



Analysis of the Work 'Joged Kahyangan' by Dewa Budjana in the Saxophone Recital 'Lintasan Waktu'

Adinda Satria Nugraha ✉¹

Music Department, Faculty of Language and Arts, Satya Wacana Christian University, Kartini Street No. 15-17, Salatiga, Sidorejo Subdistrict, Salatiga City, Central Java, Indonesia

Yohanes Ruswanto ✉²

Music Department, Faculty of Language and Arts, Satya Wacana Christian University, Kartini Street No. 15-17, Salatiga, Sidorejo Subdistrict, Salatiga City, Central Java, Indonesia

Yudi Novrian Komalig ✉³

Music Department, Faculty of Language and Arts, Satya Wacana Christian University, Kartini Street No. 15-17, Salatiga, Sidorejo Subdistrict, Salatiga City, Central Java, Indonesia

Received : October, 2023 **Abstract**

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This research aimed to describe the structure of the composition "Joged Kahyangan" by Dewa Budjana. This study employed qualitative approach, analyzing the musical score of the piece. The findings indicate that the composition's structure consists of several sections, including Introduction, A, Bridge, B, A', Bridge, B', A'', Solo Drum, Solo Piano, Solo Saxophone, C, B', and Coda. The piece utilizes the tonalities of E and D, with time signatures of 4/4 and 5/5. Saxophone playing techniques found in this composition include Arpeggio, Tongue, Legato, and Altissimo

Keywords:

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✉ Corresponding Author:
Email : yudi.komalig@uksw.edu

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INTRODUCTION

Music is one of the art forms expressed through sound, comprising tones, rhythm, and harmonization organized to the best possible extent so that human ears can appreciate the beauty of music (Hardjana, 2004). It is inseparable from the instruments that produce tones, and one such instrument is the saxophone.

The saxophone is a woodwind instrument discovered in 1840 by a person named Adolph Sax. Designed differently from other woodwind instruments, this saxophone uses a single reed mouthpiece and has a body made of brass. The saxophone comes in several types based on their sound and shape, including Soprano with a basic pitch of Bb, Alto with a basic pitch of Eb, Tenor with a basic pitch of Bb, and Baritone with a basic pitch of Eb (Teal, 1963).

In the world of music, several genres are recognized, including classical, jazz, rock, pop, and reggae. Joged Kahyangan stands out as a jazz piece infused with the ethnic nuances of Bali that employs the Balinese Pelog scale. This composition is a creation of I Dewa Gede Budjana, better known as Dewa Budjana. Joged Kahyangan is a solo guitar composition harmonized with the Bass Clarinet and accompanied by a Combo Band.

For jazz music enthusiasts and guitar enthusiasts, the name Dewa Budjana is certainly familiar. I Dewa Gede Budjana was born on August 30, 1963, in West Sumba, East Nusa Tenggara. He began his professional career in Jakarta in 1980. It all began when he met Jack Lesmana, a legend in Indonesian jazz, who introduced Dewa Budjana to other professional musicians. Through this encounter, Dewa Budjana started to connect with

many other professional musicians and gained insights into the philosophies of jazz playing. In 1985, Indra Lesmana, one of Jack Lesmana's sons, invited Dewa Budjana to become a session player. Dewa Budjana contributed significantly to recordings for solo works by Indra Lesmana, "Catatan si Boy II," Andre Hehanussa, Heidy Yunus, Memes, Chrisye, Mayangsara, Dewi Gita, Desy Ratnasari, Potret, Deddy Dores, Nike Ardila, and others. To date, Dewa Budjana is a member of Gigi, a band he founded in 1994 with Baron, Thomas, Ronald, and Armand Maulana. Simultaneously with Gigi's sixth album, Dewa Budjana pursued his long-standing dream of creating a solo jazz album. Since then, Dewa Budjana has released four solo albums titled "Nusa Damai," "Gitarku," "Samsara," and "Home" (Unkris, 2022).

"Joged Kahyangan" is the title of his sixth album. Within the album "Joged Kahyangan," there is a composition titled the same. This composition features the collaboration of Peter Erskine (Drums), Jimmy Johnson (Bass), Larry Goldings (Piano, Organ), and Bob Mintzer (Bass Clarinet, Saxophone). The recording session took place on June 7, 2012, at Firehouse Recording Studio in Pasadena, California (Budjana D. , Discography, 2023).

As a musician and the guitarist for the band Gigi, Dewa Budjana has never been willing to stop creating despite the music industry being in a downturn at that time.

"Creating art should never stop. Before Gigi, I already had instrumental works. So, I just continued. Artists should never cease to create," said Dewa Budjana during a press meeting in Kemang, South Jakarta, on Thursday, May 23, 2015 (Farouk, 2013).

