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NEW ART PERFORMANCES IN INDONESIA

Santosa Soewarlan

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Abstract

Covid 19 pandemic had tremendous effects on the life of arts in Indonesia until now. More than two years artists in performing arts were confined by strict regulations to confirm that they safe from the danger of the disease and fatality. In that restriction they wanted to reach "new audiences" whose distances had been restricted by large-scale social restriction (PSBB, pembatasan sosial berscala besar). In this condition they eventually developed new hybrid method in performances in which they try to reach two groups of audiences who share knowledge and experiences to enjoy performances in that new environment.

Keywords: Covid-19, disease, fatality, hybrid performance, virtual audiences
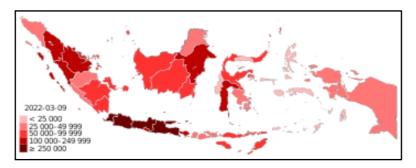
Introduction

Since March 13, 2020 when WHO (World Health Organization) announced the Covid-19 pandemic, all of the countries in the world – including Indonesia – made strict regulations to protect people from the dangerous disease of the Covid-19. This was true because the disease was not only transmitted nationally in Indonesia but it was also the worldwide pandemic with dangerous fatality.

The Covid-19 was detected for the first time in Indonesia on March 2, 2020 when a dancer and her mother tested positive for the virus. This was said that they got the disease after travelling from Japan. Since then, the virus had widespread all over Indonesia.

Figure 1

Map of Covid-19 in Indonesia, 2021

On March 16, 2020, only 3 days after the warning from WHO (World Health Organization), President of Indonesia Joko Widodo established Response Acceleration Task Force to deal with the disease. In a press-conference in Bogor (West Java) he announced that citizens of Indonesia should not work normally in companies, offices and in public space considering the danger of the pandemic to the communities. Similarly, students were not allowed to study in schools and campuses to ensure that they were safe from the Covid-19 disease. He also said that they should work, study, and pray from homes and avoided mass gatherings that might result in the transmission of the disease. Only substantial factors of the life could operate activities: construction, production, and industry sectors were allowed to operate normally during that period. Even so, they should obey the rules of health protocols of Covid-19 pandemic.

Two years of Covid-19 pandemic was an unprecedented disease that has widely affected many aspects of our lives: education, business, transportation, economy, politic, etc. and performing arts in Indonesia. I heard that many musicians and artists in urban and rural areas died because of the disease and only some of them could avoid from the dangerous pandemic. A senior campursari (popular music using mixed instruments of gamelan and western music) musician from Boyolalli, north of Surakarta (Solo) area, (aged 60) told me that he was the only one who survived in his group at this time. In recent performances, he continued, all of the musicians and singers of the group were young artists at the age of twentieth, the generation of his grand-sons and grand-daughters. One of the masters of puppeteer in Java, Ki Manteb Soedarsono, also passed away with the same reason (Firmansyah, 2020).

The effect of the pandemic was also tremendous on the performance of music, theatre, dance, etc. Ratri Ninditya, the delegate of Indonesia Art Coalition (Perwakilan Koalisi Seni Indonesia) said that about 58.000 artists 'activities were affected by the disease. She mentioned that many art-cultural activities and programs: 234 art programs, 113 music concerts, 46 performances, 33 exhibitions, 30 film programs, 10 dance performances, and 2 literatures were cancelled. Similarly, in the US Richard Florida and Michael Seman reported that in the field of Fine and Performing Arts artists had missed 1,383,224 jobs (50.00% of their occupations) caused losses of $42.50 billion or 27% of the estimated cumulative lost for the creative industries by cluster, only from April to July 2020 (Florida & Seman, 2020).

To react to the Covid-19 pandemic, the government of Indonesia should implement strict restriction of social distancing due to the health emergency. This means that collaborative and cooperative works and close contacts in any format should be avoided and staying away from others is necessity. This resulted in the issue of jobless among people that eventually caused the unavoidable lost in economic and art industry. To avoid more serious effect of the misery pandemic outbreaks on arts, artists met the President of Indonesia asking for advice of what to do in that difficult situation. The following picture was the meeting between Joko Widodo and the delegates of Indonesian artists.

Figure 2

The President Joko Widodo in a meeting with artists and cultural practitioners in National Palace, Jakarta, Thursday (10/2/2022)

The president said that the safety of people and artists should be the priority of art management considering the danger of the ferocious epidemic of Covid-19. Speaking in a meeting with delegates of artists in Jakarta, he mentioned that normal art performances were not allowed and the organizers should allow only 50% of audiences in that performances, said Butet Kartarajasa, a well-known theatre worker from Yogyakarta, as cited the President. He said further that to avoid this serious effect of the disease the President suggested that even if financial matter is urgent for the artists but health issue was a priority factor for the life of the people. This is to avoid fatality in their life.

This policy had serious effect on the life of performing artists especially for those whose income was dependent upon performances. The strict policy on health had good impact to the artists 'helath but this resulted in impoverished condition because many of them lost jobs as mentioned before. This eventually caused the ultimate breakdown of the industry (Tudu, 2022). To cope with the pandemic issue, the Ministry of Education and Culture of Indonesia in Jakarta cq Directorate General of Culture created a program called 'budaya saya' ("my culture"). This program was used as a means of promoting arts using digital platform. This was meant for giving a media for artists in Indonesia to perform amid the pandemic era and to reach audiences who were not allowed to gather in crowds. Using this strategy, the Ministry of Education and Culture created some programs of performances broadcasted either live or recorded before the performances.

Effort to implement the order had been done among artists: dancers, puppeteers, musicians, film-makers, etc. They thought of how to conduct performances in pandemic situation in which people must obey rules and at the same time presented their art-work for viewers and audiences. They wanted to find solution and served audiences in different mood and situation. The restriction made artists think of media for transmitting the arts in various format and platforms. They finally decided to use technology in their works.

Performers Response

The first response from artists experiencing the Covid-19 was miserable considering that they could not do anything than keeping distance with other people and staying away from others. They had to stay at home. Purbo Asmoro, a famous puppeteer from Surakarta, said that the first three months of the social distancing was sad. They had to stay at home hoping that the disease went away soon but in fact it did not happen. In that situation they felt like hopeless doing nothing at home, said Dahlan Iskan, the former Minister of Stated Owned Enterprises, as repeating the dhalang statement (Iskan, 2021).

Obeying the restriction and avoiding crowds in public space, artists wanted to stay at home; they intended to do something productive to continue creating artworks. Even so, the creativity in arts should continue said Ardo Sahak, a Vice Governor of East Java in a virtual conference with artists in East Java. Although we are far apart, we should feel close in our heart. This is a common idea among artists in the pandemic era. Similarly, musicians from Rotterdam Philharmonic Orchestra said that "Creative forces help us, let's think outside of the box and use innovation to keep our connection and make it work, together. Because if we do it together, we'll succeed" (Phil & @rdamphil, 2020).

According to Iskan in his isolation at home one day Ki Purbo Asmoro tried to perform alone without gamelan, musicians, and singers the unusual performance did by any dalang. This was the only thing he could do because he was not allowed to invite musicians and singers to accompany him playing wayang. At the same time, he asked his son, the only one who was involved in that performance, to make video of the performance and broadcasted the performance using live streaming platform. This made him reach audiences to watch the show. Finally, he found that this becomes a strategy to perform wayang using virtual platform. According to Iskan, who interviewed the master puppeteer, Ki Purbo Asmoro, eventually used this live streaming technology in his performance. The dalang realized that this technology could satisfy the need of dalang and audiences who could not meet because of the restriction of the covid 19 pandemic. The dalang now thinks that this method of performance can be used as an alternative means of performing wayang in conventional mode. Until now Purbo Asmoro has recorded more than 30 stories using the same technology and put them on you-tube.

The effect of virtual performance was tremendous. Dhalangs, who enjoy reaching audiences far away from the performance sites, now use digital platform for their performances. This was not possible to do previously since the technology of live streaming is just recently developed. It is important to note that the power of virtual world can reach more audiences in many parts of the world in borderless places. Purbo Asmoro, for example, reported to have more than 160.000 audiences enjoyed his performances when he broadcasted "Lahirnya Bagong" [the birth of Bagong, a clown in Javanese wayang performances] virtually, much more than ever in his performance before the pandemic era.

Figure 3

Example of Purbo Asmowo wayang performance.

      The invention of new performances results in new orientation among artists too. Artists nowadays have more opportunity to express new genres, styles, and fresh ideas using conventional instruments and new technology. Conventions, rules, and norms that are thought of as common standard now they are reinterpreted in new methods and presented in more nuances and dynamic; they think these are proper way to new orientation and contexts. Choices of rhythms, instrumentation, harmony, contrast, and more are now commonly done to make their music compatible with new environments and generations. Thus, the conditions that were previously felt as restrictions due to the Covid-19 pandemic now they are thought of as stimuli to create new arts and expression in new environments. In this situation the artists position themselves as creators of what they think of the proper character of traditions. Using the power of technology, they distribute performances and exhibitions reaching beyond the border of space and time in conventional contexts.
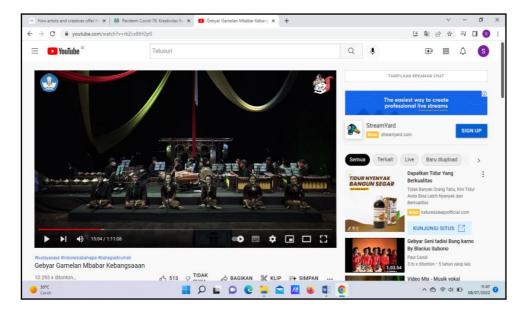
      I would like to show an example of how a musician thinks of tradition in new contexts using conventional pieces and songs. The wide coverage of audiences, due to the effect of live streaming platform, makes composer create a concert that go beyond locality, ethnicity, and nationality. The composer said that the use of big orchestra and new method of composition were intended to have more effect on viewers who could watch the performance tans-locally and nationally. Thus, the composer intended to reach audiences not only in Java, as it was done previously, rather he wanted to go beyond what traditions could think of the performances. The values of the music are supposed to reach the nation with different ethnicities, races, and tastes of arts. This was performed virtually in 2020 and it was called "Gebyar Gamelan Mbabar Kebangsaaan" performed by Padepokan Seni Nurroso Surakarta (see https://www.youtube.com/watch?v=rbZcx8tH2p0).

Online vs Offline Performances: the future of new performance?

Nowadays, performing arts using live streaming platform is commonly done among performing artists. This is especially true considering that the Covid-19 pandemic is still around and at the same artists have to serve audiences with performances. To obey the large-scale social restriction (PSBB, pembatasan sosial berscala besar) artist need to explore more techniques and strategies to serve performances for audiences and viewers.

Figure 4
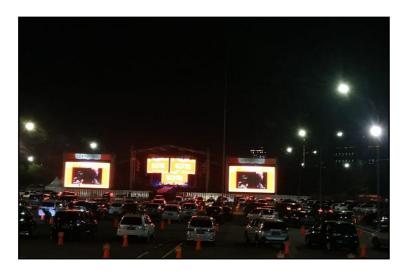
Example of Gamelan Music concert.

Dealing with pandemic restriction artist need to develop new strategies to keep the arts alive in many aspects of its live. They need to create new methods of delivering performances, teaching art students, and educating communities. These are done to reach more audiences in different contexts and environments. The 2020 performance of gamelan under the supervision of the Directorate General of Culture Jakarta mentioned previously is an example of Virtual Tapped Music Concert using new format and concepts. This kind of online-performance is done among composers who try to strengthen the relationship between artists and musicians to audiences. When possible, they can use Virtual Live Music Concert where musicians make performances by playing instruments and sing in a hall and broadcast the show at the same time. Audiences can listen and watch performances from distance. When organizer of performances intends to hold music show for those who want to enjoy music individually and keep distance with other audiences, they can have Drive-in Music Concert.

Figure 5

Example of Drive-in Music Concert.

This kind of performances is of special important especially when keeping distance should strictly be imposed in performances. For those who want to teach music students they can hold Virtual Online Music Class either recorded in advance or use tapped live streaming platform. During the pandemic era this kind of lesson had also be done and this was beneficial for students and music teachers who cannot move outside of the house because of pandemic situation.

Another technique of reaching audiences is Podjam among Musicians in which a host holds conversation with guest to discuss popular musical issues. By using this strategy, musicians are able to explore hot issues in arts, make arguments of what they think to be important in dealing with the live of art in that pandemic condition. All of these platforms are based on the understanding that they have to be productive in any difficult situation especially when the connection between musicians, artists and audiences is restricted by the regulation of Covid-19 pandemic.

Conclusions

The Covid-19 pandemic had negative impact on the way artists think and work because they are not allowed to make contact one another. At the beginning this situation resulted in isolation without hope. But, eventually they think that they have to be productive to work using other method of performing by utilizing digital technology (live streaming, tapped virtual broadcasting, drive-in concert, etc). This technology is now commonly used among performing artists and is used to comply with the new orientation among artists, viewers, and audiences. Nowadays, artists are familiar with the use of technology and they think that it can make benefit in their work.

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THE AESTHETIC OF *MAPPADENDANG* MUSIC IN PAJJAIANG, MAROS, SOUTH SULAWESI

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Abstract

This paper aims to explore how the aesthetic can be constructed by the hope and belief in Pajjaiang society in Maros District, South Sulawesi. Traditional music is quite related to cultural context of supporting community. People make music aim to present the beauty (aesthetic experience) as the main target. Besides, music can be used to achieve the goals of religious or belief. In Pajjaiang, the *mappadendang* (harvest party) music aesthetic is constructed by the society's hope to rain and belief to *Sangiang Serri*. A group of players, which consist of four *pannampus* and two *paddekos,* use the *palungeng* (mortar) and *alu* (pestle) to *mannampu benno* (pound the pop white glutinous rice) and produce such a rhythm music simultaneously. That rhythm can be visualized as a fast-rotating circle, which has the pattern, balance, contrast, and repetition. The society believe that *mappadendang* rhythm can call the *Sangiang Serri* (the Goddess of Paddy) to come, which is marked by the rain. In that context, music can attract the society to gather, watch, and play together freely, alternately, and continuously. Through the *mappadendang* music, the society can express the pleasure to achieve the aesthetic experience and blessing from *Sangiang Serri* who has important role in agricultural for Bugis people. Therefore, the beauty and sacred are two aspectsintertwined in the aesthetics music of the *mappadendang* supporting community in Pajjaiang.

Keywords: aesthetic experience, belief, hope, mappadendang music, Sangiang Serri.

Introduction

Indonesia well known as an archipelago country. Indonesia has more than 17.499 islands with the total area of about 7.81 million $km^2$and two-thirds of the territory are waters (5.80 million $km^2$is ocean and 2.01 million km^2 is mainland) (Sholeh, 2019; Pratama, 2020). With the vast sea area, Indonesia has enormous marine and fishery potential. Besides, Indonesia also has potency in agricultural. South Sulawesi has long been known as one of the largest "rice granaries" in Indonesia (Museum MACAN 2022). The ancestor of Bugis tribe is not only known as great sailor, but also great farmer (Pelras & Bugis 2006, p.xxv). Rice food resources have shaped the culture of the people of South Sulawesi in such a way. One example can be investigated through the *mappadendang* tradition in several places in South Sulawesi.

