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**Musical Composition of Introverts and Ekstroverts'
Extramusical Idea**

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ABSTRACT

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Purpose: Humans have different personalities, namely introverts and extroverts. Program music is one of the compositional techniques whose purpose is to describe something in the creation of music through the analogy of meaning. **Research methods:** This creation research uses the Practice-Led Research method. Data obtained through a literature study approach, then the data is associated with music through an analogy process. **Results and discussion:** The creative process in creating music is very diverse, one of which is through extra-musical ideas. In the realm of music creation other disciplines can be used as music creation ideas. Psychology and music can be related through listening and feeling. The musical works created are vocal and piano works about introverts and extroverts. **Implication:** The implications of this research creation are expected to trigger the idea of creating music more broadly, especially across scientific disciplines.

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INTRODUCTION

The development of music creation (composition) in the current era is growing well both from the medium used and idioms. Each composer or creator of music has a diverse musical composition style, because art is subjective. One way to create works of art, in this case is musical composition, can be by combining and

developing other disciplines as extramusical creation/composition ideas. Extramusical ideas are ideas derived from experiences outside of music, one of which is psychology. Psychology is a branch of science that deals with personality traits.

Humans have different personality traits from one another, there is no single human who has the same personality characteristics physically and psychologically (Sumerjana, 2019; <https://doi.org/10.31091/jomsti.v2i1.608>). Personality character is divided into two, extrovert and introvert. Extroverts are one of the personality traits that tend to be open and introverts have a closed tendency (Jung: 2009). Human attention is focused on two directions, namely outward and inward. If someone leads out from themselves, it is called extrovert, whereas if someone leads to himself, it is called introvert (Alex: 2011).

Introverted and extroverted characters can be seen through the Eysenck diagram which divides introverted and extroverted characters into two emotionally, that is, stable and unstable emotions. Introverted emotions to be stable namely; passive, careful, thoughtful, peaceful, controlled, reliable, even-tempered and calm, while for extroverts, among others; sociable, outgoing, talkative, responsive, easygoing, lively, carefree and leadership. Furthermore, introverted and extroverted emotions when unstable, among others; moody, anxious, rigid, sober, pessimistic, reserved, unsociable and quiet for introverts, while for extroverts, among others; active, optimistic, impulsive, changeable, excitable, aggressive, restless and touchy (Shiv, 2016).

Psychology is a characteristic of individual behavior and emotions, individual activities, and even groups. Music and psychology or known as music psychology have relationships and relationships with each other, this is because both are behaviors that humans do, concrete examples can be shown by listening to music, in this activity shows the activity of listening to music, then felt, so that psychological elements participate plays an important role. One element of music is harmony (Ariesta, *et al*, 2018; <https://doi.org/10.31091/jomsti.v1i1.504>). Harmony seems to make us feel a different atmosphere depending on the chord

movement used. In the description of sadness, the harmony used is minor, while the major is identical to describe the happy atmosphere, and so on (Djohan, 2009).

The creative process in the creation of music does not only focus on experience in music itself, but can be based on experiences outside of music, one of which is psychology. Music program is one of the offers in music creation techniques with the aim of describing something, such as describing the atmosphere, describing animal sounds and then interpreted and analogous to the sound of music.

RESEARCH METHODS

The method used is Practice-Led Research, because it is carried out in a structured and gradual manner through a process of practice starting from carrying out concepts, experiments and testing theories through conscious practice to the realization of a work. In this method there are several steps in the creation process, including; contextual review, synthesis, experimentation and evaluation (I Wayan, 2019). Data was collected using a literature study on the characteristics of introverts and extras seen from unstable emotions from the Eysenck diagram (Shiv: 2016).

The process of manifesting the work begins with determining the idea of music creation, in this case extramusical ideas. This creation is based on the personality model created by Eysenck namely the emotions of an introvert and extrovert in an unstable state. Then the next stage is analogy. this stage is the stage of connecting introverted and extroverted characters with music, then reflected and interpreted through words and musical elements.



