

A Tear by Nicky Manuputty: a Review of Alto Saxophone Playing Techniques and the Meaning of the Work

Teddy Nicolas Silalahi ^{1*}

Junita Batubara ²

^{1,2}Music Studies Program, Faculty of Language and Art, Universitas HKBP Nomensen, Medan, Indonesia.

*email: teddysilalahi15@gmail.com

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Abstract

A TEAR is a work of Nicky Manuputty who is a Saxophonist. The uniqueness of this song is that Nicky Manuputty uses a distinctive and different tonguing. He has his own characteristics in playing saxophone in this work, namely tonguing techniques resembling 'del-del' and resembling 'ta-ya' tonguing. Therefore, the author is interested in researching the work A TEAR. The author found the technique of combining 'del-del' and 'ta-ya' tonguing. The technique is the "dah-ya" tonguing technique. In the 'dah-ya' technique, the author finds a tonguing sound that is almost the same as that used by Nicky Mannuputty. The method used is descriptive qualitative method, by collecting data through youtube (<https://youtu.be/76KrrEAQUek>), observation, literature study, articles/journals and documentation. The meaning of A TEAR is an expression of sadness. The results of this study are: 1) Showing the work of A TEAR live. 2) Introducing the works of Indonesian composers. 3) Knowing the techniques used by Nicky in his work, and the meaning of the work A TEAR.



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INTRODUCTION

According to Pangestu, in Sandika et al (2022: 2), that the form of presentation in the performing arts, is a form of explanation and observation in the process of presenting a performance from start to finish that is in harmony with the supporting elements. A Tear is a form of musical presentation that brings shades of sadness. This is related to Sunarto in Karina and Widyastutieningrum et al. (2022: 2) which states that the creation of art is impossible without thinking about the value or aesthetics of beauty even when grieving and this is the intrinsic or extrinsic value of an object. There is something that has a connection with Sunarto's statement where Setiawan in Gusmanto (2022: 31), states about sound, where sound is something

that is heard in the form of music. The sound referred to in the article is the sound produced by the saxophone instrument.

A *TEAR* is a piece by saxophonist Nicky Manuputty. A *TEAR* is played using a saxophone instrument accompanied by a band. Saxophone is an instrument that belongs to the woodwind family, because the sound producer on the saxophone is a single reed where the reed is the source of sound generation on the saxophone and is made of bamboo. The saxophone is made of metal. The saxophone was first created by a man named Adolphe Sax around 1840 and patented in 1846. (<http://sinaumusi.blogspot.com/2016/11/sejarah-instrument-musik-saxophone.html>)

According to Wulanda, G.A.N (2023: 69) says that works of art are a means of aesthetic life, so through works of art the capacity and aesthetic experience can be improved or improved and ultimately become common property (part of human spiritual capital). With this statement, the author is interested in the work *A TEAR* because there are unique techniques when playing the work. The author found an unusual *tounging* technique played by Nicky Manuputty. Technique is a way of touching a musical instrument in accordance with the instructions on the notation, such as *legato*, *staccato*, *slurs* and others (Banoe, 2003: 409). and playing technique can be interpreted as the realization of a performance of a work of art that is presented completely and correctly from start to finish (Juliani, 2014). From the two definitions above, the saxophone playing technique can be interpreted that the methods used on the saxophone are in accordance with the existing instructions so that they can be displayed properly. In his saxophone playing Nicky uses *tounging* which sounds like a combination of *tounging* using the pronounce 'ta-ya' and 'del-del'. There is a combination between the two pronounce, so the author is interested in trying and finding what pronounce can be used to produce the two *toungings*. After experimenting with various *tounging* techniques, the author found a *tounging* that is close to the sound played by Nicky Manuputty, namely *tounging* using the pronounce 'dah-ya'. By using 'dah-ya' *tounging*, the author can imitate Nicky Manuputty's saxophone playing but with his own style of playing. In applying *tounging* 'dah-ya' the writer must also know at what time the writer uses the *tounging* technique.

