

Composition of Piano Sonatine karya by Antonio Diabelli, Op. 168. No. 2 on Middle Piano Subject in The Educational Music Study Program, State University of Medan (Unimed), Medan, Indonesia

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Abstract: Analyzing musical compositions is an activity to observe and pay attention to deeper compositions. One way to know or understand the beauty of the work well is analyzing the elements of the song music, knowing the history of the composer, and the characteristic of the era of what the song was created. By examining more in a song, it is expected to help in singing or playing, analyzing the song correctly. The analysis is very important in understanding the beauty of classical music in the listening, so that someone better know what the composers mean when creating the work and can enjoy the work of classical music. Likewise, the piano music lesson which is composed by Antonio Diabelli on Sonatines. the composition of Sonatine by Antonio Diabelli Op. 168 No. 2, it consists of three parts/movements, the first part is with the tempo of Allegro Moderato ($\text{♩} = 116$) along with the details of musical elements per bar and consisting of 45 bars played with medium tempo, second part with the tempo Andante Sostenuto ($\text{♩} = 84$) along with details of music elements per bar and consisting of 29 bars played very slowly, and the third with Rondo Allegro tempo ($\text{♩} = 126$) along with details of musical elements per bar and consisting of 30 bars that were played quickly. The song that consists of three parts contains the elements of music in general, such as duration, dynamic, pitch, and timbre.

Keywords: sonatine karya; piano; antonio diabelli; composition

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I. INTRODUCTION

In the process of teaching and learning there is an interaction of the learners with the teachers and the learning resources in one learning environment, and this is called learning. Learning is a form of assistance provided by teachers in order to obtain the acquisition of science, understanding, skill, and character shaping in learners. Learning as an educational process takes place throughout the lifetime of the learners anywhere and anytime. Music learning is conducted with musical experience. Music activities can be done by listening to music, singing, playing music, reading music, moving to music, and creativity activities (creating and improvising), through musical experience. From the sequence of musical experiences described above, it can be seen that music learning is preceded by practical learning followed by theory learning. This is also experienced by learners, when in the womb of their mother, birth and childhood they only listen to music, but after being in school (Primary School) they just learn about music theory, high school, even to college.

One university in Medan is Medan State University, Faculty of Languages and Arts, Department of Sendratasik Music Education Study Program. The study program of Music Education produces music teachers, music practitioners, as well as young researchers. Here the theory of music and its implementation on instruments, and piano are studied which is a form of implementation of music theory. This can be seen on the partisans played by the students who are loaded with various elements of music that can be from music theory.

Music is one of the ways in which we say, I live, and my life has meaning, according to Heru's opinion (2016: 2). Music education will help a person live in a meaningful life. This is in line with one of the courses in the Music Education program, which is an Individual Piano Intermediate course. The Piano Intermediate course is conducted in the third semester by the students of Music Education Program. In the Piano Intermediate course, they are taught some piano materials, in the form of Tri Major/Minor Voice, Etudes, Sonatines, and Songs. In this research, Sonatines piano book is being studied. Sonatines means songs consisting of several parts, usually three parts / movements that are loaded with elements of music, namely duration, dynamics, pitch, and timbre.

Everyone can enjoy and listen to piano music. But not everyone can understand in detail what is in the music, especially classical music. Before someone can appreciate classical music, first he must be able to

understand and analyze the classical music so that he can listen to the true music to the lovers of the beauty of classical music according to the elements contained therein.

Analyzing musical compositions is an activity to observe and pay attention to deeper compositions. One way to know or understand the beauty of the work well is analyzing the elements of the song music, knowing the history of the composer, and the characteristic of the era of what the song was created. By examining more in a song, it is expected to help in singing or playing, analyzing the song correctly. The analysis is very important in understanding the beauty of classical music in the listening, so that someone better know what the composers mean when creating the work and can enjoy the work of classical music. Likewise, the piano music lesson which is composed by Antonio Diabelli on Sonatines.

II. LITERATURE REVIEW

2.1 Piano Composition Analysis

In the activities of analyzing songs or music, it is none other than an activity to review and evaluate the music through the score and divide the music or song into several parts to find out the structure of the song.