In short, *mappadendang* is a harvest party tradition that has the characteristics of mortar and pestle music performance that is played by a group of people. The assumption is the aesthetic of *mappadendang* music is quite related to cultural context of supporting community. Sedyawati said that people do art activities (i.e., make music) aim to present the beauty (aesthetic experience) as the main target, besides, art can be used to achieve the goals of religious or belief (Sedyawati, 2006, p.127). This paper aims to explore how the aesthetic music can be constructed by the hope and belief in Pajjaiang Sub-village, Tukamasea Village, Bantimurung Sub-district, Maros District, South Sulawesi, Indonesia.

As for the research, there is no literature which specially discuss about the aesthetic aspect of *mappadendang* music in Pajjaiang. Nevertheless, there are some researches which discuss about similar tradition of *mappadendang*. Duli and friends have mapped out the cultural heritage of Bugis and Makassar communities. When the planting season in the rice field there will be an *appalili* and when the harvest there will be *ma'raga, mappadendang,* and *ma'kampiri* as the traditional ceremony (Duli, Mulyadi, dan Rosmawati, 2019, p.5). Permana and friends also explain a little bit more about *mappadendang* as a cultural art form of agrarian and nautical nuances (Permana dkk., 2018, pp.37–39). The *mappadendang* is not only used to entertain but also used as a means to find a mate (Permana dkk., 2018,

p.39). Far from Maros Regency, in Allamungeng Patue village, Bone Regency the *mappadendang* is trusted by the Bugis Bone community as a form of shield from distress and can resist reinforcements or epidemics such as the Covid-19 outbreak (Nur, 2020). Nur said that *mappadendang* is carried out not as a series of harvest parties but as a response to the interpretation of dreams that contain elements of mysticism from an immigrant community who now lives in the village (Nur, 2020). Nur also has mention about the distinctive beat rhythm that is produced form the *alu* (pestle) and *lesung* (mortar), but he does not focus on the aesthetic aspect of *mappadendang* music (Nur, 2020). Hayati mentions that there is an attractive culture in the Leang-Leang community which is celebrated every year after the harvest name *mappadendang* (Hayati, 2013, p.132). In this paper, the researcher does not focus on the significant role of *palungeng* and *alung*, but the *gambusu*, as the main instrument and the attractiveness. In Pinrang Regency, there is also *mappadendang* harvest tradition which contains rhythm music from *alu* and *lesung* which are pounded by the player, namely *pikkambona* and *pakkambona* (Rakhmat & Fatimah, 2016). Rakhmat and Fatimah only focus on the meaning of symbolic messages from non-verbal signs such as the player's gesture and attribute (Rakhmat & Fatimah, 2016, p.335). Next, there are research papers that show that *mappadendang* contains da'wah message and other Islamic values (Mansur, 2020; Suhra, 2020; Junida, 2019; Hartina, 2018; Rahim, 2016; Saputra, 2016). Besides, the *Mappadendang* traditional party also contains the values of togetherness, family, entertainment, and religion which are merged into a folk feast that is preserved and becomes a guideline for Bone people's lives (Gustiana, dkk., 2019).

This research actually is very inspired by Idris and friends who mention in their research paper that the pounding of grain at the *mappadendang* harvest party creates a rhythm that contains high value and aesthetics, produces a melodious rhythmic sound that can bewitch the audience, and also has other magical values (Idris, dkk., 2022, p.285). Sari mention that there is a belief in *Sangiang Serri* which is spread into four version of oral tradition, which is under lied *mappadendang* tradition in Bugis tribe in Empagae Village, Wattang, Sidenreng Rappang District (Sari, 2017, pp.42–47). Not much different from the results of Sri Wahyuni's research about *mappadendang* music in Sidrap Regency. She shows that *mappadendang* music uses two tempos and two contrasting rhythms, namely medium and fast, and medium and loud; has three rhythmic patterns such as: 1) *pa'dekko* by the *indo'na*, 2) *ma'dupa si'di* and 3) the *ma'dupa dua* by *ambo'na*; and the symbols of *mappadendang* music express the relation of religious emotions of community to *Dewata* (Sriwahyuni, p.2013).

The last paper reviewed is about Bugis' two songs titled "*Mappadendang*" written by Abdullah Alamudi and Andi Siti Nurhani Sapada. Asra and Karmila said that the songs both tell about the tradition of *mappadendang* as a paddy harvest party and from the lyric result analysis is known that *mappadendang* has similar meaning with *berdendang* in Bahasa Indonesia (singing) as an expression of gratitude Bugis farmers to God that gave abundance (Asra & Karmila, 2017, p.423). So, from the literatures we know that basically *mappadendang* has literal meaning of *berdendang* or singing which is actualized into a musical rhythm from pounding mortar and pestle which are played by a group of players to thank God for the paddy harvest abundance in Bugis and Makassar tribe.

Actually, this paper is going to be a final dissertation. This paper uses qualitative interpretative as the method. Qualitative approach is used to gain the data and interpretative approach is used to analyze the data. The author conducted first observation in Pajjaiang Sub Village, Tukamasea Village, Bantimurung District, Maros Regency, South Sulawesi Province on 26 - 28 March 2022. It was quite a journey from Surakarta (home study) to Juanda Airport Surabaya to fly to Hasanuddin Airport Makassar. The author stays at the youth organization basecamp (a kind of youth organization) *Ikatan Pemuda Pajjaiang* (IPP). Main source is *Daeng* Arfa who is the head of IPP and also the committee that organizes the *mappadendang* harvest party on March 28, 2022. Second source is Pak Ila who is the son of traditional leader *pinati* Ma'Lobo. Interview is helped and recorded by Muhammad Fadhly Kurniawan. The result of whole interview does not transcribe and translate into a transcription yet. The author directly observes *mappadendang* moment, capture, and record by camera almost a whole day at the *pinati*'s house because the *mappadendang* moment is very rare, only held on Monday once a year based on instructions from *pinati* Ma' Lobo. However, this paper is contained of assumption of the music aesthetic aspect in *mappadendang* tradition in Pajjaiang which is supported by initial observation data.

Mappadendang Tradition in Pajjaiang

Mappadendang is an annual harvest festival tradition in Pajjaiang Sub-village, Tukamasea Village, Bantimurung Sub-district, Maros District, South Sulawesi, Indonesia, which involves the role of the pannampu and paddeko performing *mannampu ase toa* (pounding old rice) with a palungeng (mortar) and alung (pestle).

Figure 1

The poster of Pesta Panen (Mappadendang) in front of pinati's house (Photo: Dea Lunny Primamona, 2022).

Mappadendang is held throughout the day, starting with a ritual by the *pinati* (traditional leader) in the morning and ending with a folk party in the evening. At the night before *mappadendang*, *pinati* Ma' Lobo prepares a sack of white glutinous rice and puts two *paddekos* (small pestle) and a light candle on it, and places it in their living room. Beside the sack, there is an offering and also *mappadendang* player costume for the ritual on the next day.

Figure 2

White glutinous rice, paddeko, and light candle (Photo: Dea Lunny Primamona, 2022)

Figure 3

A tray of offering (Photo: Dea Lunny Primamona, 2022)

They built a big tent in front of the house and arranged the *palungeng* and *alung* in the center of the yard. They also built a performance stage and prepared some chairs around.

Figure 4

Blue tends, stage, chairs, palungeng, and alung in the yard are prepared for the mappadendang (Photo: Dea Lunny Primamona, 2022)

The next day, the village women follow the *mappadendang* ritual by bringing *mattiwi tappara'*—a tray wrapped in cloth filled with rice, side dishes, and vegetables. They put *mattiwi tappara'* in the living room of the *pinati* house.

Figure 5

Women and mattiwi tappara (Photo: Dea Lunny Primamona, 2022)

Several people consisting of children and adults came and sat in a circle on the living room floor. The main group of *mappadendang* players prepared themselves with their costumes, then they joined the people in the living room.

The atmosphere in the house was very noisy, but when Ma' Lobo started *ma'baca* or recites prayers, the atmosphere immediately became quiet and solemn. Ma' Lobo brought *pa'dupang*—a bowl (similar to an offering) filled with eggs, a small amount of *benno* (roasted white glutinous rice), and lit incense.

Figure 6

Ma'Lobo start the ritual of mappadendang (Photo: M. Fadhly Kurniawan, 2022)

She recites prayers and smokes the food three to four times from the unwrapped *mattiwi tappara'* with incense smoke from the *pa'dupang*. She also gave the *pa'dupang* to the *mappadendang* player who was on his right to do the same. After smoking the food, the *mappadendang* player gives the *pa'dupang* to the person on his right to do the same. This was done continuously by the people sitting around the *mattiwi tappara'* in the middle of the living room until the *pa'dupang* returned to Ma' Lobo's hands. After that, the main player of *mappadendang* took two *paddeko* from the top of a white glutinous rice sack, came out of the living room, and headed to the courtyard to get ready to start *mappadendang*. Meanwhile, the village women took the sacks of white glutinous rice and roasted the white glutinous rice little by little until the rice exploded like white popcorn. The bursting white glutinous rice is called *benno*. *Benno* is taken from the frying pan and placed in a trough where the main *mappadendang* players will pound it.

Figure 7

Benno, pop white glutinous rice in close shot (Photo: Dea Lunny Primamona. 2022)

A group of main *mappadendang* players consist of four *pannampus* and two *paddekos*. The *pannampus* were a group of male or female and *paddekos* were male. After reading the prayer and throwing an egg from the *pa'dupang* at the tip of the *palungeng*, the *mappadendang* began. They use the *palungeng* (mortar) and *alung* (pestle) to *mannampu benno* (pound the pop white glutinous rice) and produce rhythm music simultaneously. Meanwhile, a man wearing a red *lipa' sabe'* (sarong) circled and scattered the *benno* from the *pa'dupang* to the *mappadendang* players.

Figure 8

Main mappadendang player is pounding the benno (Photo: Dea Lunny Primamona, 2022)
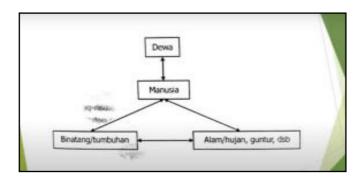
Mappadendang continues for up to half a day to finish the whole *benno*. The pliable *Benno* is used to make *baje* (a kind of palm sugar sticky rice) then distributed to the people who come and some are sent to their respective homes. *Baje* can be eaten by the public. Some people believe that the *baje* brings blessings to rice production in the following season, so some people will use the *baje* to plant in their paddy fields along with rice seeds. In the evening, they held a folk party in the same place with a livelier art offering and crowded with visitors. They presented several other folk arts such as *paduppa* dance, *ganrang bulo, sinrilik*, *Sangiang Serri* drama, and *silat* accompanied by *mappadendang* beats rhythm.

The Hope of The Rain

In Pajjaiang, the *mappadendang* music is constructed by the society's hope to rain. According to the narrative, Pajjaiang society believes that *mappadendang* music can summon *Sangiang Serri* (the Goddess of Rice) to come, which is usually marked by rain. Rahman states that *Sangiang Serri* has many various versions of folktale. In *La Galigo* script, *Sangiang Serri* is told that she will go to *Boting Langiq* (the world above or the kingdom of the sky) by holding the seven colors rainbow, and go to *Ale Lino* (human world) by lightning and thunder (Museum MACAN, 2022). Rahman also draws a diagram of how humans organize their lives. So, it is quite related among the rain and lightning or thunder.

Figure 9

Relation among human and their lives (Sources: https://www.youtube.com/watch?v=jJEY7WvJfg0)

Based on field data, in contrast to the previous day which looked sunny, during the afternoon before the ritual start and evening while *mappadendang* is still running, the rain came but not too heavy. However, in March Indonesia is still in the rainy season. Rain is an important thing for agricultural society because it contains water which is needed by paddy to grow. Agricultural activity is one of the

main livelihoods for people in South Sulawesi Province (Rahayu & Devi, 2021, p.63). Rain also relates with the belief of *Sangiang Serri.*

Figure 10

Sunny day and rainy day in Maros (Photo: Dea Lunny Primamona, 2022)

Circular Rhythm in *Mappadendang*

The *mappadendang* music comes from *palungeng* and *alung* which are beaten by the four *pannampus* who open music repertoire with polyphonic rhythm, and two *paddekos* who fill syncope rhythm. There is only one repertoire that played repetitively until the gradually poured and pounded *benno* (pop rice) being smooth.

The *mappadendang* music can be analyzed to the smallest unit which is called single quality from the *alung*, both *pannampu* and *paddeko*. Each *alung* produces sound quality. The quality of the sound is related to each other because of a syntagmatic relationship. Each *alung* also represents the quality of the person who plays it. The personal quality is related to each other because of cultural relations among them. The rhythm is constructed by the formation of harmony between the syntagmatic relation of sound and the cultural relation of the persona. That rhythm can be visualized as a fast-rotating circle, which has the pattern, balance, contrast, and repetition.

Sangiang Serri in Epic *La Galigo*

The figure Sangiang Serri is written in the epic *La Galigo*. The *La Galigo* Epic is longer than the Mahabharata Epic and the longest epic in the world (Pancana, 2017, p.1). The *La Galigo* epic has approximately 225.000 lines whereas the Mahabharata Epic has about 160.000 and 200.000 lines (Pancana, 2017, p.1). The origin of Sangiang Serri is written in the 47th verst until the 50th verst. This is a citation that mentions when Sangiang Serri is in the womb (Pancana, 2017, p.166).

> *Natellung kéteng mpéggang mua na*
> *Wé Nyiliq Timoq siraga-raga massappo siseng*
> *namananrang na Batara Guru tudang ri lino,*
> *mawakka to ni Wé Nyiliq Timoq tudang ri Kawaq.*
> *Nalilu kéteng Wé Saung Riuq,*
> *Natellung kéteng lé babuana*

> [Three months have passed, We Nyiliq Timoq has an intimate relationship, Batara Guru feels so comfortable living in the world, We Nyiliq Timoq looks so fresh on the earth, she never gets on the period, Her womb has been three months.]

Sangiang Serri is the main character in the story of "*Méong mpalo karellaé*" (three strips cat) (Pancana, 2017, pp.3–4). Sangiang Serri is a daughter of Batara Guru who passed away and became the Goddess of Paddy (Pancana, 2017, p.3;169). This is a citation that shows us Sangiang Serri passed away (Pancana, 2017, pp.168–72).

Naripuppung na céro datué.
Napitung mpuleng mpéggang mua lé babuana najaji tau.
Napitung mpenni mua jajinna Wé Oddang Riuq
lé namapadeng bannapatinna.