Instrumental music is music that contains only the sound of musical instruments without any lyrics or vocal sounds from the singer (Setyani, 2012). Instrumental music is music made from one or more of the sounds of musical instruments and not vocal sounds or human voices. The sound of instrumental music comes from various musical instruments that are composed in such a way as to produce beautiful musical works of art (Kumparan.com). Instrumental music is a series of tones of sound arranged in such a way and combined from various sound sources taken from one or more musical instruments without any vocals, which involves the heart, soul, and mind for both the listeners or the music players themselves (Liandra, 2015). Instrumental music appeared in the *Renaissance* era, this is known by the author after reading the article on the history of the development of world music, where It is said, instrumental music has become a common use throughout medieval times, its function is mainly to strengthen or replace voices in vocal polyphonic music or present music for dance (Christinus, 2017). Instrumental music is also related to the performing arts. Performing arts is a spectacle that has artistic value where the spectacle is presented as a performance in front of the audience (Murgiyanto 1995: 153). Quoting the Cultural Arts book class XI semester 1 kemendikbud, instrumental performing arts are divided into 4, namely: 1) Recital means a concert or performance performed by a musician or a group of musicians, 2) Ensemble is a musical group in a small unit of musical instruments, 3) Orchestra is a combination of a large number of music players, 4) Band is a group of two or more musicians who play musical instruments or sing. From the above opinion, it can be concluded that the so-called performing arts is a spectacle in which there are musicians, musical instruments, stage equipment and audiences. This is also stated by Murgianto in Shabrina & Dinda (2020: 4) which states that aspects related to an art presentation include: music, musical instruments, players, and performances.

A *TEAR* is an example of an instrumental piece of music, it has no vocals or lyrics in it. the carrier of the melody of the work is a saxophone instrument. A *TEAR* can be categorized into the pop jazz instrumental type. A *TEAR* is a work created by Nicky Manuputty in 2009. According to Nicky Manuputty (<https://musikbagus.id/the-bakuucakar-album-reformula/>), the song *A TEAR* symbolizes sadness. This song was created and got inspiration when he had to return to the Netherlands to see his grandmother who passed away. Nicky Manuputty played this song again when Glenn Fredly passed away. Glenn Fredly is a very famous artist/singer in Indonesia, because his songs are in great demand by many people both young and old. Examples of very famous songs created by him are *January*, *Terserah*, and many others that are no less famous, and alm, Glenn also often performs regional songs from his place of origin, namely Ambon songs when he holds concerts. Glenn Fredly has his own band called the

bakucakar, where the band was formed by alm. Glenn Fredly in 2008 (<https://validnews.id/kultura/the-bakuucakar-lanjutkan-perjalanan-dengan-album-reformula>) and Nicky Manuputty is the saxophonist of the bakucakar band. therefore Nicky Manuputty and alm, Glenn Fredly have a closeness like a brother and sister. so that when Glenn passed away on April 08, 2020, Nicky Manuputty felt a very deep loss. This also made Nicky Manuputty return to singing the song *A TEAR* as a symbol of the sadness felt by him, here Nicky Manuputty succeeded in bringing the listener with his saxophone playing into a feeling of sadness. (<https://musikbagus.id/the-bakuucakar-album-reformula/>). However, the song was first performed by Nicky Manuputty for the public on April 15, 2020 with his youtube channel called 'nicky manuputty' (<https://youtu.be/LmT57E-L-8E>) then the song was re-recorded and included in the Reformula album from Bakucakar. This song is the eighth song in the album which totals 9 songs. The song *A TEAR* was re-published in a youtube channel called 'The Bakucakar', the band accompanying the late Glenn Fredly on September 14, 2022 (<https://youtu.be/76KrrEAQUek>).