"Joged Kahyangan" is an album crafted in America with the assistance of musicians from America. According to Dewa Budjana, the eight-track album serves as a 'Soul Therapy' amidst the downturn in the Indonesian music industry. Dewa Budjana admits not dwelling on the sales outcome of the "Joged Kahyangan" album (Angelica, 2013).

This composition's uniqueness lies in its fusion of jazz elements with the Balinese ethnic music idiom, involving foreign musicians in its performance. The musical palette achieved in this composition is exceptionally distinctive as it combines the interpretations of foreign musicians with the distinctive tones of Bali. Bob Mintzer, the Bass Clarinet player in this composition, has a solo section (Budjana D., Joged Kahyangan, 2013) (Budjana D., Joged Kahyangan, 2013) (Budjana I. G., Dewa Budjana - Joged Kahyangan, 2013) (Budjana I. G., Joged Kahyangan, 2013).

In the "Lintas Waktu" recital, the author adapts the Bass Clarinet performance to the Tenor Saxophone. In this solo, the author explores solo play using chromatic scales, pentatonic E, Balinese Pelog, and Slendro scales. The techniques employed in the author's solo include arpeggio, tonguing, slur, and altissimo. To enhance the Balinese ambiance, the author incorporates the Flute, playing solos and picking up themes within the composition. The author is drawn to performing this composition because it, in their view, presents Balinese ethnic music intertwined with modern elements, making it enjoyable for a broad audience.

METHOD

Research Type

This study employed qualitative approach, describing the structure and form of music, including motifs, phrases, sentences, and sections within the song (Prier, 1996), as well as saxophone playing techniques. Data were collected through qualitative research methods which included images, words, and non-numeric information. Referring to the earlier explanation, the researcher's sequence of activities included observation, interviews, practice and discussion, data analysis, and report writing. The data that were analyzed consisted of the saxophone score of "Joged Kahyangan" composed by Dewa Budjana (Lewis, 2023).

Time and Research Location

The research was conducted at the campus of Satya Wacana Christian University and at the researcher's residence. Since the research objects consisted of musical scores and documentation of audiovisual recordings, the researcher was able to choose a location and had flexible timing. This research took place from January to June 2023.

Research Data

The research data were obtained from the score of "Joged Kahyangan." In addition, the researcher utilized digital traces from YouTube related to this song. Discussions were also conducted with peers from the Music Department at Satya Wacana Christian University, the supervisor for the thesis writing, and the lecturer for the Saxophone Major course. Other sources of data included references from books, journal articles, and interviews.

Data Collection Methods

The researcher employed observation, interviews, and practice

as data collection methods in this study. The following provides an overview of the data collection methods conducted in this research.

1. Observation

Observation involved actively playing and analyzing the "Joged Kahyangan" score directly. The type of observation conducted was active participation observation since the researcher directly engaged with the object and utilized perception, specifically the "Joged Kahyangan" score (Sujarweni, 2014).

2. Interviews

In this research, the researcher conducted interviews with individuals who could provide authentic information related to the research object. The interviews involved Dewa Budjana and discussions with fellow music peers at the Faculty of Language and Arts, Satya Wacana Christian University. Interviews were conducted via short messages on social media to gather information relevant to the research object, ensuring that the obtained data were up-to-date.

3. Practice

Following the interviews, the researcher engaged in independent practice and continued discussions with Mr. Yohanes Ruswanto, a lecturer in the Saxophone Major course, regarding the structure and saxophone techniques related to this research. The techniques emphasized in this recital were primarily arpeggios. The arpeggio techniques included chromatic scales and interval leaps (Aebersold, 2000).

RESULT AND DISCUSSION

Findings

"Joged Kahyangan" is an Ethnic Jazz composition created by Dewa

Budjana for solo guitar, accompanied by bass clarinet and a band ensemble. This piece has been rearranged for live performances by Dewa Budjana. The transformation involves changing the bass clarinet to either a saxophone or a Balinese flute. During live performances, the Balinese flute is typically played by Muhammad Saat Syah, and the saxophone is played by Ricad Hutapea (Budjana I. G., Dewa Budjana - Joged Kahyangan (Java Jazz Festival 2019), 2013).

A. Analysis of Joged Structure

This composition features two tonalities, E and D, and employs two-time signatures, namely 4/4 and 5/4.

The tempo utilized is Allegro, approximately around 153 bpm. Based on the analysis of the Joged Kahyangan composition, it comprises an Introduction, A, Bridge, B, A', Bridge, B', A'', Solo Drum, Solo Piano, Solo Saxophone, C, B', and coda. In total, this composition consists of 284 bars.