[The ritual of maternity is held. The pregnancy lasts seven months, then she gives birth.
Seven nights after his birth, Oddang Riuq passed away]

Narisappareng aleq karaja tenrisuiqé,
naritaroang gosali senri panreng malilu,
tattawangenna bannapatinna.
Natellung mpenni mua maténa Wé Oddang Riuq,
nacabbéngi wi uddani Manurungngé rijajianna.

[They look for a jungle to bury his body where his spirit settles down. Three nights after We
Oddang Riuq death, Manurungnge is overwhelmed by her longing for his son.]

Kuassaliweng ri gosalinna puang atatta.
Aré ga sia, Puang, kuaé lé makkapareng.
Engka maridi, engka malotong, engka maputé,
engka maéja, engka magauq.
Ala engka ga tanété lampéq
lompoq maloang tennapennoi."
Kua adanna Patotoqé,
"Ia na ritu anaq riaseng Sangiang Serri.
Anaqmu ritu mancaji asé.

[I get out into his cemetery, my Lord. What kind of thing is spread out? The yellow one, the
black one, the white one, the red one and the blue one. There are no hills, wide valleys that
have not been occupied by him. That is what Patotoqe said. That is the girl named Sangiang
Serri. Your daughter is transformed into rice. Go down to the earth Batara Guru]

The Bugis people's respect for rice has been going on since the ancient Bugis era (Rahayu &
Devi 2021, p.64). From the myth Sangiang Serri, the existence of rice is very much related to the life
of the Bugis people as a noble value that must be maintained.

The Beauty and The Sacred

The rhythm patterns produced by pannampu and paddeko are very interesting for the community. The
music can bring people together, watch for hours on end, and allow them to take turns playing together
freely, alternately, and continuously. Not long after main mappadendang group replaced randomly from
the community, suddenly there was a reaction from the community. One of them said, "De'na assa'ra
palungengnga (The mortar is silent)". Spontaneous utterances accompanied by laughter from the com-
munity indicated that the show was stopped and replaced with other players. These utterances and ges-
tures are responses to aesthetic impressions or experiences which indicate that the sound produced is
not good or not as they expected.

The occurrence of the interwoven sound of the mortar gives rise to aesthetic impressions which
are actualized as symbols of certain expressions. The expression symbols can be: 1) words or phrases
(in Java this phenomenon is called pêpindhan): 2) gestures; 3) facial expressions; or 4) symbolic ges-
tures that convey an aesthetic experience. The aesthetic impression of the interweaving of sounds in
Mappadendang is thought to be manifested in the concepts of sa'ra (sound), assa'ra (sound), and sa'ra-
sa'ra (rhythm), where one of these terminologies appears in the aesthetic experience of a community
member. when watching mappadendang.

The rhythm or interweaving of sounds in mappadendang is a form of religious emotional metaphor that has a function in the agrarian culture of society. In addition to the musical aspect, the phenomenon of music in a cultural context includes non-musical aspects (Merriam, 1964; Bohlman, 1991; Nettl, 2012, pp.262–263). Non-musical aspects can be traced through oral traditions, artifacts, archives, or other cultural products related to agrarian symbols such as rice, rain, mappadendang rhythm patterns.

> *palungeng, alung,*
> *pannampu, paddeko,*

Sangiang Serri, and so on. These symbols are metaphors, which are brought from the realm of belief (hope or expectation) to the realm of beauty (imagination and creation). The agrarian symbols in mappadendang are rooted in the past belief in the Goddess of Rice Sangiang Serri. The figure of Sangiang Serri itself is mentioned in the legendary epic of the Bugis community La Galigo in the Sangiang Serri and Meong Mpalo Karellae series. From the data search and interpretation, it will be found that there is a link between the text of the interweaving of sounds and the context of agrarian culture.

Conclusion

The aesthetic of mappadendang music is quite related to the cultural context of supporting the community. Mappadendang music can attract the society to gather, watch, and play together freely, alternately, and continuously. Through the mappadendang music, the society can express the pleasure to achieve the aesthetic experience which actualized into symbols and blessings from Sangiang Serri who has an important role in agriculture for Bugis people which is represented by the rain and abundance of harvest. Therefore, the beauty and sacred are two aspects intertwined in the aesthetic music of the mappadendang supporting community in Pajjaiang.

Acknowledgement

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A DESIGN OF PAINLESS FLEXIBILITY CURRICULUM FOR DANCE MAJORS IN DEZHOU UNIVERSITY SHANDONG CHINA

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Abstract

Flexibility is an essential skill for people learning to dance. However, flexibility training sometimes not only tortures dancers psychologically, but could also cause unnecessary injuries. This issue is frequently raised and increasingly being debated particularly amongst dance educators. A more painless flexibility training needs to be designed and developed for dances. This proposed study aims to investigate the painless flexibility training and a corresponding curriculum design for dance majors as practiced in the Dezhou University, Shandong Province, Mainland China. The research adopted ADDIE method to design and develop a painless flexibility curriculum in the context of college dancing education. In the future, the author will adopt a mix research method using both survey and interview to investigate the perception of both college dance students to the flexibility training as well as the quasi-experimental design to validate the effectiveness of the proposed curriculum in reduction of pain and improvement on flexibility in the context of Dezhou University.

Keywords: injuries, painless flexibility training, perceived pain, stretching

Introduction

Dancers, in their career development, selectively train their flexibility characteristics to fit the requirements for the performing arts on stage. Flexibility is an essential skill for people learning to dance at early ages. To enhance the appearance of seamlessness in a dancer's work, it is important to have a wide range of motion. Hence, many professional dancers recognize that flexibility is one of the most core physical qualities of becoming a great dancer (McCormack et al. 2019, p.E1).

However, flexibility training sometimes not only tortures dancers psychologically, but could also cause unnecessary injuries. The likelihood of being injured is frequently raised and increasingly being debated amongst the Chinese dance educators (Sun, 2020, p. 282; Niu & Yan, 2022). A more painless flexibility training needs to be designed and developed for dances especially to the ones with injuries. This proposed study aims to propose a painless flexibility training and a corresponding curriculum design for dance majors as practiced in Dezhou University, Shandong Province, Mainland China.

Literature Review

According to Redding (2019), today's dance teachers must study anatomy and kinesiology in order to better educate their students about dance medicine. While it's true that anatomy knowledge would not be used to teach dancing skills," According to Czaprowski et al. (2018, p.1), a common cause of poor flexibility is a misaligned bone and muscle imbalance. Observing pupils' injuries, dislocated bones, and muscular imbalances is an important responsibility of dance teachers. A fundamental understanding of anatomy and kinesiology is required before students may use Pilates in dance technology programs to learn about dance's physical demands as well as safe and effective movement elements. Meanwhile, Carey et al. (2019, p.422) asserted that dancers must pay whole attention to their movements. In order to accomplish a movement, the mind must control and coordinate the simultaneous movement and positioning of various body parts. As a result, proper muscle control necessitates training the brain and neurological system.
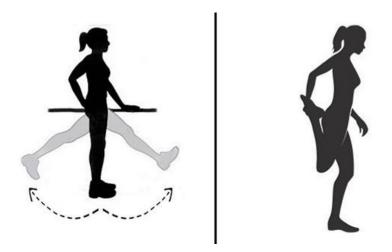
Static and Dynamic Flexibility Training

Flexibility Training is an important part of every workout. Many dancing postures and moves are impossible to execute properly without the requisite degree of flexibility in the body (Ahearn et al. 2018, p.192). Dancers can use a variety of methods to elongate muscles. There are 5 types of stretching practice on flexibility training including the self-myofascial release, active isolated stretching, neuromuscular stretching, and static and dynamic stretching.

Dancers can increase their flexibility by using both dynamic and static stretches (Lykesas et al. 2020, pp. 481-482). Ballistic Flexibility Training, on the other hand, should be avoided since it uses bouncing movements to rapidly stretch and relax tendons, joints, and muscles can be strained and even damaged as a result (Allawi, 2022). In this section, the author investigated the past literatures on the most popular flexibility training used by dancers, which are the static and dynamic stretching. Further, the author studied relationship between flexibility exercise and injury to the dancers. Besides, the author reviewed the fundamental theory to measure the flexibility from the past literatures.

Figure 1

Dynamic and Static Stretching Strategies (Source: Otosection, https://www.otosection.com/static-vs-dynamic-stretching-this-post-took-me-some-time/)

Most practically, the static and dynamic stretching strategies were commonly used by the dancing professionals. Static and dynamic stretching are the most popular ways to increase flexibility and joint mobility, and they can be used in combination with or without preference for one over the other, depending on anthropometrics and age (Notamicola et al. 2017, p.582). In dance, static stretching is the most popular and widely used. In order to get the full benefits of this exercise, dancers must hold their stretch for at least 30 seconds. A 30-second hamstring muscle stretch has been shown to be useful in increasing range of motion in earlier research (Bandy et al. 1997, p.1096). The split is an example of a dance move that uses static stretching. Ballistic stretching has been surpassed by dynamic stretching in the dance community. The latter was popular years ago, but it is now considered extremely dangerous due to the possibility of muscle stiffening as a result of excessive rebound and strain beyond the usual range of the joint.

Ballistic stretching has been surpassed by dynamic stretching in the dance community. Overuse of the muscle and joint can lead to muscular stiffness because of excessive rebounding and stresses that go beyond the usual range of the joint (Chaltow & Crenshaw, 2006). A key difference between dynamic and non-dynamic stretches is that dynamic stretches don't allow one to go beyond the joint's maximum range of motion. Gradually increasing the length and pace of a series of motions is the essence of a gradual approach which is a useful applied strategy before a practice or workout in the highlight of activities.

Dilemma of the Relationship between the Flexibility Exercise and Injury

In the dance in the fitness and sports training field, attitude toward stretching in flexibility training has experienced a tremendous shift. More research has been published and applied to exercise and conditioning regimens in the last ten to fifteen years. In the past, the benefits of flexibility exercises were dependent on people's perceptions, but now there is research to back up the use of flexibility regimens. Flexibility exercise can reduce the risk of injury, correct or avoid muscle imbalances, improve posture, and increase joint range of motion, according to Clark and Lucett. According to Deepika & Rathod (2022), there are seven studies that show that regular flexibility training, not just stretching prior to exercise, improves performance on the following variables: maximal voluntary contraction, contraction velocity, eccentric and concentric contractive force; countermovement jump height; and time of the 50-yard dash. However, the over practice on flexibility training can also cause the injury due to the tiredness of muscles. According to the study by Zemkova & Hamar (2018), the overuse of muscle can lead to an increase in likelihood of injury during the flexible training process. In this case, we can understand that the over-practice of flexibility training can directly cause the injury but there is a causal relationship between the flexibility training to the improvement on the flexible characteristics of dancers, which can significantly reduce the likelihood of being injured in their career life.

Causes and Management of Perceived Pain

Incorrect posture could be a source of pain during the flexibility training. Bayartai et al. (2020) studied the genetic and environmental factors to the pain during the flexibility training. The result shows positive relationship between the environmental effects to the posture is significant. Chan et al. (2019) indicates the warm-up activities could help to reduce the pain in flexibility training. The relationship between the breathing method and perceived pain is also determined by scholars in their study on the breathing exercises as the intervention in pain management (Grubic et al. 2020 p.66 – 68). For the core strength, Junker & Stoggl (2019) indicate that it could reduce the feeling of pain since it could balance the strengths of body muscles. The strength of leg and arm also can reduce the perceived pain since it is strengthened by muscle and could be leading to the less perceived pain when dancers are practicing flexibility (Stossel et al. 2020, p.243). Body stretching and tension releasing activities could reduce the aching pain feeling by the muscles of dancers due to the accumulation of the lactic acid (Reiner et al. 2021, p.1886). As the most often used tool for pain assessment, the pain numeric rating scale (NRS) asks patients to score their current level of discomfort on a scale of 0 to 10 (with 0 denoting "no pain"). In this case, we can propose the following hypothesis:
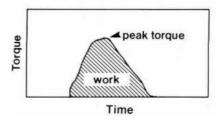
H 1: There is a significant difference between the mean scores of the post-test on the perceived pain between the experimental and control group.

Measurement to Flexibility

Maximal muscular strength (Peak Torque (PT)) is frequently used to evaluate a person's physical condition and the effects of training or rehabilitation (Simpson et al. 2019, p. 67). The ability to generate torque quickly (Rate of Torque Development (RTD)) and to maintain torque (Average Torque (AT) for a single contraction) may be more essential than being able to generate high peak force, from a functional standpoint (Simpson et al. 2019, pp. 67 - 68). Peak Torque (PT) refers to the level reached the most as the joint rotates through its range of motion, muscle contractions provide the joint's peak torque (Morrissey, 1987, p. 405). According to Morrissey (1987, p. 405). Although PT is the international standard for measuring strength, increases in RTD, Total Work (TW), or AT over a single contraction may represent the most significant adaptations occurring from training or recovery for the purpose of measuring flexibility.

Figure 2

Peak Torque (Morrissey, 1987, p.405).
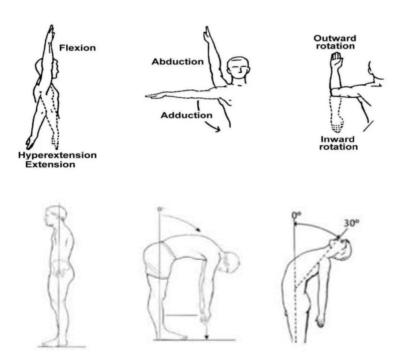
Total Work (TW) is a useful measure of joint movement muscle function (Berg et al. 2022, p.70). Based on the isokinetic knowledge, the area under the torque curve represents the amount of work being done (Fig. 2). The use of a TW to measure the area under the curve has made work analysis less popular in the past. However, with the development of technologies, the use of Isokinetic Dynamometer can produce the statistical results accurately to fulfill the academic demand of scholars (DePoto et al. 2020, p.26).

Average Torque (AT) can take the place of the typically used isokinetic parameter work over a single isometric contraction (Simpson et al. 2019, p.68). Since no forward or backward motion is achieved during isometric muscular contractions, work cannot be used to represent the ability to generate torque throughout the whole range of motion. To sustain torque during the course of an isometric contraction, AT is hence used. This is a vital consideration when going about the tasks of daily dancing practices and performances (Berg et al. 2022, p. 71).