Nicky Manuputty is a Dutch Saxophonist of Moluccan (Ambon) descent in Indonesia. Nicky Manuputty was born in Vaught, Netherlands in 1978, Nicky Manuputty is the youngest son of Dicky Manuputty and Hanna Kiriweno. Quoted from (<https://ambon.antaranews.com/berita/17330/menikmati-keakraban-bersama-nicky-manuputty>) Nicky Manuputty also became the 'Ambon Brand Ambassador', because he held a tour to the Netherlands to promote the beauty of Ambon culture to the world where the tour was entitled 'Nicky Manuputty Holland Tour 2019'. Nicky Manuputty was introduced to the saxophone at the age of eight. Nicky Manuputty's musical blood most likely flows from his father, who is also a saxophone player. After studying for more than five years at a music school, he moved to Amsterdam and started his career as a musician performing with famous disc-jockeys such as DJ Denniz, DJ Roog, DJ Robert Feelgod. Nicky Manuputty has also performed in front of over a hundred thousand spectators at the annual "fastForward Dance Parade" (<https://ambon.antaranews.com/berita/17330/menikmati-keakraban-bersama-nicky-manuputty>)

A TEAR is an English word, if translated into Indonesian, *A TEAR* means 'tears'. When viewed from the aspect of the meaning of Hornby in Sudaryat (2009: 13) meaning means what we can mean or also what we mean. Thus *A TEAR / tears* have many meanings, not only sadness, tears can also make as one of the real manifestations of emotions felt by humans and arise because of various emotions felt such as sadness, pain, emotion, and worry that have peaked. However, *A TEAR* (Tears) here is interpreted as a symbol of sadness for losing a loved one, (<https://musikbagus.id/the-bakuucakar-album-reformula/>). Following Djadjasudarma in Sitinjak et al (2023: 2), meaning can be divided into sense, feeling, tone and intension. With the various opinions above, it can be concluded that *A Tear* has a deep meaning which identifies sadness by shedding tears during the death of someone who is loved.

RESEARCH METHODS

In this study, the authors used descriptive qualitative methods. According to Mukhtar (2013: 10) Descriptive qualitative method is a method used by researchers to find knowledge or theory about research at a certain time. The author collects data or sources needed for research by observing YouTube videos about the performance of *A TEAR*'s work, in the YouTube video the author examines what techniques are used, the author also makes observations about videos regarding saxophone techniques. so that the author finds the connection between all the videos observed, and also the author becomes able to find the latest technique. And the author also looks for articles/journals related to the title under study, and collects sources from the internet. In addition to using qualitative methods, the author also uses the Djahwasi et al instrument training method approach in Prakosa & Glen (2020: 3) where it is stated that basically the instrument training method is a compilation of exercises in a particular case or instruction cannot be based on learning theory alone but must be more specific and with detailed explanations.

RESULTS AND DISCUSSION

The process of training the formation of tounging in playing the song A Tear requires training exercises that tend to improve the ability of musical taste, practice efficiency and improve the reading of musical scores so that the results show the performance of a saxophone music player (Purba & Barus, 2020: 3). A TEAR is an instrumental music piece created by Indonesian saxophonist Nicky Manuputty. This work was created by Nicky Manuputty in 2009. This work was created due to the sad situation felt by Nicky Manuputty. This work was created when Nicky Manuputty had to go to see his grandmother who died. Because of this, Nicky Manuputty made A TEAR as an expression of sadness in the work. This work is very interesting to be researched by the author because it has a special technique in it. The technique referred to by the author is saxophone playing technique. There are several techniques in playing saxophone such as *Breathing, Tounging, Ambosur, Finggering, Articulation* and others. But in this research, the author focuses on the *tounging* technique used by Nicky Manuputty when playing his work. Nicky Manuputty uses an unusual *tounging* technique. *Tounging* is a basic technique on the saxophone, all saxophone players must be able to perform or apply the *tounging* technique. The *tounging* technique is a technique where the tongue is used to provide accents and also attacks when releasing air through the mouthpiece. While releasing air into the mouthpiece the tongue also has a special role when *tounging*. When *tounging* is done the tongue also touches the tip of the reed while pronouncing the pronunciation when the tongue touches the reed, In the *tounging* technique we already know many types of *tounging* that exist, for example the *tounging* technique with the pronounce 'ta-ya, du-da, del-del'. Pronounce *tounging* 'ta-yes' and 'del-del' dab 'du-da' are types of tounging *that are* familiar to saxophone players. The following is an explanation of the tounging technique