It is along with the opinion of Seigmeister (1985: 368) who says that: *"Together with perspective listening, musical analysis provides insight into the structure of music. By focusing on subtleties of construction, on the fine details of composer's craftsmanship, and above all on interrelationships of the constituent elements, analysis reveals aspects of a composition not apparent to the casual listener. Distinguishing the individual roles of melody, harmony, and rhythm, it reveals their organic interplay in the creation of music structure. Analysis of short pieces can proceed of four stage : (1) an overall view the form, (2) a study of melodic and rhythm patterns, (3) a study of harmony structure, (4) a synthetic of all elements forming the whole"*.

In the meaning above, the analysis in music is listening to know the elements of music. The focus is on the smallest things of the elements created by the composers which are all related to the supporting elements. The analysis discusses the aspects of composition that cannot be conducted by common people by emphasizing on the duration, dynamics, pitch, and timbre that affect among other and form the structure of music. Relating to musical analysis, Agsety (2012: 4) argues that: "The analysis of music is the decomposition of a subject on various parts and the discussion of the simplest parts of the composition of a musical work to reduce the complexity of a subject in various parts, so that it can be understood and comprehended overall".

2.2 Composition

Composition according to Banoe (2003: 90): "Composition is the art of original music creations (original) with all its aspects". For example: symphony, concerto, piano pieces and so on. In this case Hardjana (2003: 83) also suggests that: "Composition is a document written by a composer's music containing musical notes in the form of symbols, signs, and music cues called a score or music score". Through that way, the scores as a written music document can be read by anyone who understands music and can read music notation. The composition of music begins with the ideas or creation of a person in composing. This is explained by Syafiq, (2003: 165) the composition is instrumental or vocal music compositions. Composition is a musical creative process that involves several requirements, namely talent, experience and taste value.

There are several elements in forming the composition proposed by Linggono (1993: 45) including "Songs, song or poetry phrases, phrases and kadens, motives, harmony and melody". The process the forming of a composition is in the language is put together into phrases, phrases are strung together into sentences.

Based on the opinions of experts, it can be concluded that composition is a development of musical ideas and the incorporation of elements of music through the knowledge, experience, taste and aesthetic music to make an original music.

2.3 Piano

Piano according to Soeharto (1992: 98): "The keyboard instrument whose real name is Pianoforte. The piano strikes sounded as if they were struck which, if necessary, were immediately muted. There are two basic forms of acoustic piano, Upright piano, upright piano with strings stretched across the board vertically. Grand piano, wing piano, with strings stretched on the board horizontally. "

According to Carte (2008: 17) piano is a musical instrument that is played with a keyboard tool. The person playing the piano is called a pianist. Piano is a short form of pianoforte that is rarely used except in formal language. Pianoforte comes from the original Italian name *clavicembalo col piano e forte* or harpsichord with soft and hard. This refers to the instrument's response to keyboard touch, allowing the pianist to produce notes at different levels of dynamics by controlling the speed at which a hammer strikes a string. In this case Hendro (2005: 1) also points out that: "Piano is a musical instrument device in the form of ranks of tone boards that form a sequence of scales, played by both fingers simultaneously to produce a series of melodies and chords". In the organology, the sound of the piano is produced by pressing the keyboard and working by bearing through a hammer. The soft sound of the piano is controlled through the weakness we press the keys which then

drain the energy to the hammer with the lever system. The acoustic piano is divided into two, the grand piano and the upright piano. This instrument generally has eighty eight keys or seven octaves (<http://id.wikipedia.org/wiki/Piano>).

From some opinions of the experts, the researcher concludes that piano is a musical instrument that sounds from a string struck by a hammer through the power of the tust board. Typically the piano is played with two hands and the piano if played can produce a series of melodies and chords.

2.4 Composer of Antonio Diabelli

Antonio Diabelli (1781-1858) was a piano composer in the Romantic era and an Austrian music publisher. Diabelli was born in the town of Matsee, near Salzburg. At a young age, Diabelli was educated to become a pastor. He also had received music training from Michael Hydn. Diabelli then moved to Vienna, to teach piano and guitar before establishing a coworker relationship with Pietro Cappi. Cappi and Diabelli together built a music publishing firm. This firm adapted popular music to be played by amateur musicians at home. The firm goes one step further by publishing high-level music work, as it did for Franz Schubert.