Figure 3

Range of Motion (Source: Peerwell, https://peerwell.co/blog/range-of-motion-after-joint-replacement-surgery/)

There has been relatively little focus on the range of motion (ROM), which is operationally defined as the amount of movement that takes place at a certain joint during exercise performance (Schoenfeld & Grgic, 2020, pp.1-2). ROM varies person to person. A joint or a muscle's ROM measures how far a dancer can move or stretch that component of his or her body. When it comes to doing full splits, some people can since their joints are loose and their muscles can extend as far as those of others. From the general background, the types of range of motion can be divided into passive, active, and
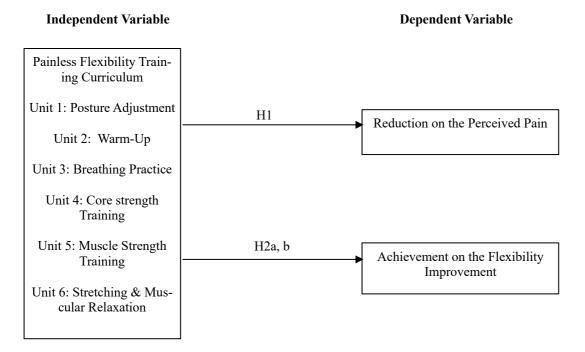
assistive (Ren et al. 2019, pp.125-126). Specifically, the ROM for the dancers mostly refers to the active ROM rather than the other two. Active ROM is where dancers use their muscles to move a part of the body. They have to put forth the effort on their own. It has been suggested by some authors that in order to get the most out of a workout, it is vital to train through the entire plan ROM (Schoenfeld & Grgic, 2020, p.2). Strength adaptations are particular to the joint angle that is trained, so in order to gain strength throughout a broad range of motion, training must include full joint excursion. Isometric exercise was initially used in research on the topic, and the results consistently showed strength gains most noticeable within several degrees close to the training angle (Valamatos et al. 2018, p.1970). Weiss et al. (2000) followed up by showing that same findings were also applicable to dynamic exercise. Training-induced changes in ROM on muscle strength appear convincing, but their effects on hypertrophy remain unclear. Divergent views exist on the best way to increase muscle growth when training with a partial or total range of motion (Mortazavi & Ghomsheh, 2018, p.1). Repetition across its full range of motion, on the other hand, may stimulate more fibers since it maximizes both shortening and lengthening. Alternatively, some argue that partial ROM training allows for the utilization of large loads in a muscle's strongest range, which may lead to better long-term hypertrophic responses. To be summarized, we can propose:

H 2a: There is a significant difference between the mean scores of the post-test on the flexibility improvement between the experimental and control group.

H 2b: There is a significant difference between the mean scores of the pre-test and post-test on the flexibility of the experimental group.

Figure 4

Conceptual Framework
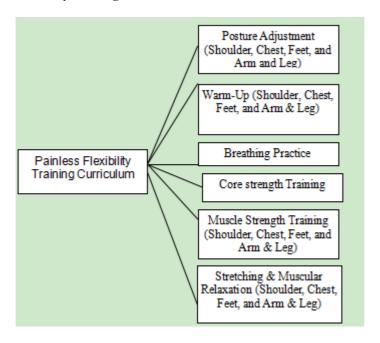
Independent Variable   **Dependent Variable**

| Painless Flexibility Training Curriculum |
| Unit 1: Posture Adjustment |
| Unit 2: Warm-Up |
| Unit 3: Breathing Practice |
| Unit 4: Core strength Training |
| Unit 5: Muscle Strength Training |
| Unit 6: Stretching & Muscular Relaxation |

H1 → Reduction on the Perceived Pain

H2a, b → Achievement on the Flexibility Improvement

Design of the Painless Flexibility Curriculum

The research adopted ADDIE method to design and develop a painless flexibility training in the context of college dancing education in a repetitive circular way of analysis, design, development, implementation, and evaluation. Traditionally, instructional designers and training developers have used the ADDIE paradigm as a generic process. There are five distinct phases in the process of creating a training or performance support tool: analysis, design, development, implementation, and evaluation

(Widyastuti, 2019, p.1). The module development start from the analysis phase, which investigated the need of the module from the perspective of students and teachers. Once the demand of the student as well as teachers had identified, the author adopt the tools to design the module to fulfill the demand in the 2nd phase of design 3 where the learning outcomes of the module of each unit were clearly identified. The teaching plan was accordingly made in the Phase 3 where the plan of design was strictly executed. The implementation phase focuses on the practice of teaching in the classroom. The learning outcomes was assessed in the evaluation stage together with the feedbacks or evaluation results.

Module Design in Painless Flexibility Curriculum

Figure 5

The Design of Painless Flexibility Training Curriculum

The aim of the proposed flexibility curriculum is to reduce the feeling of pain while practicing the flexibility training in the context of college dancing education. The flexibility training focuses on the 4 parts that mostly used in dancing performance including the shoulder, chest, leg, and feet. Comparing to the traditional flexibility training practices, the author proposed adding the features of posture adjustment module (40 hours), warm-up module (40 hours), breathing practice module (10 hours), core strength module (10 hours), muscle strength module (40 hours), and stretching and muscular relaxation module (40 hours) to reinforce the learning and practice outcome by the university dancing students in a 2-month duration of time.

Methodology

This empirical research adopted mixed research methodology. In the first stages, the author proposed a design of the Painless Flexibility Curriculum based on ADDIE curriculum design and development tool. In order to validate the effectiveness of the proposed curriculum, the author utilized quasi-experimental design to statistically interpret the difference between the experimental and control group before and after the treatment of the Painless Flexibility Curriculum. In the experiment, both dependent variables will be measured. The perceived pain can be measured using NRS 0-10 scale via survey to the testing samples. The flexibility can be measured using the indicators including PT, TW, AT, and ROM. Also, the author prepared interview session to the lecturer and students on their perception to the Painless Flexibility Curriculum qualitatively. Finally, the hypothesis testing will be validated based on the t-test results so as to achieve the objective of the research.

Standard for sample selection

The sampling method used in the research is probability purposive sampling with 40 students. According to the research by D'Ella et al. (2022), the use for static and dynamic stretching effectiveness sample selection is based on the calculation of Standard Deviation and Mean value to determine the characteristics of height, weight, age, and BMI. We adopted the measurement for the selection standard and adjusted the parameters into the scale of East Asian. Therefore, the 40 sample should be qualified with the criteria listed below in Table 1.

Table 1

The Acceptance Interval for Sample Selection Standard.

	Mean (Acceptance Range)	*Standard Deviation (Acceptance range)*
Height in cm	160 - 165	0 - 5
Weight in kg	50 - 55	0 - 3
Age in year	18 – 22	0 - 2
BMI in kg/m²	20 – 21	0 - 1

Experimental Design

This research adopted quasi-experimental design to evaluate the effectiveness of the proposed curriculum in improving the efficiency of flexibility training and reduction on the feeling of pain in the training process. There will be 40 samples divided into experimental (n = 20) and control group (n = 20) in Dezhou University. In this case, in order to validate the hypothesis 1, the t-test will be used to determine the difference of perceived pain between the experimental and control group before and after the treatment. In order to test the effectiveness of the flexibility of samples, the t-test will be used to determine the flexibility improvement of the experimental group before and after the treatment (H2b) and the difference between the control group in normal conditions and the flexibility of the experimental group after the treatment (H2a).

Conclusion

In this paper, the author proposed a design of Painless Flexibility Curriculum to the college dance majors in Dezhou University. This paper contributes to an innovative curriculum design aims to improve the flexibility of dance majored students as well as reduce the perceived pain by them.

In the future, the curriculum focuses on the 6 units of training on the 4 major part of bodies of dancer (shoulder, chest, feet, arm and leg) in a duration of 2 months with 20 experimental samples (in treatment) and 20 control samples (in normal conditions of practice). In the future, the author will further examine the importance and significance of the proposed curriculum using mixed research methodology via interview and t-tests.

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IMPLEMENTATION OF *SAUNG* IN THE INTERIOR RESTAURANT IN BANDUNG AS A SUNDANESE TRADITIONAL EXPRESSION

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Abstract

Saung as a traditional building in the rice fields is a unique expression that is always presented by Sundanese restaurants today as a facility and a part of Sundanese traditional symbol. The purpose of this article is to discern text and meaning of traditional Sundanese culture represented by *Saung* that create an aesthetic experience and deconstructed into a modern facility at the restaurant. Observations were made at a Sundanese restaurant named Ponyo in Bandung, West Java City. The sample selection was made by considering the placement of *Saung* as part of the Interior design element. After collecting visual data, looking for similarities between *Saung* and its element as a one text that existed in the ricefield and the restaurant, both of *Saung* had a same function as place for meals, material that applied are made by natural local material, and a simplication of nature element into interior decoration at the restaurant. As a result, *Saung* were creates an element of rural nostalgic as a construction of an aesthetic experience through the image of *Saung*'s shape, material, pattern and simplification of natural elements into the interior atmosphere as an expression Sundanese traditional art and design.

Keywords: interior, *Saung*, Sundanese, traditional

Introduction

West Java has surrounded by rice fields, hills and mountains, so that it becomes synonymous with Sundanese cultural values. The Sundanese people are people who live in West Java, the majority of the origin Sundanese people live from farming in field (Huma) or rice field (Sawah) (Ekadjati, 2009, p. 78), This condition is due to the advantages of regional geography, wherever there is a field there is usually a small hut as place for the farmer get rest called *saung.* According to Sundanese literature, *Saung* is a small place in a garden, field, or rice field where farmers rest (Hidayat et al., 2007, p. 25), then if we look at *Saung* objectively it is a simple building in the middle of a rice field or huma with materials and simple construction. However, *Saung* is always present at Sundanese restaurants and becomes the main attraction in building the atmosphere of the room, where when we dine the food is not only on the taste but in spatial experience, this makes it an aesthetic element, so that aesthetics itself comes with a local experience. *Saung* becomes more interesting because of its contradictory implementation, as a facility that is in an out-door position which becomes one text with its natural environment, is presented in the in-door facility section so that it becomes an interior atmosphere that influences both symbolically and functionally in presenting traditional Sundanese nuances.

Restaurants are generally public dining facilities and have the selling power of the theme of modernity (Mandeli, 2019), so that visitors will come to feel the food but also the atmosphere of restaurant. This research focuses on how Sundanese aesthetics shape the emotional sense of visitors as an effort from the restaurant manager in evoking a sense of nostalgia feeling for visitors, so that it becomes an attraction for restaurants as a way to sell the originality of cultural elements in traditional forms that are conveyed in contemporary interior elements. The importance of this research relates to how we can reveal the value of local wisdom in simple products but have a high meaning, so that they can understand the noble values contained in the simplicity of these facilities, so that visitors can be moved their awareness in respecting the environment.

In this paper I am looking for elements that make up the interior atmosphere based on Sundanese culture as a design that represents the Sundanese tradition (Salayanti, 2019) as an element of ethno-aesthetic, that its presence can increase cultural awareness and respect the environment which are Sundanese cultural values. Using triadic Semiotic Peirce to identified the element that presence and

deconstructed analyze while implemented in different situation. The purposes of the paper is finding the need for a friendly environment with nature in order to create decorative elements that affect visually becomes important in connection with the rapid development of modernization and opportunity that is present as a thematic alternative business design concept .So the purpose of this study is also looking for how Saung forms the text of the natural environment of West Java and presents the Sundanese atmosphere as an element of restaurant interior design both functionally and symbolically that bring more cultural awareness.

Saung As a Text with West Java Landscape

Figure 1

Landscape view from Train in West Java

If we traveling from Bandung, West Java to Surakarta Central Java, by train we are going to meet this kind beautiful landscape (Fig.1) (Danaci, 2015), and during the trip we will always find rice fields, so we can interpret that rice fields are so closely related to people's lives in Java. Every agrarian community will always be familiar with rice fields, and in the rice fields there will always be a hut as a place for farmers, for Sundanese people, the cottage is named Saung, so that the facility becomes one text with the environment.

Sundanese aesthetics can be seen in the form of an integrated *Saung* building in a Sundanese restaurant. The implementation of the *Saung* placement is in various positions, namely; indoor, semi-outdoor and outdoor. In general, the *Saung* is square in shape, as a form of temporary residence, it is often used as a means of eating in many Sundanese restaurants. *Saung* is a representative form of the presentation of the symbolism of the Sundanese people's residence which is close to the natural environment of Parahyangan[1], such as the natural environment, rivers, fields and mountains as one text. *Saung* is also synonymous with the rice field environment, almost every area of rice fields almost always has a *Saung*, which functions as a place for farmers to carry out other activities outside of farming. However, behind the beauty of the huts and rice fields, there is a real problem, where the decline in the number of existing rice fields occurs due to the consequences of the development of civilization that demands rapid and massive settlement growth (Zulkarnain, n.d.) so that collective awareness is needed about the importance of the rice fields, so this research is quite important. in revealing the symbolization of *Saung* and rice fields which aims to raise awareness about the importance of rice fields.

In the context of housing, the *Saung* provides an aesthetic element as a message of life, namely that one should work more wisely in taking the necessities of life from nature and also enjoying nature. *Saung* has been around for a long time, so this facility is a witness to the history of how Sundanese people who live by farming have a philosophy to improve their livelihoods and culture. *Saung* is always made with materials that blend with nature, so that when its present in the middle of the field, he does not dominate, but becomes an aesthetic accent in the landscape of rice fields and fields. The aesthetics of the simplicity of the building which is a symbol of unity with nature provides its own uniqueness in

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[1] A term for a location in West Java which has many variants and meanings, such as, *paraiang, parahyangan, parahiangan, parayangan, priyangan and prayangan.*

creating an atmosphere of human creation that can grow and unite with nature without causing certain domination, as a symbol of interaction in the context of life and nature (Haris & Amalia, 2018, p. 18) so that the aesthetics of the *Saung* rice field which presents the simplicity of the use of materials are complementary, where the reflection of nature is always implemented in the concept of *Saung* found in every Sundanese restaurant. The concept of similar expression in Sundanese aesthetics has a specific purpose that gives certain meanings and symbols, both similar in form, taste, associative and events. From these three symbols, they are re-enacted into today's Sundanese restaurants which can increase the selling power of each restaurant, this is a unique and characteristic feature of a modern Sundanese restaurant both architecturally and interiorly.

The concept of Sundanese aesthetics itself is a term that results from the conditions of previous experiences that are reappeared in different interpretations so that there are concepts of time and events that become memorable and personal, so that this concept is closely related to the concept of nostalgia (Martynuska, 2019, p. 82), namely the existence of a memory that makes an impression on its memory. It becomes very important how nostalgia relates to increasing appetite, so that natural elements will often be applied to increase appetite (Vignolles & Pichon, 2014, p. 1) , so that the thematic concepts applied always expose the natural beauty that blends with the building, as one the unity of the landscape, where the building becomes a presentation of local wisdom (Hermawan, 2014) in creating an atmosphere of parahyangan, as well as presentations from individuals who are often presented with service standards that always give a friendly impression as a typical Sundanese character with the term *Soméah* (Hidayat & Hafiar, 2019).

Nostalgic image building is indirectly constructed when eating Sundanese culinary dishes, where nostalgia itself is used as a way to build the emotions of consumer behavior towards the products offered. concept of nostalgia related to human expression (Martynuska, 2019) is closely related to the concept of keywords in Sundanese aesthetics that have been discussed previously. The associative process of humans towards an object which is interpreted into the same form both directly and indirectly in the form of symbols representing the beauty and fertility of the natural beauty of Parahyangan becomes its own selling power when it is raised in several meaning concepts in attracting the emotional sense of consumers (Haghighi, 2012), where psychological symbolization in *Saung* can increase the nostalgia power of consumers when visiting, and become a package in enjoying culinary meals along with their environment, so that personal nostalgia from individuals who visit can get double benefits, apart from physical pleasure, mental pleasure can also be felt immediately.