Tounging 'ta-yes' is where the mouth blows the saxophone by pronouncing the word 'ta-yes', so that the resulting sound has its own characteristics. *Tounging* is done by releasing air from the mouth to the mouthpiece while saying the word 'ta-yes' so that the reed tip is exposed when saying the word 'ta-yes' when blowing. And *tounging* 'ta-ya' also has a characteristic attack and sound. That's when we hear someone blowing a saxophone and from the blowing sound it sounds like there is the word 'ta-ya' in the sound. Here is an example of lips in the application of *tounging* 'ta-ya':

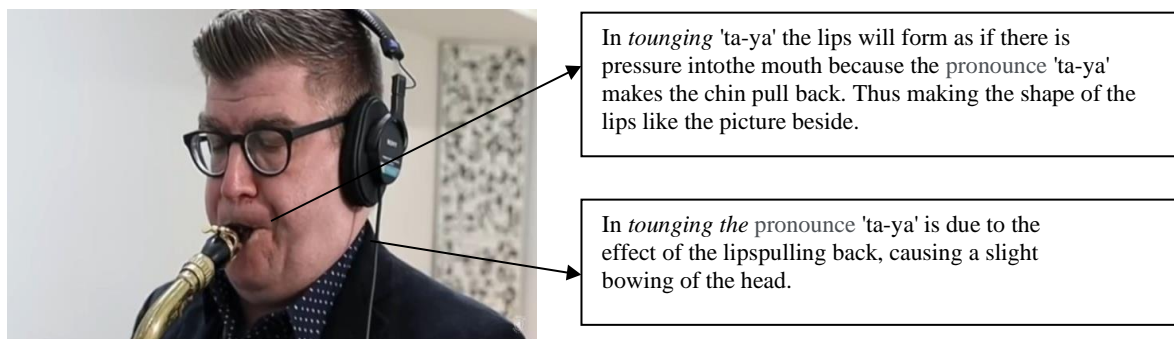


Figure 1. 'ta-ya' *tounging* technique

Source: <https://youtu.be/xewTi3EAWIw>

Furthermore, *tounging* 'du-da' is when the mouth blows the saxophone by reciting the word 'du-da' while blowing the saxophone, the *tounging* technique 'du-da' is done by means of the mouth blowing air into the mouthpiece while saying the phrase 'du-da' just like the 'ta-ya' technique above, it's just different from the pronunciation that is pronounced. When doing the 'du-da' technique the mouth says the word

'du-da' when blowing the mouthpiece. So that the sound that comes out also has its own characteristics. then when we pronounce the word 'du-da' the example of lips formed is:

