et al., 2008), the spell is a mystery, that's why the relationship between the spell and something mysterious and reality must be seen from its own presence.

In the song Yadapati Tiwikrama, incantations are intentionally inserted. To strengthen the character of the archipelago with a Balinese background, the technique of telling the incantation was adopted from the crooked pronunciation of Suluk in the Sidakarya mask dance procession from Bali. "*Topeng Sidakarya dance is a masked wali dance originated from the 16th century*". (Januar, 2020). *Sidakarya* literally means work that has been completed. This dance is performed with a specific purpose, namely that the Hindu community who holds the yadnya ceremony is believed to have finished carrying out the yadnya, and of course there is a blessing in it. (Wirawan, 2021). In *Sidakarya* mask dance, there is a process where the dancer pronounces suluk as a description of the dialogue between the Brahmin Rivet and Waturenggong. The pronunciation technique has a firm, loud and charismatic character so that it is suitable to be adopted for the benefit of works in metal music. In the context of Djiwoastra, the purpose of chanting the incantation is as a medium for activating power by releasing an astra (weapon) called Nagapasha which has an impact on the Yadapati's tiwikrama.





Figure 1.2 The incantation in the song Yadapati Tiwikrama which is imbued with Wyanjana script

The meaning of the third stanza

Bookmark	marker
Deep beneath the surface of the sea away from the tides and the winds, the mighty Cthulhu floated as if lighter than air. Their tentacles swirling like octopi without a care. Those monstrous Kings of the deep woke after thousand years sleep.	The author embeds a message about the reach of the Javanese fleet expedition. They almost without limit sailed the ocean to the limit of the deep, calm sea, very far from the shoreline. In addition, it also describes the situation when the Yadapati was resurrected for a certain purpose after a thousand years of sleep.

Table 1.4 The meaning of the third verse of the song

The meaning of the lyrics in the third stanza illustrates the extent to which the ancestors of the archipelago explored the ocean to the limit of the sea whose surface was very calm. Calm sea is a representation of the depth and distance from the mainland. Which means, the Javanese maritime troops in the past were able to explore the seas without limits. As for the personification of information from the tiwikrama context, Djiwo adopted the idea of western mythology from H.P.

Lovecraft about the depiction of a mythological figure of a sea ghost named Kthulhu.

Pada makna bait ketiga juga menyiratkan makna tentang Yadapati sebagai raja yang menguasai lautan terbangun setelah sekian lama berdiam diri dalam persinggahannya. Kekuatan itu terbangun atas suatu tindakan pengaktifan berupa pembacaan mantra yang dilakukan pada waktu-waktu tertentu untuk tujuan tertentu pula. Untuk memperjelas konsep pengaktifan daya tersebut, penulis mengadopsi ide dari konsep upacara Pawintenan Bhairawa yang sejak dahulu telah dipraktikkan oleh para leluhur di Nusantara. Pawintenan merupakan salah satu ritual adat di Bali. Mawinten atau Pawintenan dapat dimaknai sebagai proses penyadaran atau pembersihan kembali terhadap jiwa dan raga (Wirawan, 2020).

The meaning of the fourth stanza

Penanda	Petanda
Scream penetrated into the abyss Phantoms will destroy themselves again, The waken kthulhu at the floating dead blasted sands, When they've all killed themselves we'll crawl back on land, As we did before to follow nagapasha beckoning hand Life came from beneath the sea Life goes on after destruction, death and strife, lies.	The author wants to describe the events of the Yadapati's awakening during the war, as well as the impact of the awakening. A scream through the trough signified an invocation to resurrect the Yadapati with the aim of being a source of strength for war, beating his opponent to the ground like a floating grain of sand thrown away. Seeing the horror and great power of Yadapati, his opponent seemed to choose to commit suicide rather than be killed horribly, in other words they surrendered before fighting. Then in the end, the Javanese navy withdrew its troops and returned to land at the command or signal of the leader holding the pataka.