Sundanese Aesthetic

This research was conducted through a process of direct observation in the field, then a literature review to see the phenomenon of the Sundanese world which is an important part in the West Java area. Literature understanding departs from the literature on Sundanese Aesthetics, from this aesthetic study, we search for and capture symbols that are the presentation of Sundanese expressions and meanings that can reveal the image of *Saung* as a function and symbol of Sundanese aesthetics so that it becomes very important when applied to Sundanese restaurants today and in other building a Sundanese atmosphere. As stated on the previous page, quoting from Jamaludin's book, on Estetika Sunda (Jamaludin, 2022, pp. 75–80), where there are three key references, namely: *Siga*, *Sarupaning* and *Waas* from the three Sundanese aesthetic concepts that form the elements of nostalgia. The traditional symbols and meanings attached to the *Saung* are used as observations in seeing the expressions of Sundanese symbols that are applied in today's Sundanese restaurants. The associative meaning of the *Saung* environment becomes a consideration in looking at how the restaurant increases the selling power of the Sundanese restaurant concept as an element of generating visitor nostalgia.

The Semiotic of West Java Landscape through Saung

*Saung*s are generally found in fields and rice fields are used as places for farmers to wait in order to avoid disturbances that will destroy the plants. *Saung* is also used for farmers to rest for a while, unwind after work, while breathing fresh air (Ganda, 1982, p. 50) *Saung* is a hut in the fields or rice fields where work time rests (Iskandar & Iskandar, 2011, p. 221). *Saung* is a hut in the fields to guard rice or rest for rice cultivators (Darpan, 2013, p. 162) from the above definitions, functionally *Saung*

is a simple building and temporary place to rest after farming so that its existence becomes very important as a supporting facility in activities. This facility becomes a unity of imagination with the natural elements that wrap it, so that semiotically the *Saung* becomes a sign or representation and gives meaning to the natural fertility of West Java. *Saung* as a sign here also represents other signs that bind each other. When referring to the Stages of Semiotics by Charles Sanders Peirce in the book on the philosophy of semiotics (Rusmana, 2014, pp. 107-108).

Table 1

Stages of Marking Peirce's Semiotics with the object of research (Rusmana, 2014)

Stage 1	Humans perceive the ground (ground) – *Saung* as Representamen/ground	(R)
Stage 2	It Connects Ground with experience – where *Saung* is always in the nature of West Java, with the environment of rice fields, fields, mountains and rivers / The process of this experience which presents the concept of Sundanese Aesthetics	(O)
Stage 3	Then he interpreted - That *Saung* with the natural environment of West Java where the Sundanese people.	(I)

Sundanese aesthetics in the form of a rice field *Saung* is a form of residence that is often used as a means of eating in Sundanese restaurants, has always been a representative form of reflection on the philosophy of the Sundanese dwelling that is close to the natural environment of Parahyangan, huts and their natural environment such as rivers, fields/huma and mountains (Setiawan, 2019). The majority of the Sundanese people's main livelihood is farming, so that there is a close relationship between working in the fields with the aim of earning a living, where the work environment becomes a beautiful landscape that is interconnected between humans and their environment, thus providing a deep emotional feeling when dealing with landscapes. nature is so beautiful. The majority of the people of West Java are Sundanese, who have direct closeness to this natural condition, have various expressions in an effort to preserve the beauty and fertility that they have, in order to maintain the sustainability of this beauty instinctively by humans. This instinctive thing is related to the Sundanese aesthetic keyword which is the basis for the aesthetic experience of the Sundanese people in interpreting an object that is applied to their civilizational culture, which can be seen from various tangible and intangible heritage artifacts.

Saung as a small non-permanent building with light construction as a dining facility located in a Sundanese restaurant today, has an important role in creating a natural atmosphere that represents the natural environment of West Java as the livelihood of the Sundanese people. Its presence in the Sundanese restaurant dominates the interior atmosphere because it has a function as a place to eat, but philosophically the facility has its own meaning for the Sundanese people which in its function is a place of rest between when doing activities to earn a living in the fields and rice fields. Similar terms in Sundanese expressly give symbolic meaning in giving an impression and meaning, this is interpreted by visitors in an artificial environment that can be directly felt physically, where services and facilities are carried out with today's standards but visually applied traditional elements that typical (Hallegatte et al., 2018). Humans have senses that are used in recording life events as receptors, through the sense of sight humans receive visualizations of life that are recorded into their minds and are felt as well as the senses of hearing and smell, from these three senses at least we can describe how nostalgia that has been recorded in the human body can recalled through emotions triggered by external influences. The external influences contained in this parahyangan nature are used as elements to form the concept of the Sundanese atmosphere. Through the *Saung* object along with the inherent environmental elements, it is an external factor that can give rise to a nostalgia for Sundanese restaurant visitors today.

Table 2

Elements of signs that connect Sundanese Aesthetic Meanings and Symbols

Elements of Signs in Saung Related to Symbols and Meanings of Nostalgia Tatar Parahyangan								
Building			*Environment*			*Human*		
Structure and Cosmology			*Gardens, Rice Fields and Fields*			*Visual, Audial, Sensory*		
Bottom	*Middle*	*Top*	*Earth*	*Water*	*Sky*	*Siga*	*Sarupaning*	*Waas*

From the elements above, there are Cosmological and Mythological concepts which are the basis for the symbolization of Sundanese aesthetics, but in this study, the focus is on how the Sundanese aesthetic symbolism influences in building images in the perception of visitors into things that are Nostalgic, where these elements become symbols forming elements in semiotics. Then in the variations of the Semiotic Tradition (Littlejohn & Foss, 2016, p. 55) symbols are divided into three areas, semantics, syntactics and pragmatics, where Semantics is about the relationship between objects and signs, then syntax is about the relationship between signs, and pragmatics is about practical use and various kinds of symbols. consequences and influence of signs on social life. If you look at the table above (Table.2) how the elements contained in the Parahyangan nature become a sign and then are implemented into the *Saung* as an object in a Sundanese restaurant, then interpreted in Sundanese aesthetics as a sign receiving element in the meaning of Sundanese symbolism.

As a building, the *Saung* has a structure that becomes the construction of the building, simply consisting of the foundation, body and roof, but cosmographically Sundanese becomes the world of the Lower, Middle and Upper which has a cosmological meaning. The position of the *Saung* is always between the rice fields and the fields so that syntactically when applied in a restaurant, the symbolic meaning becomes binding as a single sign, but pragmatically the functions found in the rice fields and fields do not change with those in the restaurant as supporting activities. eat. The relationship between these signs is interpreted in the meaning contained in the Sundanese aesthetic in interpreting the *Saung* as part of the meeting of tradition and modern as shown in the table below (Table. 2).

Table 3

The concept of nostalgia in Sundanese aesthetics

The meeting of Traditional and Modern Concepts in symbols of meaning with similar meanings to the Sundanese concept in achieving the Nostalgic Concept		
SIGA	*SARUPANING*	*WAAS*
Siga lukisan	*Sarupaning anu katingalna endah*	*Rasa dina waktu urang nenjo pamandangan*
Imaging/imagining a form with the same meaning	Imaging/Imagination of objects with complete similarity context	Image/Imagination A feeling/emotional with the similarity of past and present conditions
Nostalgic concept in building a feeling of reminiscing about a certain period of beauty in increasing the selling power of the restaurant		

Figure 2

Naga Village Tasikmalaya

From Fig.2 we can see the Naga village which is one of the traditional villages in West Java. Visually, we can see that the village is surrounded by rice fields so that the village is integrated with the rice fields and becomes one text with the rice fields when interpreted.

Figure 3

Saung in the middle of ricefield

On Fig. 3 Saung looks very small but becomes one text along with rice fields and rivers.

Figure 4

Inside a traditional village.

The Deconstruction of Saung

In the book Deconstruction: Theory and practice quotes from Derrida "preface structure – the text becomes open at both ends. The text does not have a stable identity, a stable origin. . . each act of reading the 'text' is a preface to the next. The reading of self-professed prefaces is no exception to this rule (Norris, 1986).

From the article above, it is interpreted that the presence of a new meaning from each text that is present can present a new text, where the position of the text is open from all directions. This theoretical view is used as a tool to explore the possibility of new meanings from Saung that are present both in text and context. Deconstruction is the process of interpreting objects as one of the theories in interpreting new possibilities that continue to move in interpreting the combination of semiotic elements that arise from the context that builds your presence. The phenomenon of Saung in restaurants, in cities, in rice fields, in villages and in traditional and modern environments in Sundanese values presents a combination of meanings that continue to move, thus presenting new findings in interpreting the symbol, so that it is a reflection of deconstruction of perspective that describes the instability of meaning, which is applied to Saung and Restaurant.

Analysis of semiotic meaning through the concept of deconstruction in search of new meanings as an effort to find other meanings that are both symbolic and functional. The instability of the meaning of the concept of deconstruction is used as a search tool for the existing possibilities that are found so that the new meaning of each finding will have multiple meanings. In the fig. 6 which will be searched for its meaning, but in this search, it will be framed and limited by Sundanese aesthetic theory, so that the meaning of Sundanese as the main perspective can create corridors in each finding.

Figure 5

View panorama

Figure 6

View Saung closely

Figure 7

View Pool infront of Saung
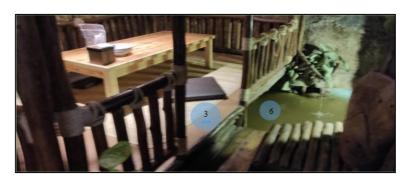
Figure 8

Another type of Indoor Saung at Ponyo

Table 4

Decontructed text into Interior element related to Sindanese Aesthetic Expression

Code	Text	Siga	Sarupaning	Waas
1	Wicker Wall	Similar with house wall at village	Represent of Wall	Visual and tactile feeling
2	Dry leaf Roof	Similar with Saung or leuit in Village	Represent of Roof	Visual effect feeling at the village
3	Wooden floor	Similar with floor at village house	Represent of floor	The sound of wooden deck made by activity above
4	Artificial grass	Similar with grass or green paddy	Represent of environment	Visual effect feeling at the ricefield
5	Rock Wall	Similar with rock wall	Represent of environment	Reminding of Hill
6	Fish Pool	Similar with river at village	Represent of environment	The clear sound of falling water

From the explanation of the elements in the table above (Table.4), it can be understood the relationship between elements as a sign in building visualizations that form the construction of a nostalgic image for visitors, so it is very important to have a *Saung* building in every Sundanese restaurant.

The efforts of each of these modern Sundanese restaurants are also optimal in utilizing the space they have, so that their placement is planned very smartly, it can be seen in (Figure 6). Building lay-out not big, but they can place Saung properly inside the building. on site this restaurant provides a presentation of the concept of *Siga*, *Sarupaning* and *Waas*, from the concept of Sundanese aesthetic symbols, this can be seen in the formation that is very similar to having the same complete forming elements as a *Saung* in general. To construct same appearance like should be Saung are made by the same material, same color and same form.

There are miniature rivers and ponds as a representation of nature. So that this restaurant in total provides a presentation of a specific Sundanese aesthetics in building an element of nostalgia for visitors who come to enjoy Sundanese culinary and aesthetics as a whole. The completeness of the fulfillment of symbols and signs in this restaurant provides an attraction in selling the nostalgic aspect of the natural environment of Parahyangan, in addition to the form factor there is an intangible factor in achieving the concept of *Waas* this location. natural. The *Saung* building also provides a variety of choices, all of the materials use natural materials and maintain the concept of cosmological meaning which is divided into three parts.

Optimal placement of space in utilizing space in the building, but having a careful effort in creating the Sundanese natural environment, indirectly, there is a symbol of Sunda *Waas* aesthetics when we are there by listening to the nuances of the sound of pool water, wooden crossing bridges and music with Sundanese songs. which can increase the emotional sense (Barrett et al., 2010) about the past that has been experienced. This condition creates a sense of nostalgia for a natural hometown even though it is in the middle of the city.

By placing two types of huts indoors. One type only gives the feel of the stage (Figure.5), the other type (Figure.7) is complete with a roof and there is a pool next to it. From the interior design created by the Ponyo restaurant, it has a great effort based on the concept of Sundanese aesthetics, so that the *Siga* (Like) feeling appears outside even though it is in an in-door condition. Overall, all existing huts have three parts, bottom, middle and top, then for the material all use natural materials, the elements of the natural environment taken are found in the water element in the form of an artificial pond, but for those who have large land they are able to create real conditions pragmatically.

Conclusion

All the human sense are elements that construct the Sundanese aesthetic experience so that when we do activities above the *Saung*, the experience is felt by visitors. There are different attempts to apply the Sundanese aesthetic concept to each restaurant in the context of presenting symbolization, this is due to the differences caused by the conditions, position, location and area of the building, so that the process of approaching the symbolization can be felt with varying levels as well. Ponyo have a location and area that is not so big, but the effort to create an element of water with a pool, then with an audial element in the form of music is enough to awaken an element of nostalgia. So that the Sundanese Aesthetic Concept in modern Sundanese restaurants is very appropriate in building the nostalgia of visitors, as an effort to increase the selling power of the restaurant, by understanding the restaurant market segment in West Java, it can be understood that visitors are Sundanese people who have genetic elements of the majority of West Java people. Sundanese ethnicity, so that subconsciously the taste of environmental awareness that has been passed down from generation to generation will never disappear, this can be seen from the evolution of their food which conceptually has never changed significantly, such as lead, liwet and other foods, seen from the process the presentation. This condition also applies to the atmosphere that has always been in the hearts of the Indonesian people, especially the Sundanese ethnicity, which is felt through the Sundanese human senses, both visually, audially to sensoryly, but this aesthetic digestion process will always be enjoyed by visitors, even though they are not ethnic Sundanese.

Awareness of the love of nature has always been the instinctive basis of humans, despite the rapid development of technology, humans will return to their nature who loves nature. The condition of the phenomenon of the acceleration of the times which is industrial in nature leads people to a variety of new aesthetics, but awareness of the limits of protecting the environment must always be reminded through simple but basic things, one of which is the eating culture that will never disappear, so that the design concept is nuanced with traditional culture, where humans are more Wisdom in interacting with

nature must always be made aware of everyday aesthetics in the form of nostalgia. Apart from the element of nostalgia, there are many other factors that increase the attractiveness of the Sundanese restaurant itself, especially in the context of branding, this is also very influential, such as the influence of the name and age of the restaurant, so this can be used as further research.