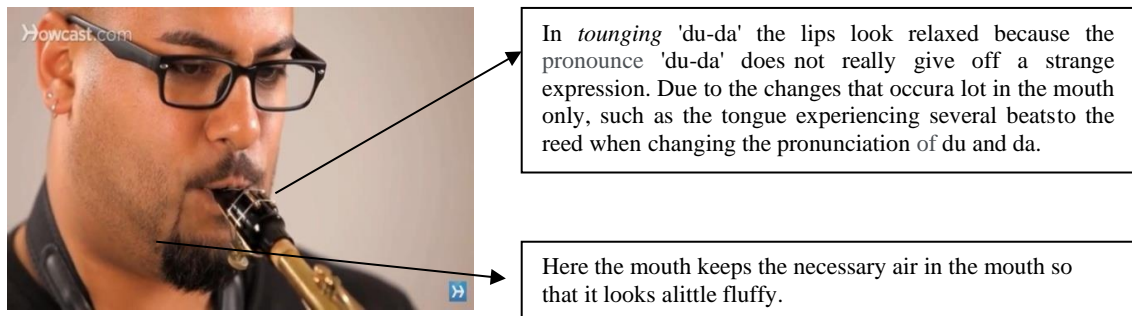


Figure 2. "du-da" *tounging* technique
Source : <https://youtu.be/ALHt7-yjTz8>

Furthermore, the 'del-del' *tounging* technique is when the mouth blows the saxophone by pronouncing the word 'del-del' while blowing the saxophone. this 'del-del' technique is one that the author thinks *tounging* has its own difficulties. Because this technique requires a folded tongue in touching the tip of the reed so that the resulting sound is like a ghost note but has a very clear accent, because of that this *tounging* technique is difficult to do. And when pronouncing 'del-del' it will create alip shape like :

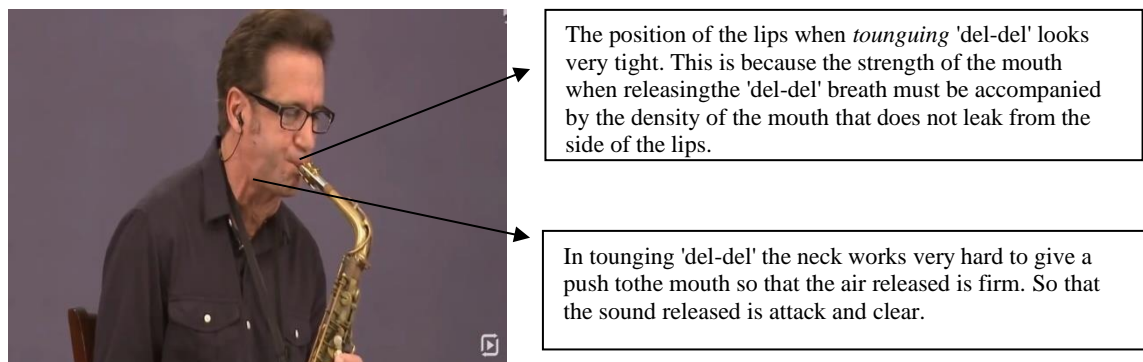


Figure 3. 'del-del' *tounging* technique
Source: <https://youtu.be/fZIUmpGkHmo>

Unlike the *tounging* that Nicky Manuputty plays. Nicky Manuputty has *tounging* that sounds like a mixture of 'ta-ya' and 'del-del' *tounging*. Therefore, after the author repeatedly heard Nicky's play in the work entitled *A TEAR*, the author tried to find the latest pronounce in order to resemble the *tounging* used by Nicky Manuputty without knowing the pronounce used by Nicky Manuputty. and for that the author continued to experiment with the *tounging*, from the results of the author's experiments, it was found that *tounging* with the pronounce 'dah-ya' had a sound that was almost the same as that of Nicky Manuputty. The 'dah-ya' *tounging* technique is when the mouth blows into the saxophone while pronouncing the word 'dah-ya' just like the previously discussed techniques of 'del-del' and 'ta-ya' 'du-da' but it's just that in this *tounging* technique the mouth expels air while saying the word 'dah-ya' and from the experiment the results of the sound created are almost the same as those performed by Nicky Manuputty. and this 'dah-ya' *tounging* is done with a fairly firm breath from the diaphragm. Diaphragmatic breathing technique plays a very important role for saxophone players, so that the air produced is not half-and-half (Ferdinan, 2023: 153). Diaphragmatic breathing is also one of the causes of successful attack and firmness of sound when blowing saxophone. And an example of lips that will be formed is like this:

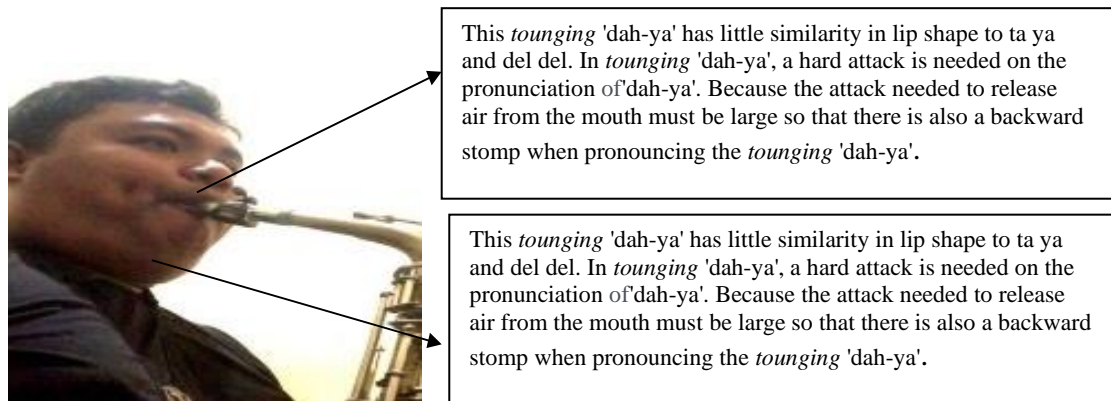


Figure 4. The "dah-ya" tounging technique
Source: author 2023

This research aims to find out how *tounging* techniques can be used to resemble *tounging* performed by Nicky Manuputty. after knowing it, it will be applied or can also be displayed in front of the public. In order to discuss the concept of instrumental music played by Nicky Manuputty in the work *A TEAR* the author uses the concept Setyani (2012: 40) which says that instrumental music is the pure strains of musical instruments that are not accompanied by the singer's voice. By looking at the meaning of instrumental music above, *A TEAR* has a definition contained in the explanation. Where *A TEAR* is a musical work played with saxophone instruments, without the singer's voice in it. In the instrumental work *A TEAR*, the saxophone becomes the melody carrier of the work. . By hearing the song *A TEAR*, the listener can immediately feel the sadness inside. In addition to the work Nicky Manuputty created a long time ago, namely in 2009, but the work is still worth hearing in the current year, one of the reasons why this work is still worth listening to at this time is because the work was created because of a long process. And the time came when the work was re-recorded to be better and packaged and put into an album, then the work sounded like it was further refined by the latest recording results. And it can be shared by the wider community. And because of that, the author also knows about the existence of *A TEAR's excellent work* starting from the melody and also the meaning of the work. And make the work of *A TEAR* as the discovery of the latest techniques in saxophone playing, especially in saxophone *tounging techniques*. Because of the work of *A TEAR* the author can find out there is the latest technique in playing saxophone namely the tounging technique by using the 'dah-ya' pronounce this pronounce was created when the author heard Nicky Manuputty's saxophone playing in the work of *A TEAR*. and therefore the author experimented and researched the work so as to create the latest techniques that can be used in saxophone playing. In the instrumental music work *A TEAR*, the composer certainly created the work with various experiments. In connection with the opinion of the destination journal about experiments to produce works. So according to Batubara (2021) in the destination article, the composer conducted various experiments to be able to produce the best work, namely first using music composition using western music elements such as: melodic notation (pitch, duration, and tone), rhythm, meter, harmony, scales, tempo, dynamics. The results of the researcher's observations, of course, the composer has passed the experimental stages described above. It can be seen from the results of *A TEAR's* work that succeeded in making listeners understand what the composer wanted to convey and his feelings in making the work.