Figure 1. The Process of Creation

From the described stage, the relationship between introvert-extrovert character and music is found through the analogy process, namely:

Table 1. Results of Analogies Between Introverts-Extroverts and the Music

Literature Review	Introvert	Music	Ekstrovert	Music
<i>Unstable</i>	<i>Moody</i>	Time signature change	<i>Active</i>	Arpeggio
	<i>Anxious</i>	Dissonant	<i>Optimistic</i>	March rhythm
	<i>Rigid</i>	Ostinato	<i>Implusive</i>	Rubato
	<i>Sober</i>	Unisono	<i>Changeable</i>	Modulation
	<i>Pessimistic</i>	Soft dynamic (p)	<i>Exciteable</i>	Cressendo
	<i>Reserved</i>	Solo	<i>Aggressive</i>	Accelerando
	<i>Unsociable</i>	Octave interval	<i>Restless</i>	Polyrhythm
	<i>Quiet</i>	Rest sign	<i>Touchy</i>	Loud dynamic (ff)

Table 1 is the result of the process of analogy, reflection and interpretation between introverted and extroverted characters into aspects of music creation that will be turned into musical works. The music formats used are solo vocal and piano. Vowels were chosen because they relate to words, so that it will be easier to convey the meaning of music. Then the piano was chosen because it has a wide and flexible range.

RESULTS AND DISCUSSION

The process of creating music or commonly known as composition can be anything, the most important is that the work created can be explained and

measured. In music, there are many technical offerings in creating a work, one example is a music program, this creation process is usually by describing something depending on what theme we adopt to be realized in a musical work, if we make music about the atmosphere of war, then by analogy we direct the sounds of music made as close as possible to the atmosphere of war.

The result of this creation research is to find a gap in the creation of music with other disciplines, namely psychology. Psychology and music are very related because in the creation of a work, without us realizing both of them play an important role in the process of the work, for example we make music with composition techniques, then we listen to the composition of the composition, at this stage emotional responses emerge and interpret the sounds.

The work of music creation by combining two disciplines between introverted and extrovert psychology as extramusical ideas and music as creation media. Next is an analysis and discussion of music creation work.

Unstable

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Resitatif ♩ = 60

Soprano ni a ku tak ter li hatdam gelapsu nyi

Piano

Sober = Unisono

Anxious = Disonan

Reserved = Solo

Pessimistic = p

Quiet = Tanda diam

Figure 2. Scores of Work Creation.

In the section above, the characters used as music creation are introvert characters. Applying the characters to the first music is sober (improvised). The modest depiction into music is unisono, because both have the same nature, in

introvert people the simple nature is identical with speaking as necessary, whereas in music playing together in one voice or the same melody.

Next is anxious (anxiety) which in music is associated with dissonant harmony. Dissonant harmony is described as an interpretation of anxiety. Then the next emotion is reserved (reserved), which is described as a person who likes to be alone, then in music this term is close to the term solo part, because they are impressed by themselves or want to be alone. And next is pessimistic. This term is described as musical dynamics is the dynamics of the piano, because of the nature that is not confident in introverts so that withdrawing from the environment and this is relevant to music, namely the dynamics of the piano, where the tone is sounded to be soft, if there are signs in the sheet 'sub p', then more contrast is made, for example from the dynamics of the forte then we 'pull' to the dynamics of the piano. Finally, Quiet (silence), a simple analogy in this context is a silent sign in music.

The image shows a musical score for the second part of a piece, consisting of a vocal line (S) and a piano accompaniment (Pno). The score is annotated with various terms and their musical equivalents:

- Rigid = Bertahan**: A blue box highlighting the first few notes of the vocal line.
- Unsociable = Oktaf**: A red box highlighting a specific interval in the piano accompaniment.
- Changeable = Modulasi**: A black box highlighting a key signature change in the piano accompaniment.
- Moody = Sukat**: A white box with a black border highlighting the piano accompaniment in the first few bars.
- Aggressive = Accel**: A blue box highlighting an acceleration marking in the vocal line.
- Exciteable = Cressendo**: A blue box highlighting a crescendo marking in the vocal line.
- Optimistic = Ritmik marcia**: A white box with a black border highlighting a rhythmic march section in the piano accompaniment.
- Active = Arpeggio**: A blue box highlighting an arpeggiated figure in the piano accompaniment.