The most famous musical composition of Diabelli was produced in 1819. He designed and co-operated a series of musical variants from a group of Austrian and non-Austrian musicians in a composition. The musical composition was published under the title *Vaterländischer Künstlerverein*. Various renowned composers responded to this musical composition, including Beethoven, Schubert, and Carl Czerny. Diabelli retired in 1851 and abandoned his firm's leadership to Carl Anton Spina. He died in Vienna at the age of 76 (<https://googleweblight.com>). Sonatine by Antonio Diabelli, Op. 168. No. 2 is one of Antonio Diabelli's works compiled in *Sonatines Choisies* by Arman Ferté 1.

2.5 Composition of Piano Sonatine by Antonio Diabelli, Op. 168. No. 2

In this study, the researcher will sort the song by Antonio Diabelli, Op. 168. No.2 as determined, that is the first part is with the tempo of *Allegro Moderato* (♩ = 116) along with the details of the dynamics per bar. The second part is with the tempo of *Andante Sostenuto* (♩ = 84) along with the details of the dynamics per bar, and the third part is with the tempo of *Rondo Allegro* (♩ = 126) along with details of the dynamics per bar through the end of the song. The song consists of three parts which is certainly not spared from the elements of music in general, such as duration, dynamic, pitch, and timbre.

Duration is the element of music used for counting the beats in each bar and this tempo will be a sign of time in a song. For example is *Lento* (very slow), *Andante* (slow), *Moderato* (medium), *Allegro* (fast), *Presto* (very fast), and many more. Similarly in this study, the composer Antonio Diabelli in Sonatine's work using the tempo of *Allegro Moderato* (♩ = 116) with a 4/4 bar. The second part is with *Andante Sostenuto* tempo (♩ = 84) with a 3/4 bar, and the third with the tempo of *Rondo Allegro* (♩ = 126) with a 2/4 bar. Pitch in this case is the accuracy of important melodies in a work as a carrier of a song in a musical. Melody according to Karl Edmund Prier S. J. (2009: 113) is a complete and meaningful tone sequence. The condition is characteristic, shaped clear, contains a phrase and can be sung. In another essay, Karl Edmund Prier S. J. (2012: 7) suggests that melody can be called a melody, because there is a sequence of notes one by one just as it becomes a time because water flows from here to there ". It is concluded that harmony is a series of several tones arranged with a certain distance so as to have alignment. In addition, harmony can also be interpreted as the science of stringing the tone.

A master work of music will sound wonderful if there is a dynamic played, because with the dynamics of the composer can show how the feelings are contained in a musical work. Dynamics according to Wikipedia (2012) is a sign to play the tone volume loudly or softly. It is usually used by composers to show how the feelings are contained in a composition, whether it is cheerful, sad, flat, or aggressive. Dynamic signs are generally written in Italian. There are two basic words in dynamics: *Piano* (soft) and *Forte* (tinny), the rest is a variation of these two words. The examples of dynamics are: *Pianississimo* [ppp] = very, very soft, *Pianissimo* [pp] = very soft, *Piano* [p] = soft, *Mezzo-piano* [mp] = mildly soft, *Mezzo-forte* [mf] = rather hard, *Forte* [f] = hard, *Fortissimo* [ff] = very hard, *Fortississimo* [fff] = very, very hard, *Crescendo* (cresc.) = The harder, *Decrescendo* (decresc.) = softer, *Diminuendo* (dim) = softer.

From the description of some music elements as duration, dynamics, pitch, and timbre in short, the emerging meanings will be examined and tested for the truth, how the structure of Antonio Diabelli's piano composition and how the interpretation of Antonio Diabelli's piano compositions on Sonatines pianos.