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THE REINVENTION OF 'THEATRE FILM': AN ADAPTATION THEORY-BASED INTERPRETATION OF A HYBRID PERFORMANCE MEDIUM

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Abstract

Based on adaptation theory, this paper investigates the concept of 'Theatre Film'. The researcher found that the definition of 'Theatre Film', although still not as recognised as that of theatre, has been discussed as a combination of the two art forms since the advent of film. Adaptation theory treats both theatre and film as performance medium. Drawing on Linda Hutcheon's model of adaptation theory research, the researcher uses the 5W1H approach to explain the meaning of 'Theatre Film'. The results of the study show that 'Theatre Film' is a hybrid performing arts medium widely available in the world today. The significance of this study is not only to give a more comprehensive definition of 'Theatre Film', but also to provide a new adaptation strategy for the development of theatre and film today. With the emergence of Covid-19, in particular, 'Theatre Film' offers a new development strategy for theatre, as seen in China, Malaysia, and a number of other countries. An innovative development of an already existing theatre art. Therefore, it is described as "reinvention".

Keywords: Adaptation theory, Covid-19, Linda Hutcheon, medium, Theatre Film

Introduction

We all understand what theatre and film are. So, what exactly is a 'Theatre Film'? Milan Pribisic is a theatre practitioner and communication media scholar from the United States. He popularized the term 'Theatre Film' in his writing *The Pleasures of "Theater Film": Stage to Film Adaptation* said he responded by saying that theater film is a film based on an existing live theater show, a film recording of a performance that goes beyond mere record of what was put on the stage (2010, p.147).
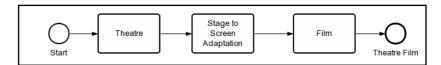
This recognition of the concept of 'Theatre Film' is not isolated; the researcher has seen similar views in the writings of French scholars. The early film theorist André Bazin (2000; 2004) gave a fine account of the ontological problems of film and theatre. In France, the birthplace of film, researchers are particularly interested in the beginnings and evolution of film as an aesthetic medium across time. As Picon-Vallin (2001, p.190), says that the theatre film transfers the dialogue between the stage and the audience into a dialogue between theatre and cinema, and is a meeting, rather than a fusion, between these two arts.

Even though the public's perception of 'Theatre Film' is not yet as clear as that of theatre alone, 'Theatre Film' productions have come into the limelight. Directed by British director Florian Zeller, the film *The Father* (2020) won numerous accolades at the Oscars and Golden Globes. Incredibly, *The Father* (2020), the first film directed by Florian Zeller, is an adaptation of the director's own successful theatre of the same name. Regardless of the rapid advances in cinematography today, it is hard not to acknowledge that the success of *The Father* (2020) is due to the perfect combination of the two art forms: theatre and film. It seems possible to understand the successful adaptation of *The Father* (2020) from stage to screen as an artistic creation of "reinvention". In Cambridge Dictionary, "reinvention" is interpreted as: "the act of producing something new based on something that aleady exists, or the new thing that is produced.".

It is appropriate to consider the process of realizing 'Theatre Film' in terms of 'reinvention'. Before there is a broad consensus on this concept, we first need to clarify the evolving shape of 'Theatre Film'.

Figure 1

The basic process of 'Theatre Film.

'Theatre Film' does not refer solely to the film after the adaptation or the theatre before the adaptation, but to the process of adaptation. Of course, the final form one sees is often the film. It is worth noting, however, that such successful adaptations are still extremely rare today. Therefore, the researcher will attempt to sort out some of the fundamental issues surrounding 'Theatre Film' in the light of the new developments in 'Theatre Film' in recent years. And to answer this question one must start with the stage to screen adaptation.
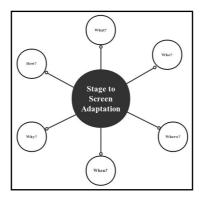
The stage to screen adaptation method

Stage-to-screen adaptation is not a new term. In fact, it is as old as Hollywood cinema. Kinosian (2017) point out that with literally hundreds of stage-to-screen films made over the decades, these movies present their own challenges (limited settings, long-winded dialogue) but when done well, can be a masterful blend of two primary art forms.

A well-established method in the field of filmmaking, the stage to screen adaptation is one that has endured. From a practical point of view, there are many issues involved in adapting from stage to screen; for example, the differences between musical and theatrical adaptations are significant. Moreover, when we delve into this adaptation, we need a certain amount of theoretical support. Linda Hutcheon, an internationally renowned postmodernist theorist and professor in the Department of English and Comparative Literature at the University of Toronto, Canada, systematises the phenomenon and problems of adaptation in her monograph *A Theory of Adaptation* and lays the foundations for the study of adaptation. The objects of change she researches are not limited to theatre and film, but also include fiction, music, games, interactive websites and more (Dahiya, 2020, p. 67).

The six questions about the *what, who, why, how, when* and *where* of adaptation provide the basic structure for adaptation analysis, a structure borrowed from introductory journalism courses, and answering the basic questions clearly is often the best place to start (Hutcheon, 2012, p. XIV). The method of answering these six basic questions is often referred to as the 5W1H approach. This simple, reliable and versatile method helps people to think in an organised way (Galiana, 2019).

Figure 2

Researching stage to screen adaptations using the 5W1H approach
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Hutcheon noted that film and theatre are both performance mediums. And a story can often
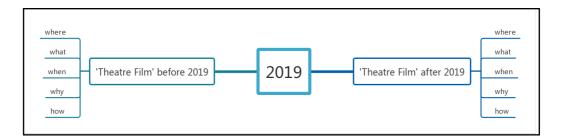
exist between different performance mediums (2012, p.46). When we look at the stage to screen adaptation as more than just the two traditional mediums of theatre or film, we try to examine whether it produces a new form of medium? As Jara-Figueroa et al. (2019) advised, "The famous Canadian philosopher of communication Marshall McLuhan coined the phrase 'the medium is the message' to convey his belief that communication technologies were more consequential to society than the messages uttered through them." The researchers therefore explore what new changes have taken place in stage to screen adaptations in the context of recent years, especially since the influence of Covid-19. Awareness of the medium characteristics of theatre and film helps us to better understand some of the fundamental issues of stage to screen adaptations. The same perspective of the medium contributes to our understanding of the new art form of 'Theatre Film'. As Hutcheon (2012, p.34) have noted although my main focus is on adaptations' different modes of engagement, the medium—as the material means of expression of an adaptation—is crucially important.

Compared to the history of theatre, film came much later. However, there are many similarities between the two art forms, such as the script, the director, the actors and other basic elements are the same. First of all, the director is the soul of theatre and film. The director is also considered to be the true adaptor (Hutcheon, 2012, p. 82). Of course, a good adaptation cannot be achieved without the cooperation of several craftsmen, including writers, editors, actors and soundtrack artists. But the director should always be the central figure. Vallittu (2018, p.161) expiained that for example, in traditional literature and film, genre influences the representation of the story. When the author or the director changes the genre, something is bound to change in the context of reception.

We can understand 'Theatre Film' as a special kind of genre. In this respect, the starting point of the adaptor as well as the director is important, and some genre theatres are not suitable for adaptation to film. Once we have locked in on the question of who is the adaptor, the other five questions need to be explored in specific contexts. In addition, theatre and film in countries around the world did not develop properly due to Covid-19. Therefore, the researcher has tried to divide the observation of 'Theatre Film' into two phases, using Covid-19 as a point in time.

Figure 3

Observing 'Theatre Film' in two time periods.

The year in which Covid-19 appeared was used by the researcher as a point in time to observe the development of 'Theatre Film', mainly based on the consideration of the global impact of Covid-19. As Chatzichristodoulou et al. (2022) advised, when the arts became the second most pandemic-influenced industry. The widespread impact of Covid-19 has forced theatre to accelerate its move towards digitalisation. Against this background, the way in which art is created has changed considerably. The researcher argues that 'Theatre Film' requires a normal creative process, just as cinematography requires, otherwise, it is a special case for a special time.
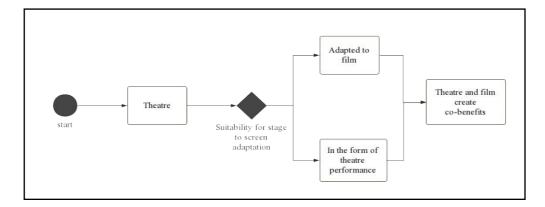
The development of 'Theatre Film' in China before the advent of Covid-19.

In China, some theatre groups are beginning to consciously select theatre genre suitable for adaptation to film. On the one hand, younger theater groups have begun to purposefully create theater and film adaptations that have been recognized by the market and audiences. They do the theatre first and then adapt it to a film. At first, the plays are recognized among a small group of audiences, and when the film adaptation is seen by a larger audience, there will be some new audiences interested in the plays.

Mahua FunAge is one of the more representative groups. Their stage plays are very popular among young people, and their film adaptations have set high box office records.

Figure 4

Mahua FunAge's development model.
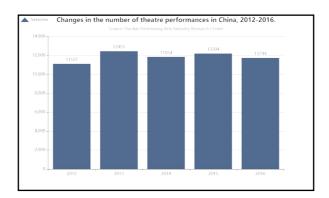
On the other hand, traditional theater companies, especially local ones, are also looking for ways to adapt plays to films for innovative content. Such adaptations may not necessarily get high box office, but in recent years there have been higher acclaimed productions. Just as the traditional Chinese play The Legend of the White Snake has not only presented several successful versions on the stage, it has also been adapted into several films and television series, which have been equally successful. The legend has achieved cross-media development. At the same time, in the process of adaptation, the different mediums have an inspiring effect on the story itself, and this adaptation gives the story a new lease of life (Chun, 2019, p. 55-59).

Although Covid-19 has taken a big hit on the traditional theater, before that, the stage performance industry had already seen an unpromising trend. According to statistics, between 2012 and 2016, the number of theatre performances in China showed an unstable development trend. The main reason for this phenomenon is the lack of newly developed plays in the theater. It is well known that the development of a theatre often takes a long time and its production cycle is even longer than that of a film. Some problems can also be identified through the data on the number of theatre performances in China before the advent of Covid-19.

Figure 5

Changes in the number of theatre performances in China, 2012-2016 (Source: Daolue Performing Arts Industry Research Centre. https://www.sohu.com/a/132200232_273545
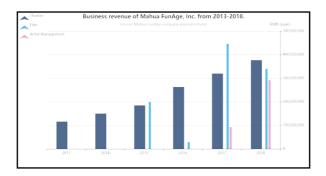
According to a survey by the Daolue Performing Arts Industry Research Center, the number of

performances in Chinese theaters was not stable between 2012 and 2016. Among them, there was a more obvious downward trend in 2014 and 2016. In 2016, for example, the total number of theatre performances nationwide reached 11,744, a decrease of 3.8% year-on-year. The number of theatre performances nationwide in China has been fluctuating and has been significantly affected by small theatre plays, which decreased by 17% to 7,143 performances in 2016 compared to 2015, with a lack of originality being the main cause. While some well-known plays are hard to get tickets for, it is clear from the national situation that there is instability in theatre performances. Compared to the situation after Covid-19, the theatre market at this stage was a more idealised environment, but even so, the number of theatre performances did not increase year on year, but rather tended to decline (Daolue, 2017).

Since traditional theater must be face-to-face with the audience, it is currently difficult to choose to release on streaming platforms as movies can, therefore, the impact of Covid-19 has forced practitioners to consider adjusting their business strategies. In fact, some Chinese theater group operators have started to shift their business strategies for traditional stage productions years ago. Mahua FunAge, a Chinese stage company founded in 2003, has had great success in theater with 26 stage plays over the next 13 years, and in 2015 they did their first stage to screen adaptation, which earned high box office results. Since then, the business of this company has gradually moved towards the path of adaptation.

Figure 6

Business revenue of Mahua FunAge, Inc. from 2013-2018 (Source: Mahua FunAge company announcement. *https://www.chyxx.com/industry/202101/927137.html*

The company's business is divided into three main segments, theatre, film and artist management. As you can see from the graph, these three parts gradually tend to balance out, with the film part even taking up the largest share in some years. The Mahua FunAge team's case for stage-to-screen adaptation may not be replicable, but it does offer a new kind of opportunity for theater groups to thrive. Researchers will not only focus on such strong young theater groups, but also on some individual efforts. There is no doubt that all these cases will provide some valuable information for future adaptations.

Post Covid-19 'Theatre Film' moves to a new form of medium

In recent years, traditional theatre performances have come to a virtual standstill due to the impact of Covid-19. Theatre practitioners in several countries are trying to break out of traditional time and space constraints and are beginning to experiment with producing theatre performances online. According to Hussin & Bianus (2022, p.1) that the pandemic of COVID19 and the Movement Control Order (MCO) have opened up the minds of local theatre players to be more creative in applying the suitable medium in showcasing their creative performances.

This is also the case in other countries. Wang Chong, a theatre director from China, published the *Online Theater Manifesto* in April 2020. In the words of Wang (2020), "Only video-recordings of theatre are left on the internet. But of course, video recordings of theatre are not theatre." In the meantime, the director has been working online with actors and production staff scattered across China to produce an online play based on the classic play Waiting for Godot. The play was broadcast in two sittings, attracting 180,000 viewers on the first night and 110,000 on the second (Huang, 2020).

Figure 7

Waiting for Godot screenshot. PC: Wang Chong.

       This adaptation of Waiting for Godot is somewhat experimental. It is a departure from the traditional theatre stage space. Wang (2021) expiained that while creating our version, we would have to, sort of, forget what the stage directions are, in order to make sense of the living spaces of the performers.

       The actors perform via a live webcast, while the audience watches in real time in front of a screen. The medium of the Internet is characterised by greater audience participation than film and theatre. When watching a performance in a theatre, the audience is supposed to be silent most of the time, except for applauding and shouting in between the actors' performances. Watching a film in a cinema is even less interactive; even if the audience wants to say something, the actors and director can't hear them at this point. But if the performance is broadcast live on the internet, the audience can give direct feedback on their thoughts in a variety of ways, including comments and messages. In a way, at the moment of watching the performance, the actors and the audience are not in the same physical space-time, but they are indeed in the same time in the medium of the Internet. We might even say that the actor and the audience are not in the same space physically, but their spirits are in the same thing. Even though it has attracted enough attention, there are still many satiated questions about whether such a form is still theatre. As Wang (2021), says definition of online theater would be: it has to be performed live and live-streamed. Otherwise, it should be called something else: video art or film.

       Nevertheless, this 'online theatre' does make a lot of effort in terms of adaptation. For example, in terms of the story, the identities of the two homeless men are adapted to become a pair of lovers. Due to the pandemic, they can only contact each other through mobile phone videos. Of course, in the specific adaptation process, the director and members of the creative team needed to present it entirely on the Internet and mobile devices, which actually imposed a lot of limitations compared to a regular adaptation.

Figure 8

Analysis of the 'online theatre' Waiting for Godot based on the 5W1H method.

	'online theatre' *Waiting for Godot* 's adaptation from stage to screen. Analysis based on the 5W1H approach.
What?	Theatre through live online streaming.
Who?	Adapted by director Wang Chong.
When?	In 2020, the pandemic period.
Where?	In China. Open through the Internet.
Why?	A creative adaptation based on a particular context.

How?	A change in all aspects from script to acting and directing.