Section A in Joged Kahyangan is found in bars 8-31, with the tonality of E major and a time signature of 4/4. It consists of sentences A and A'. Each sentence has two themes: sentence 1 and sentence 2. Sentence 1 represents the antecedent phrase or questioning phrase found in bars 8-15, consisting of 1 motif (m1). Sentence 2 is the consequent phrase found in bars 16-19, comprising 1 motif (m2). Section A is played twice and then proceeds to the Bridge section at bars 32-38. In this section, the author practices with arpeggio technique and interval leaps (O'Neill, 1992) (Murphy, 2013).



Figure 1: m1 Joged Kahyangan

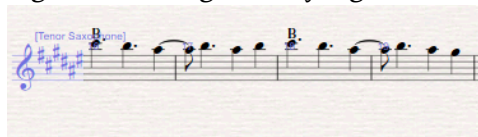


Figure 2: m2 Joked Kahyangan

Section B in the composition "Joged Kahyangan" is found in bars 39-47, with the tonality of E major and a time signature of 4/4. This section imparts a Balinese ethnic ambiance by combining the Balinese Pelog scale (Kessler, 1984) (Sugiartha, 2008) with the E Slendro scale. In this part, the main melody is played by the Guitar (Wicak, 2021), Tenor Saxophone, and Flute instruments.



Figure 3: Section B

Section A' is found in bars 50-59 with a time signature of 4/4 and the tonality of E major. Section A' is a modification of Section A, played only once with the addition of a manually written trill ornament.



Figure 4: Changes in Section A'

Section B' is located in bars 63-79 with the tonality of E major and a time signature of 4/4. This section is an expansion of Section B and is played twice.



Figure 5: Development of Section B'

Section A'' is a development of Section A', cutting some parts, altering some notes, and serving as a bridge to the solo piano. This section is found in bars 80-86 with the tonality of E major and a time signature of 4/4.



Figure 6: Development of A''

The solo drum spans only 8 bars, occurring in bars 86-93 without any accompaniment or chord progression.



Figure 7: Solo Drum

Solo Piano and Solo Saxophone each have the same number of bars and the same chord progression, specifically 72 bars with the chord progression:

I - iii - vi - ii - V



Figure 8: Chord Progression of Solo Piano

In the solo section, the author applies several saxophones playing techniques, including Altissimo, Arpeggio, Interval leaps, and Breathing techniques (Lang, 1971) (Weiss, 2010) (Viola, 2002) (Rousseau, 1978). In addition to employing these techniques, it is necessary to construct melodic phrases or phrasing that the author practices to enhance the expressiveness of the song. The training involves listening to and practicing from various solo references the author can obtain (Berendt, 1922) (Garret, 2008) (Gillick, 2009) (Taylor, 2011) (Niehaus, 1972) (O'Neill, 1992).

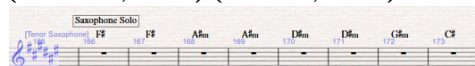


Figure 9: Chord Progression of Solo Saxophone

Section C is found in bars 238-250. This section is a development of m2 (Figure 2) with significant

changes. The tonality shifts from E major to D major, occurring in bars 240-250.

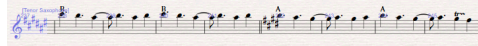


Figure 10: Changes in Tonality of Section C

In Section C, there is a return to a tonal change and a time signature change to 5/4 in bar 250, reverting to 4/4 in bar 251.



Figure 11: Changes in Tonality and Time Signature

The final Section B' is found in bars 251-274. This section features 8-bar flute solo with chord progression:

IV- vi – ii – iii – V



Figure 12: Chord Progression of Solo Flute

The coda section is a development of Section A''. This part is located in bars 275-284. In bars 278, on the third beat to bar 280, on the second beat, the main melody employs the Pelog scale to conclude this composition.

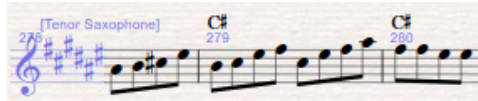


Figure 13: Pelog Scale in the Coda Section

CONCLUSIONS

In conclusion, the analysis of Dewa Budjana's composition 'Joged Kahyangan' reveals a structure comprising 284 bars organized into several sections: Introduction, A, Bridge, B, A', Bridge, B', A'', Solo Drum, Solo Piano, Solo Saxophone, C, B', and Coda. The composition, performed with an Allegro tempo, approximately around 153 bpm, incorporates two tonalities, E Major and D Major. Saxophone playing

techniques employed include breathing, Arpeggio, Slur, Tounge, and Altissimo. The scales used encompass the Pelog, Slendro, Chromatic, and Pentatonic E Major scales. Consistent practice is crucial for mastering the diverse techniques in Dewa Budjana's 'Joged Kahyangan,' given its high level of difficulty.

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