III. RESEARCH METHODOLOGY

The method used in this research is a descriptive method of analysis by making the existing picture of the data in the object of the research. Sugiono (2016: 9) says that: Qualitative research method is a research method based on postpositivism philosophy, used to examine the condition of natural objects, (as opposed to experiments) where researchers are as a key instrument, data collection techniques are conducted by

triangulation (combined). The data analysis is inductive/qualitative, and the results of qualitative research more emphasize the meaning of the generalization. The research instruments used by researchers in this study are as follows: Guidelines of using partisan textual analysis and guidelines of using analysis through audiovisual recordings. All the data obtained through the partisan analysis and audiovisual analysis are collected, arranged systematically to then processed and analyzed for the research being studied. This research is conducted based on the following stages:

- a. Selecting the data to be researched
- b. Searching for sources that are relevant to the research data
- c. Developing a proposal or research proposal

After the data used as the discussion materials are analyzed and then arranged in order, then the data is collected to be an arrangement of a research report.

IV. RESEARCH RESULT

4.1 Composer Antonio Diabelli

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It is concluded that melody is an element in music which has a great role because with melody, people can enjoy and feel a sound that they wish. The flowing melody also needs harmony due beauty of the song at the time it is being played or heard to other people.

Harmony according to Pono Banoe (2007: 180) is a branch of music science that discusses and talks about the beauty of musical composition. According to M. Soeharto (1992: 48) harmony means the alignment of sound alloys. Technically it includes the arrangement, role, and relationship of a sound alloy with each other or with the overall form. It is concluded that harmony is a series of several tones arranged with a certain distance to have alignment. In addition, harmony can also be interpreted as the science of stringing the tone. A master work of music will sound wonderful if there is a dynamic played, because with the dynamics of the composer can show how the feelings are contained in a musical work. Dynamics according to Wikipedia (2012) is a sign to play the tone volume loudly or softly. It is usually used by composers to show how the feelings are contained in a composition, whether it is cheerful, sad, flat, or aggressive. Dynamic signs are generally written in Italian.

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From the description of some music elements as duration, dynamics, pitch, and timbre in short, the emerging meanings will be examined and tested for the truth, how the structure of Antonio Diabelli's piano composition and how the interpretation of Antonio Diabelli's piano compositions on Sonatines pianos. From the description of some elements of music such as duration, dynamics, pitch, and timbre in short, the emerging meanings will be examined and tested for truth, how the structure of Antonio Diabelli's piano composition and how the interpretation of Antonio Diabelli's piano compositions on Sonatines pianos.

1. The composition of Sonatine Antonio Diabelli Part One

The image displays a musical score for the Sonatine by Antonio Diabelli, Op. 168, No. 2. The score is written for piano and is in G major and 3/4 time, marked "Allegro moderato. (♩ = 110)". The score is divided into six systems of staves. The first system shows the beginning with dynamics like "p" and "sempre legato". The second system includes "p dolce" and "rallent". The third system has "p" and "tempo". The fourth system features "f" and "p". The fifth system includes "ff" and "rallent". The sixth system shows "ff" and "a)". Fingerings and articulation marks are present throughout.

2. The composition of Sonatine Antonio Diabelli Part Two

Andante sostenuto. (♩ = 84)

dolce *fp* *f* *fp* *f*

rall. *a tempo* *dolce* *fp* *fp* *f*

f *dolce* *pp* *rit.*

a) b)

S. F. 8772

3. The composition of Sonatine Antonio Diabelli Part Three

¹² Rondo

Allegro. (♩ = 126)

p *cresc.* *f* *p*

riton. *ten.* *p a tempo*

V. CONCLUSION

From the research results in the previous chapter, it can be drawn some conclusions, that on the composition of Sonatine by Antonio Diabelli Op. 168 No. 2, it consists of three parts/movements, the first part with the tempo of *Allegro Moderato* ($\text{♩} = 116$) along with the details of musical elements per bar and consisting of 45 bars played with medium tempo, second part with the tempo *Andante Sostenuto* ($\text{♩} = 84$) along with details of music elements per bar and consisting of 29 bars played very slowly, and the third with *Rondo Allegro* tempo ($\text{♩} = 126$) along with details of musical elements per bar and consisting of 30 bars that were played quickly. The song that consists of three parts contains the elements of music in general, such as duration, dynamic, pitch, and timbre.

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