In general, the 'online theatre', which relies heavily on the Internet medium, has gained importance in the context of the pandemic. But the results of this adaptation are still not comparable to the artistry of theatre and film, both in terms of production standards and presentation. It is for this reason that we need to be aware of the fact that, with the rapid development of the Internet, new forms of medium are evolving, but the forms that can be called art are still debatable. There is no need to doubt the adaptability of theatre itself. As Hunter (2019, p.15) have noted that it also suggests theatre as a multifarious and adaptive form, capable of distinguishing itself not only, and perhaps not even primarily, by its ephemerality, or the embodied co-presence of actor and performer, but rather by the specificity of the techniques and conventions that produce it. The researcher argues that, based on the current form of presentation of 'online theatre', it is still realised through a stage to screen adaptation and can therefore be classified as a type of 'Theatre Film'.

Conclusion

Today, when we look at theatre or anything else for that matter, we have to take into account the influences of Covid-19. Humanity is undergoing a catastrophe and, as Antonin Artaud argued in the 20th century, theatre is like a plague affecting actors and audiences. (Liedke & Pietrzak-Franger, 2021). When Covid-19 appeared, researchers around the world increasingly felt that adaptation was an important way of developing theatre. In China, the scale of theatre performances has been very erratic and has even shown a significant downward trend. When Covid-19 arrived, the impact was even more severe, and it is a harsh fact that theatre in most countries of the world has been practically impossible to perform properly. And Chinese directors had already started systematically adapting successful theatrical performances into films years before Covid-19 appeared. The limitations of this article do not allow for a complete listing of adaptations in other countries, but there is no doubt that this strategy is happening. In summary, Adaptation from stage to screen is an effective means of rescuing the theatre market while promoting film. This is the point of exploring this form of adaptation of 'Theatre Film'.

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KONSEPTUAL PEMBELAJARAN MUDAH CERNA

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Abstrak

Wujudnya platform digital secara dalam talian telah memudahkan kita untuk mengakses maklumat, baik menggunakan komputer mahupun telefon pintar. Keadaan ini juga telah mengubah lanskap dalam pendidikan, yang mana dalam internet sarat dengan ilmu pengetahuan. Segala jenis bidang ilmu pengetahuan boleh kita dapati, sama ada dari laman sesawang, blog, YouTube, serta media sosial seperti Facebook, TikTok, Instagram dan pelbagai lagi. Malahan, pendidik baik dari pengajian rendah, menengah sehinggalah tertiari, juga tidak terkecuali menggunakan platform yang sedia ada untuk menghasilkan pembelajaran secara dalam talian, atau e-pembelajaran. Seiring dengan perubahan ini, pendidikan abad ke-21 itu bukan hanya perlu mengubah alat bantu mengajar atau belajar, tetapi yang paling utamanya, mengubah cara pemikiran dalam kalangan pendidik. Dan cara itu, kaedah pengajaran dan pembelajaran dapat diseragamkan dengan norma baru yang melanda pendidikan secara global. Untuk mencapai tujuan tersebut, artikel ini membahaskan konsep pembelajaran mudah cerna, atau *bite-sized learning*.

Kata kunci: heutagogi, pembelajaran mudah-cerna, Pendidikan Abad Ke-21, pendidikan muzik

Pengenalan

Dalam dunia pendidikan perlunya ada perubahan revolusi mengikut peredaran zaman kerana ianya mempunyai pelbagai cabang dan menuju ke arah Pendidikan abad ke 21. Pendidikan itu seharusnya bersifat dinamik, fleksibel dan demokratik bukannya autrokatik (Mazlan & Abdullah, 2020). Fleksibiliti dalam penyampaian ilmu pengetahuan itu perlu, terutama dalam keadaan semasa ini. Sebagai contoh, mari kita fikir sejenak senario yang berlaku. Pernahkah anda terfikir dalam satu sesi pembelajaran di dalam kelas yang berdurasi 30 minit untuk satu sesi pengajaran, berapakah peratusan ilmu atau pengetahuan baru yang boleh dihadam oleh pelajar? Bagaimana pula tentang fokus dan tumpuan mereka bagi satu sesi pengajaran dan pembelajaran yang singkat itu? Golongan pelajar yang dimaksudkan ini merupakan generasi alpha, lahir sekitar tahun 2010 sehingga 2025 dan mereka terdedah dengan teknologi, mempunyai pemikiran dan pendapat sendiri serta kurang gemar terikat dengan peraturan tertentu (Rahmawati, 2022). Pendedahan penggunaan teknologi maklumat dan komunikasi (ICT) ini juga menjadi satu trend pembelajaran masa kini (Abu Mansor Halimi & Mazlan, 2022). Pembelajaran generasi abad ke-21 ini juga berkaitan dengan konteks dan pengaruh penggunaan *Internet of Things* (LoT) (Wiratmoko & Sampurna, 2021).

Dengan kemajuan yang diselimuti arus kemodenan ini, adakah pembelajaran tradisional atau *chalk and talk* ini masih relevan dengan lanskap pembelajaran masa kini? Solusi atau kaedah pengajaran yang bersesuaian harus dikeluarkan umpama jurus ampuh bagi guru untuk mencurahkan ilmu kepada generasi *Alpha*. Mantan Pengarah Pelajaran, Datuk Dr. Amin Senin juga berpendapat bahawa, kaedah pengajaran dan pembelajaran perlu lebih kreatif agar dapat merangsang minat dan kecenderungan murid. Anjakan paradigma dalam kaedah penyampaian ilmu pengetahuan ini perlu kerana hakikatnya, tempoh pengajaran dan pembelajaran 30 hingga ke 40 minit secara atas talian tidak bergitu berkesan kerana murid tidak boleh memberikan fokus sepenuhnya atau seratus peratus (Rahim, 2021). Bentuk pendidikan dunia pada masa kini adalah lebih terjerumus kepada penggunaan teknologi dan digital (ICT) serta penyesuaian kaedah dan pendekatan yang tepat dalam penyampaian isi kandungan pelajaran. Pada zaman digital ini, pengajaran dan pembelajaran tidak lagi terbatas pada pedagogi, tetapi juga heutagogi, peeragogi dan sibergogi. Sekaligus ini menunjukan bahawa pendidikan itu sepatutnya bersifat dinamik dan harus ada ruang untuk menambahbaik kaedah penyampaian dalam proses pengajaran dan pembelajaran (Arshad et al. 2022). Keadaan semasa dalam landskap pendidikan juga menjadi

pemangkin untuk pembelajaran secara digital (Mohd Ramli et al. 2021). Dalam menyahut ideologi pembelajaran digital ini, memerlukan satu kaedah yang tertentu dan artikel ini berfokuskan pada satu jenis kaedah, iaitu pembelajaran mudah cerna atau *bite-sized learning* (BSL).

Metodologi

Kajian ini menggunakan kaedah menganalisis dokumen kualitatif yang berfokuskan pada penganalisaan sistematik berkaitan dengan penyelidikan. Sebagai contoh bagi dokumen bercetak yang boleh dianalisis adalah Buku teks, Biografi, Surat Khabar, Diari, Jurnal dan sebagainya. Manakala bagi dokumen elektronik pula seperti emel dan maklumat daripada internet serta video daripada aplikasi media sosial (Bowen, 2009). Analisis dokumen yang dibuat berdasarkan pencarian di aplikasi TikTok dapatlah dirujuk pada Jadual 1. Analisis dokumen ini dijalankan untuk mencari maklumat dan data sokongan bagi mengenalpasti keperluan dan konsep pembelajaran muzik menggunakan kaedah pembelajaran mudah cerna. Terdapat beberapa langkah yang dilakukan untuk menjalankan kaedah analisis dokumen ini. Pertama, dokumen dan artikel berkaitan dikumpulkan dengan mencari di laman *Google Scholar.* Orduña-Malea et al. (2014) menjelaskan bahawa data yang disediakan oleh *Google Scholar* ini merupakan satu perkembangan dalam dunia web yang tiada batasannya. Manakala video yang berkaitan pula dicari di aplikasi Youtube dan TikTok. Kemudian dokumen ini dianalisis dan dicerap maklumatnya mengikut keperluan kajian.

Pembelajaran Mudah Cerna

Pembelajaran mudah cerna atau *bite sized learning* merupakan satu kaedah pengajaran yang memecahkan topik pengajaran atau bidang ilmu kepada saiz yang lebih kecil agar ianya mudah dicerna. Tujuannya agar pelajar boleh fokus terhadap satu-satu pengetahuan dan waktu yang singkat. Alias (2020) memberikan pendapat bahawa, tunjang utama dalam pembelajaran mudah cerna ini juga bermaksud, mempelajari sesuatu dalam kandungan yang kecil dan tersusun. Proses pembelajaran mudah cerna adalah pembelajaran yang pendek, mudah diterima dan telah diatur rapi mengikut unit. Gambaran yang ingin digambarkan disini adalah umpama sedang menikmati sekeping biskut, adakah biskut tersebut dimakan sekaligus? Ianya harus dimakan secara satu gigitan dan gigitan seterusnya supaya ia mudah dicerna.

Ada juga juga mengaitkan pembelajaran mudah cerna ini juga dikenali sebagai pembelajaran mikro atau *Microlearning* ("What Bite-Sized Learning is", 2019). Konsep mudah cerna ini mencerakinkan pengetahuan dalam bentuk yang lebih mudah hadam dan ringkas.

Rahmah (2013) mengatakan bahawa pembelajaran bermakna adalah merupakan sebuah proses yang menghubungkan maklumat baru dengan konsep-konsep relevan yang terdapat dalam struktur kognitif seseorang. Struktur kognitif ini merangkumi fakta, konsep, dan generalisasi yang telah dipelajari oleh seseorang pelajar. Pembelajaran pula dikatakan berlaku apabila seseorang mengasimilasikan pengetahuan baru mereka ke dalam struktur pengetahuan mereka. Pelan pembelajaran bermakna merujuk kepada sesebuah rancangan atau pelan yang akan digunakan untuk menghubungkan maklumat baru dengan konsep relevan yang terdapat dalam struktur kognitif seseorang. Pembelajaran bermakna adalah sebuah proses yang menghubungkan maklumat baru kepada konsep relevan yang sedia ada dalam struktur kognitif seseorang (Setyo, 2011). Untuk menghubungkaitkan pengetahuan, perlu berfokus. Lantaran itu, pembelajaran mudah cerna dilihat sebagai satu pendekatan pembelajaran yang perlu diterokai kerana dapat membantu pelajar untuk lebih fokus dengan mempelajari sesuatu yang berfokus dalam satu unit yang kecil. Oleh hal yang demikian, pembelajaran bermakna dapat dicapai.

Pendekatan yang telah lama wujud ini, sudah pun digunapakai dalam dunia pendidikan yang tidak lain tujuannya adalah untuk memberi akses kepada sumber pembelajaran dan membolehkan pelajar mendapat dan terdedah dengan kemahiran secara berdikari, belajar sesuatu mengikut minat, keperluan, tahap kemampuan seseorang dan gaya pembelajaran yang ditetapkan sendiri. Berdasarkan kajian lepas kaedah dan konsep pengajaran *bite-sized learning* (BSL) atau pembelajaran mudah cerna merupakan kursus dimana ianya bersifat singkat, hanya 1 atau 2 minggu dan fokus hanya kepada pembelajaran yang sangat pasti (Gray, 2015).

Kaedah ini berasal dari Perpustakaan Awam Charlotte & Mecklenburg County, dan kursus yang dikembangkan oleh Helene Blowers (Blowers, 2006). Kursus ini dipanggil *23 Things* dan diilhamkan oleh laman rangkaian sosial bernama 43Things.com yang membolehkan pengguna mengesan 'perkara' yang ingin mereka capai dalam jangka masa tertentu. Kursus 23 Perkara dibuat sebagai rangkaian aktiviti yang melibatkan teknologi Web2.0 dan aplikasinya sebagai alat untuk belajar. Kakitangan di perpustakaan akan berusaha melalui rangkaian aktiviti interaktif, mengembangkan kemahiran teknologi pembelajaran mereka sepanjang masa. Kaedah penyertaan dalam kursus ini berbentuk blog dimana setiap peserta membuat blog mereka sendiri untuk mencatat hasil dan refleksi. Dari segi format, kursus ini berlangsung selama tiga bulan dan dua atau tiga 'perkara' dikeluarkan setiap minggu. Format ini dibuat "supaya kakitangan yang sudah terbebani dengan jadual kerja yang sibuk tidak akan merasa terbeban dengan melakukan latihan penemuan yang terlalu banyak untuk diselesaikan dalam seminggu," (Blowers, 2006). Kakitangan digalakkan untuk bekerja melalui bahan tersebut setiap minggu, tetapi tarikh akhir yang konkrit tidak ditetapkan, atau anggaran waktu yang diberikan untuk setiap individu. Format kursus *23 Things* telah digunakan dalam bentuk yang ada oleh pelbagai perpustakaan di seluruh dunia, pertama kali diadakan di UK melalui program *23 Things Oxford* (Wilkinson, 2009).

Seterusnya, kajian lain berkenaan dengan kaedah pembelajaran mudah cerna telah muncul dalam 3 tahun yang lepas, dimana proses mengurangkan bilangan elemen pelajaran menjadi lebih pendek. Salah satu contoh evolusi ini adalah program Sepuluh Hari Twitter yang disampaikan oleh Helen Webster (Webster, 2013). Program Sepuluh Hari Twitter dikatakan hampir sama dengan format pembelajaran mudah cerna yang disampaikan dalam karya ini kerana ia bermaksud untuk mengajar satu kemahiran bertema, menggunakan satu siri pelajaran yang dipecahkan. Tujuan program Sepuluh Hari Twitter adalah untuk membantu pembelajaran menggunakan twitter dalam pekerjaan mereka untuk meningkatkan pengembangan profesional mereka sendiri, dan mengembangkan kaedah pengajaran mereka. Interaksi sosial digalakkan dalam kursus ini melalui media twitter itu sendiri, dan juga melalui komen blog, seperti dalam program *23 Things Oxford*. Iterasi akhir nota kaedah pembelajaran mudah cerna adalah dalam bentuk BYOD4L (Brings your own digital for learning), atau Bawa Peranti Anda Sendiri untuk Belajar. Program ini disampaikan oleh kolaborasi institusi, yang diketuai oleh Chrissi Nerantzi dan Sue Beckingham (Nerantzi & Beckingham, 2014). Program ini dirancang secara terbuka dan tidak memiliki syarat untuk pendaftaran dan serta menyediakan perlesenan *Creative Commons* untuk digunakan. Pelajar dapat mengambil bahagian sepenuhnya secara fleksibel, pada bila-bila masa, tetapi program ini juga disampaikan dalam format harian pada waktu-waktu tertentu dalam setahun. Versi yang difasilitasi ini berjalan selama 5 hari, dan 59 tujuan untuk mengambil masa antara 1 jam hingga 3 jam untuk diselesaikan. Interaksi sosial berlaku dalam komuniti *Facebook* dan *Google+* yang ditentukan, merupakan bahagian penting dalam kursus ini. Contoh-contoh pembelajaran bersaiz gigitan atau mudah cerna ini menunjukkan evolusi kaedah. Pada mulanya, kursus ini berbentuk senarai aktiviti, yang berkaitan dengan longgar, dan hanya bertujuan untuk menawarkan urutan pembelajaran yang akan memperluas kemahiran staf perpustakaan.