A TEAR is the work of a famous saxophonist in Indonesia, Nicky Manuputty. Nicky Manuputty is a Dutch-born musician born in the city of Vaught in 1978. Nicky is the youngest son of Dicky Manuputty and Hanna Kiriweno. (<https://ambon.antaranews.com/berita/17330/menikmati-keakraban-bersama-nicky-manuputty>). Nicky Manuputty was introduced to the saxophone when he was eight years old. His expertise in playing music is also inseparable from the teachings of his father, because it is known that his father is a saxophonist of a band. Not only from his father, Nicky Manuputty also gained the knowledge of playing music from music school. He studied in music school for more than five years. After that he started his career as a musician when he decided to move to Amsterdam. Nicky Manuputty's first career in Amsterdam was playing saxophone with famous disc-jockeys, such as DJ Denniz, DJ Roog and DJ Robert Feelgood. And after that Nicky's career grew rapidly when he performed in front of 100,000 spectators at the annual 'Fast Forward Dance Parade' and after four years in 2002 he joined a group of female singers (Dominique Vehlust), the famous song of Dominique Vehlust

is *Heaven*, for three years Nicky was with them and attended their concerts. And when in 2005 Nicky Manuputty decided to move to Jakarta, and Nicky Manuputty has participated in four times Ambon jazz plus and concerts initiated by the Rumah Betafoundation. (<https://ambon.antaranews.com/berita/17330/menikmati-keakraban-bersama-nicky-manuputty>) and arrived at the end of 2007 Nicky joined Glenn Fredly's accompanying band called thebakucakar. And the band remains solid and continues to play until now (<https://kumparan.com/gosip-artis/cerita-awal-terbentuknya-the-bakuucakar-dan-harapan-glenn-fredly-untuk-mereka-1tdDsRlfRUB>) And the band accompanied Glenn Fredly's concerts from the beginning until Glenn closed his age. Due to the long togetherness, when Glenn closed his age, all personnel of The Bakuucakar band felt a great loss, including Nicky Manuputty. And because of his deep sadness, Nicky Manuputty performed *A TEAR* again to commemorate Glenn Fredly's his deep sadness, Nicky Manuputty performed *A TEAR* again to commemorate Glen Fredly's departure. *A TEAR* was first created by Nicky Manuputty in 2008 when her grandmother passed away. (<https://validnews.id/kultura/the-bakuucakar-lanjutkan-perjalanan-dengan-album-reformula>). From this writing, the author interprets that the song is a symbol of sadness that was poured into music by Nicky Manuputty. but at that time the work of *A TEAR* had not been widely disseminated by Nicky Manuputty. the work was again publicly performed when Glenn Fredly closed his age.

After knowing the *tounging* technique used and also the meaning of the song from *A TEAR*, the author will perform or play the work. The work is performed so that the research that has been done can be applied, and also become a new discovery about the techniques that can be presented in playing the work. Thus this research can be used by readers as new knowledge about how to play the work with different *tounging*. It can also be used by readers to conduct further research on existing techniques.