Table 1.5 The meaning of the fourth verse of the song

In the fourth stanza, is a situational depiction of the time of the war, the activation of power by awakening the Yadapati, and the impact of the activation on the opposing side. The author uses the sentence “screm penetrated into abbys” to convey a message about the procession of awakening the Yadapati through the recitation of incantations or invocations. The

invocation aims to awaken something that has been asleep for a long time in its sojourn, namely the Yadapati, which is described by the author as shaped like H.P Lovecraft's version of Kthulhu. Then the awakening is fatal for the enemy, the message is implied in the lyrics that read "*Phantoms will destroy themselves again, The waken kthulhu at the floating dead blasted sands*", they are described as sands that were thrown away, and died floating as a result of Kthulhu's attack. In other words, they had completely lost.

The impact of the awakening not only kills the opponent physically, but also kills mentally. The message is implied in the lyrics "*When they've all killed themselves*", which means that they seem to experience terror and prefer to commit suicide rather than face the horrors of war. Researchers draw conclusions in this case, the invasion carried out by the Javanese navy did not happen only once, and when there was a war for the second time the enemy experienced extraordinary trauma and terror until they chose to surrender before fighting. Lyrics "*Killed themselves*" gives the meaning that the opponent prefers to commit suicide rather than being killed horribly.

After the enemy died due to suicide, then the navy withdrew the troops to return to the mainland through a signal from a warlord carrying a pataka. The meaning is embedded in the lyrics which read "*we'll crawl back on land, as we did before to follow nagapasha beckoning hand*". So, the process of fighting starts from a command to lead and withdraw troops through a command from the warlord. Command is marked by the release of Nagapasha's pataka aimed at an object, it is the enemy. The songwriter adopted the concept of command from the history of the Singosari kingdom which had a war stamp named Nagapasha.

Behind the struggle to achieve the goal, there needs to be the blessing of the universe so that it can be achieved. Lyrics that read "*life came from beneath the sea*" has the meaning of life coming from under the sea. Having a correlation about belief, in the form of a prayer for blessing to the creator to get various positive things that coastal communities get from the sea, for example regarding the abundance of marine products that can support the lives of coastal communities. Behind this blessing, there must be a reciprocal relationship between coastal communities and their environment. Lalu, lirik akhir pada lagu Yadapati Tiwikrama berbunyi "*Life goes on after destruction, death and strife, lies*" means life goes on after

destruction, death, strife and lies. The meaning of Yadapati Tiwikrama in macro, namely the ability to survive to achieve a wider, longer, and higher life. Life goes on, and at the time of that journey, life must always be fought for no matter what conditions and even though it must experience various events of destruction. But behind the destruction, a new, better order of life will emerge.

## CONCLUSION

Based on the results of the study, it can be concluded as follows.

- 1) Nusantara's characteristics are obtained through the selection of ethnic musical instruments in the form of Balinese bale ganjur. Then, the transmedium technique of modern music composition with traditional Bale Ganjur Balinese music is able to give a lively and close impression so that it gives rise to an interpretation of superiority, and as a form of the spirit of the Javanese maritime troops during war. The processing of intervals and motifs can form a tense and haunted composition when bass and guitar instruments play minor and diminished intervals, then the processing of motifs mostly uses augmentation techniques so that it creates a feeling of tension.
- 2) The nuances of Javanese maritime warfare in the VII century and the invocation of power generation are found in theme G, the composition mostly uses unisono texture processing, so as to create an impression of power. The concept contained in the song Yadapati Tiwikrama is the historical element of the maritime war between the maritime fleet from Java and the Champa kingdom in Po Nagar in the VII century. There are also cultural elements embedded in the Yadapati Tiwikrama song, including: elements of traditional art which are marked by the use of the Bale Ganjur Balinese musical instrument in its composition, language elements which are marked by the recitation of Balinese incantations that adopt the idea of cengkok Sidakarya, religious elements marked by with the existence of the ancestral belief system in the god who overshadows the ocean and the depiction of the expression of gratitude for the ancestors for the abundant marine products which is implemented with a traditional ritual procession.

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