The score includes lyrics: "a ku a de we lau le ut akbas banvaka habat". There are also markings for "7" above the vocal line and "Pno." below the piano part.

Figure 3. Scores of the Second Part

Next is the second part of the music that has been created. Here there are two characters discussed, namely introvert and extrovert. Introverted characters are discussed in bars 1 to 9, and extroverted characters are discussed in bars 10 through bar 19. The first moody (analogous) is analogous to the movement of

sukuk 4/4 to 6/8 because it will cause a changing and different atmosphere. Next is rigid, in music analogous to the depiction of a melody that persists because it seems rigid, like when singing the same note over and over in several bars. Then there is an unsociable (less friendly), described as someone who keeps a distance from other people, in terms of music this can be analogous to an interval, the interval here is assumed to be the octave interval, because it describes a considerable distance.

In bar 10 to the end what is discussed is the extroverted character. The first Changeable (*labile*), in the application of music in this term can be analogous to modulation, because modulation is changing the scales and can be used anywhere, depending on the needs of the composer. The second is aggressive (passionate), which in music can be analogous to *accelarando* because there is a change in tempo from slow to fast, this shows the similarity between the two. Third is optimistic. This can be associated with music because it is associated with the rhythmic march or *marcia* who seem optimistic.

Next is excitable (excited), this can be analogous to *cressendo* dynamics because how to play this dynamic by sounding softly then enlarging / loudly, in practice this makes the impression excited. And the last part in this section is active (active), this trait can be associated with music that is arpeggio, because in its implementation we are required to sound notes accurately and agile especially if the rhythmic is 1/8 or even 1/16.

The image shows a musical score for Part Three, consisting of a vocal line (S) and a piano accompaniment (Pno.). The score is in 4/4 time and features a key signature of two flats. The vocal line begins with the instruction 'Rubato' and includes the lyrics 'Ja nean bu at a ku ma rah' and 'Ah!'. The piano accompaniment includes a dynamic marking of 'f' and a section of arpeggiated chords. Annotations include a blue box labeled 'Impulsive = Rubato' pointing to the vocal line, a red box labeled 'Touchy = Ff' pointing to a fortissimo marking in the vocal line, and a black box labeled 'Restless = matrix' pointing to the arpeggiated piano accompaniment. The text 'Penciptaan Musik' is written at the bottom of the score.

Figure 4. Scores of Part Three

The third part is the last part of this piece of music. Here we are still discussing extroverted characters who are associated with music through a process of analogy, reflection and interpretation. The first is impulsive. This trait is then analogized as something that changes according to the conscience, meaning that this is a conscious event, this becomes a differentiator with the mood found in introverted characters, for that aspect of music that approaches to be connected is rubato, because rubato is a way to play music freely. Furthermore, restless (fret / riot). This can be analogous to a musical matrix because it represents something that shows anxiety. In the above work, the matrix used is 2/4 and 3/4, this creates an irregular impression.

The last is touchy (easily offended), in this case the approaching aspect of music is the dynamics of fortissimo (ff), when viewed from a music dictionary, ff means sounded very loud, this shows the implications of irritability.

The next discussion is lyrics. The lyrics in this work are also obtained from the interpretation of introverted and extroverted characters, thus making this work more understandable because it deals with words that can convey more detailed information.

CONCLUSION

The creative process in the creation of music is very diverse, many opportunities can be explored by composers and then manifested in works of art (music). the scope of music is not only focused on aspects of music itself, but can be developed through other scientific disciplines, one of which is psychology. Music creation works can be explained by analogy with works that are made systematically and directed so that the creative work is not only creative but can be accounted for.

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