CONCLUSION

A TEAR is a work by Indonesian saxophonist Nicky Manuputty. The piece was created in 2009 when Nicky Manuputty had to go see his grandmother pass away. However, *A TEAR* was not played publicly at that time. Looking at the background of the creation of the work, the author can conclude that the meaning of the work is a symbol of deep sadness. The sadness of the work was further strengthened by the re-performance of the song *A TEAR* when Glenn Fredly passed away, considering that Nicky Manuputty was Glenn Fredly's saxophonist whose accompanying band was called Bakucakar, which was formed by Glenn Fredly in 2008. Glenn Fredly is a very famous Indonesian singer. He always organizes and is also invited to perform concerts in Indonesia. And from 2008 until the year Glenn Fredly passed away Nicky Manuputty and the Bakucakar team were always Glenn Fredly's accompanist band. This is what made the Bakucakar team experience loss and deep sadness when Glenn Fredly passed away. in addition to the meaning of sadness in the work *A TEAR*, the author also has an interest in researching the technique in Nicky Manuputty's saxophone playing when playing the work *A TEAR*. When talking about playing techniques in alto saxophone, there are several techniques that a saxophonist must have. Among the basic alto saxophone techniques are techniques in blowing the saxophone, holding the saxophone, dancing, *tounging embouchure* and others. However, the author of this research concentrates more on the *tounging* technique performed in the work under study. *Tounging* is a technique where the mouth performs pronunciation when blowing the saxophone, in order to produce a sound that has its own characteristics. *Tounging* is interesting for the author to study because the *tounging* technique played by Nicky Manuputty sounds unusual. There is a unique *tounging* sound in his playing. For this reason, the author conducted this research to find out how to have or be able to play a saxophone with a sound that resembles Nicky Manuputty but still with the author's character. So that this research can also be applied by people who want or are also interested in playing the work of *A TEAR*. When talking about *tounging*, why is the work said to be unique, because the work was created by combining two existing *tounging* pronounce so as to create new pronounce in order to produce both *tounging* pronounce. For this reason, with this research conducted, the author gained new knowledge about *tounging*. And also the author also provides a new *tounging* finding for the wider community or the reader who needs how to create *tounging* so that it is like the original work. The technique found is said by the author to be the 'dah-ya' technique, which is obtained due to the combination of the 'ta-ya' and 'del-del' techniques. So through repeated experiments, the author found a pronounce technique that can combine the two without using both *tounging* pronounce, namely the 'ta-ya' pronounce and also the 'del-del' pronounce, but only with one *tounging* pronounce, namely "dah-ya". As far as the author's experiments are concerned, the pronounce 'dah-ya' which resembles a combination of the pronounce 'ta-ya' and also the

pronounce 'del-del' is said by the author *to be* a mixture of *tounging* performed by Nicky Manuputty in the work *A TEAR*. And after the experiment, the pronounce 'dah-ya' is the most similar.

A TEAR is a work by Nicky Manuputty. *A TEAR* is one of the instrumental music works. Where instrumental music is a music game that does not have lyrics and vocals in it. *A TEAR* is instrumental music played by a saxophone with a melody carrier and accompanied by a band. *A TEAR* is the work of Indonesian saxophonist Nicky Manuputty. Nicky Manuputty is a Dutchman of Ambon descent. Nicky Manuputty was born in 1978 in Vaught, Netherlands. Nicky Manuputty first created *A TEAR* in 2009 when his grandmother passed away. The song was created as a symbol of Nicky Manuputty's sadness at that time. And again performed in 2020 and published in the form of a video on his youtube channel. And again packaged and recorded with a better look and also included in the reformula album in 2022. The album was made by the band The Bakucakaar as a symbol of remembering the figure of the band's deceased singer, Glenn Fredly. in the work *A TEAR* in addition to the meaning of the work. There is something unique about the *tounging* technique used by Nicky Manuputty in the work. So that the author finds that the work *A TEAR* has a meaning of sadness in the work and also uses an uncommon *tounging* technique, namely the *tounging* technique using the pronounce 'dah-ya'. With this pronounce, the author found the same sound as Nicky Manuputty did in *A TEAR*. Through this paper, the author also introduces one of the composers from Indonesia who is no less good than foreign composers. This research is also expected to be able to introduce composer composers in Indonesia, and also show the works created have good quality that can be juxtaposed with the works of international composers. Through this paper, it is hoped that Indonesian musicians or composers will continue to work and continue to pay attention to the quality of the work. So that the music created by Indonesian composers can be an attraction to worldmusic. And also make the appointment of a music in Indonesia a thing that is awaited by many world music players. It can be seen from several artists or performers who have been recognized by the world and performed in other countries. Through the work of *A TEAR* is also proof that Indonesian composers or artists are very qualified. And this paper is also made for reference on matters relating to saxophone playing techniques, or more specifically to the *tonging technique* on the saxophone because this paper discusses the latest *tonging* created by the author, namely the *tonging* technique with the pronounce 'dah-ya'. And also for readers who are interested in *A TEAR*'s work and will conduct further research. So that this research is useful as a reference for new research that will be carried out.

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