Menurut laman sesawang *acer for education* menerangkan bahawa *Bite-sized learning* atau pembelajaran mudah cerna juga dikenali sebagai microlearning adalah pembelajaran yang pendek, sangat berfokus dan ringkas terhadap satu topik, masalah serta objektif. Setiap topik yang dijadikan sebagai *bite-sized learning* hendaklah mempunyai hanya satu objektif pembelajaran yang mempunyai maklumat tertentu. *Bite-sized learning* boleh didapati dalam bentuk video berdurasi pendek, sekeping teks, *podcast* dan sebagainya. Kaedah ini berlaku apabila pelajar belajar secara dalam talian menggunakan video di dalam media sosial yang berdurasi pendek yang mempunyai satu objektif dan berfokus. Sebagai contoh video dalam aplikasi TikTok yang menunjukkan permainan skel C Major. Pelajar kemudian dapat membuat kaitan berdasarkan ilmu yang sedia ada dengan video permainan skel C Major dalam aplikasi TikTok. Dalam proses seorang individu itu dalam mempelajari sesuatu ia akan menyusun segala pengalaman dan menyimpannya dalam ingatan. Oleh itu aplikasi TikTok amatlah sesuai dengan konsep pembelajaran mudah cerna. Boyd (2010) berpendapat bahawa, walaupun media sosial dapat mengumpulkan beribu-ribu maklumat dalam masa yang singkat, tahap perhatian yang diberikan oleh pengguna adalah sangat rendah, dan kebanyakan maklumat yang dipaparkan melalui media sosial tidak dibaca langsung oleh pengguna. Tambahan lagi, konsep pembelajaran mudah cerna ini amat membantu dalam menjimatkan masa. Seperti yang dikatakan oleh Simonson (2014) proses pemahaman dan kemahiran terhadap sesuatu skop pembelajaran yang diajar dalam masa pengajaran

dan pembelajaran menjadikan masa pembelajaran sedia ada tidak mencukupi. Oleh hal yang demikian, ini merupakan solusi dalam pengajaran harian untuk menjimatkan masa dan mempunyai unsur didik hibur. Soh (2017) berpendapat bahawa pembelajaran mudah cerna ini merupakan satu langkah yang benar terutamanya untuk generasi baru untuk belajar dengan baik satu hari demi satu.

Konsep Pembelajaran Mudah Cerna dalam Berkaitan Pendidikan Muzik

Setelah memahami konsep pembelajaran mudah cerna, iaitu pembelajaran yang berfokus serta dipecahkan kepada bentuk yang lebih kecil, bagaimana pula kaedah ini diimplementasikan ke dalam platform Pendidikan Muzik dan apakah kepentingannya? Contoh yang terdekat dan mudah untuk digambarkan bagi pembelajaran mudah cerna adalah video daripada aplikasi TikTok yang secara tidak langsung kaedah pembelajaran mudah cerna ini digunakan. Ini kerana video daripada aplikasi TikTok adalah berdurasi pendek dan memuatkan konten yang ringkas dan menarik. TikTok "*Short-Form Videos*" iaitu video-video pendek yang berdurasi 3 saat hingga 3 minit. Ia adalah video yang bersifat ringkas padat dan pendek. Namun, pada masa kini TikTok bukan lagi aplikasi yang hanya menyajikan hiburan semata-mata, malah banyak perkongsian yang berkaitan dengan pendidikan, kesihatan, keagamaan, politik dan banyak lagi.

Terdapat kajian lepas yang meminta pengkaji dalam penyelidikan bidang Pendidikan Muzik untuk menjalankan kajian dan meneroka inisiatif pembelajaran yang menggunakan video dalam platform atas talian (Bautista et al. 2019; Bautista, Wong & Cabedo-Mas, 2019). Ini dapat menyokong kepentingan pembelajaran mudah cerna dalam Pendidikan Muzik.

Tambahan lagi, berdasarkan tinjauan buku teks Pendidikan Muzik dan Dokumen Standard Kurikulum Pentaksiran (DSKP), terdapat banyak topik yang harus dipelajari dengan berbekalkan masa yang amat terhad diperuntukkan di sekolah untuk subjek muzik. Oleh hal yang demikian, kaedah dan konsep pembelajaran mudah cerna ini dilihat sangat membantu disamping dapat menarik perhatian murid dengan kaedah baru dan kreativiti.

Seterusnya, jumlah carian pembelajaran muzik di aplikasi TikTok menggunakan tanda *hashtag* adalah seramai 629.7 juta yang telah mencari *#musictheory*. Ini merupakan antara carian yang paling terbanyak dalam bidang muzik di aplikasi TikTok sekaligus membuktikan kebanyakkan netizen termasuk pelajar dan orang awam sebenarnya mencari cara atau kaedah pembelajaran muzik yang membuahkan hasil yang lebih cepat dan menjimatkan masa. Ianya disebabkan oleh video yang dipaparkan sememangnya mengajar menggunakan kaedah pembelajaran mudah cerna tanpa kita sedari kerana satu video mengajar hanya berfokus kepada satu sub topik sahaja dan berdurasi pendek. Ini telah memenuhi prinsip konsep pembelajaran mudah cerna. Berikut merupakan salah satu contoh gambar yang diambil daripada akaun TikTok @adrianvalia yang mengajar dan menerangkan topik *Polyrhythms* secara visual dan video tersebut berdurasi 15 saat. Namun penyampaian dan gambaran tentang topik tersebut jelas dan mudah difahami. Video tersebut telah mendapat tontonan seramai 1.6 juta dan telah dikongsi sebanyak 4732 kali. Berikut merupakan gambar aplikasi TikTok milik *adrianvalia*.

Rajah 1

Sumber diperoleh daripada akaun TikTok @adrianvalia.

Seterusnya, berikut menunjukan bahawa rakyat Malaysia sememangnya memilih pengajaran yang bersifat *instant* atau pembelajaran mudah cerna ini adalah dengan tinjauan daripada akhbar dan pengikut akaun TikTok yang mengajar menggunakan video berdurasi pendek dan memuatkan satu to-pik sahaja dalam satu video amat memberansangkan.

Jadual 1

Dapatan dari Akhbar dan laman sesawang tentang TikTok secara dalam talian.

Akhbar	Tajuk Berita	Penemuan
Utusan Malaysia, 2020	TikTok sebagai medium Pendidikan	Perubahan medium Pendidikan selaras dengan pmbangunan teknologi semasa adalah perlu bagi menarik minat generasi baru. Berikut pengguna TikTok yang popular: ● @ticerfaa - 62700 pengikut
Harian Metro, 2021	TikTok Jadi platform baharu masyarakat timba ilmu	Kandungan video menampilkan kaedah pembelajaran yang ringkas dan kreatif serta padat dengan fakta. Berikut pengguna Tik-Tok yang popular: ● @sirAsai - 723000 pengikut ● @sirsyahmi92 - 644400 pengikut ● @amamijan - 1.1 juta pengikut
Sinar Harian, 2021	PdPR: Guru guna Tik-Tok dan Youtube tarik minat 2021	Penggunaan platform digital dalam pendidikan dapat mengelakkan pelajar merasa mudah jemu dan angkat kaki apabila mengikut sesi pengajaran dan pembelajaran di rumah. Kandungan video menampilkan kaedah.
Utusan Timur, 2021	TikTok jadi platform baharu masyarakat timba ilmu	Penggunaan aplikasi TikTok sebagai satu ruang perkongsian pelbagai ilmu bukan sahaja memanfaat golongan pelajar tetapi juga masyarakat umum yang berbilang kaum tanpa mengira usia dan latar belakang.
Astro Awani, 2021	Guru juara digital MDEC guna TikTok dalam PdPR	Bengkel TikTok anjuran MDEC menunjukkan bahawa penggunaan aplikasi TikTok berpotensi besar dalam proses pembelajaran. ● @cikguhalimi - 487000 pengikut

Melalui Jadual 1 di atas, penggunaan aplikasi TikTok dalam pengajaran dan pembelajaran mendapat tempat dalam kalangan rakyat di Malaysia. Penemuan juga menunjukkan bahawa aplikasi TikTok berkesan untuk membantu pelajar dalam mempelajari sesuatu dengan cara yang lebih menarik,

cepat, ringkas, padat serta dan menjimatkan masa secara global. Ini dapat juga dibuktikan daripada pengikut akaun TikTok dan carian berkaitan dengan pelajaran. Setiap guru yang dinyatakan dalam data yang disediakan ini juga melampirkan jumlah pengikut mereka.

Abu Mansor Halimi & Mazlan (2022) juga menyatakan bahawa penggunaan TikTok sebagai medium pembelajaran memberikan impak yang signifikan dalam merapatkan konsep digital dan pendidikan. Mereka juga menambah, pengaplikasian pembelajaran secara digital juga selari dengan dasar pendidikan Negara dan dasar-dasar pendigitalan masa kini.

Kesimpulan

Secara tuntasnya, konsep pembelajaran mudah cerna ini secara tidak langsung sebenarnya telah pun wujud dan sudah digunapakai berdasarkan perhatiannya tentang ciri-ciri konsep ini. Namun, tidak diluaskan serta dikomersialkan sahaja penggunaannya. Ianya amat membantu dalam penyampaian pengajaran dan pembelajaran dengan cara yang ringkas, menjimatkan masa dan meningkatkan daya kefahaman serta pembelajaran yang berkesan dalam sesuatu topik yang diajar. Selain daripada kandungan yang ringkas dan berfokus, pendekatan pembelajaran mudah cerna juga dilihat dapat memberikan ruang pembelajaran yang kondusif, memberi ruang masa dan peluang untuk pelajar berdiskusi dengan guru. Malahan, kandungan pembelajaran juga boleh diulang tayang. Keadaan ini boleh membantu meningkatkan kompetensi pelajar terhadap pengetahuan muzik mereka.

Pendidik juga harus lebih proaktif dalam mempelbagaikan kaedah dan pendekatan, khususnya dalam pendidikan muzik. Ini berikutan, kebanyakan proses pengajaran dan pembelajaran muzik dari dulu sehingga sekarang menggunakan kaedah pembelajaran berasaskan studio, sepatutnya pelajar dapat menguasai pemahaman muzik secara praktikal juga, bukan hanya retorik, sekadar lulus secara dengan gred yang baik, namun tidak boleh diaplikasikan pada alat muzik pilihan mereka. Hasil analisa yang dilakukan dalam artikel ini juga memberi gambaran pada kita bahawa jika kandungan pembelajaran dapat diringkaskan, walaupun jurang masa yang terhad, pelajar dapat menguasai kandungan tersebut. Keadaan ini juga memberikan ruang masa untuk penglibatan pelajar secara aktif, serta memberi ruang pelajar untuk menguasai sesuatu pengetahuan itu kerana terdapat video yang boleh diulang tayang. Pendidikan muzik juga dapat mengadaptasi konsep fleksibel dan menyeronokan serta membentuk pembelajaran yang bermakna, agar pelajar dapat menanam pembelajaran sepanjang hayat.

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VISUALIZATION OF TRADITION IDIOM ON FILM POSTER: AN ANALISYS KISHO KUROKAWA SYMBIOSIS METHOD CASE STUDY OPERA JAWA GARIN NUGROHO FILM

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Abstract

Contemporary Indonesian Graphic Design is the current visual reality that is influenced by global trends and modern design concepts on the one hand, and based on the richness of local visual tradition elements on the other. Visual elements in this context are all visual assets including visual elements of traditional performing arts that are used as part of the design of a graphic design work. The use of traditional visual elements is an interesting phenomenon nowadays, because it is widely used by young designers/native digital designers in Indonesia and is accepted by the market. Currently, the use of traditional visual elements is mostly dominated by visual art forms, so it becomes interesting to study when the visual elements use visualization of performing arts elements. The object of this research is a film poster from Garin Nugroho works, such as Daun di Atas Bantal. Mata Tertutup, Tjokroaminoto, Opera Jawa, Soegiya and other. This study examines the method of creating graphic design works by utilizing the symbiotic method of Kisho Kurokawa, which combines cultural visual elements with principles of modern design as a hybrid visual phenomenon which is actually this method exist in the field of postmodern architecture, and adapted as a method of creating graphic designs. This research method is qualitative, descriptive interpretive with random sampling from visualization of performing arts and applied in the Kisho Kurokawa symbiotic method. The results of this study show that the adaptation of this symbiotic method can be used for "reading" the objek of graphic design, and so the methode of creation o graphic designs media. so that they are useful for the world of graphic design as well as the world of performing arts.

Keywords: Kisho Kurokawa, poster film, symbiotic, visual tradition idiom

Introduction

The phenomenon of Garin Nugroho as an Indonesian film director and creator, who has produced many distinctive films that represent Indonesian cultural values, at least 22 films have been produced over a period of 30 years. generally, very strong in the character of the narrative and visualization. Movies like Daun diatas Bantal, Tjokroaminoto, Opera Jawa, and Soegiya are some phenomenal films, thick with ideological values, nationalism, multiculturalism and pluralism. Ideological representations in Garin Nugroho's films are motivated by several things as follows: 1. Universal human values (Humanism); 2. Pluralism and multiculturalism; 3. The value of Islamic, Hindu, and Catholic beliefs; 4. The value of nationalism and motherland with interpretation through Javanese culture as a means of interpreting the reality of Indonesia (Toni, 2019).

Indonesia's social-cultural plurality represented in of Garin Nugroho's film can be ascertained to have ideological values, such as the Pancasila ideology as a construction of nationalism, Javanese ideology as a representation of nationalism during the New Order era. Hindu ideology is the ideology of cosmology of the universe, the ideology of Javanese women's power, then Islamic ideology in interpreting socio-political conditions and Humanism as the essence of Catholic values. This ideological mapping is proven and supported by a number of facts that are manifested in every work of Garin Nugroho's films, namely presenting the figure of a woman (mother) who presents the universal meaning of humanity. The mother figure who is always central in every film focuses on the nation's problems and issues that have developed in this country from time to time (Toni, 2019).

The Indonesian ideological discourse contained in the visual of Garin Nugroho's film becomes Garin's identity in his work which lays the foundation for the ideology of the state with the conception of thoughts about issues and problems facing the state from time to time and interesting discourse

among film and cultural observers in general. Garin Nugroho's films often uses an impractical cine-matographic approach, and often uses technical idioms outside the film, such as the example in the film "Setan Jawa" (2016) which is a black and white silent film with an orchestral cinematic approach arranged by Supanggah, based on the narrative of the early 20th century in Java, this film combines various art disciplines. 'Motion' becomes important as a medium of communication (Dewi et al., 2021). The film "Opera Jawa" is also one of the phenomenal films because it not only mixes various genres of art, but also presents various performing arts, orchestras, visual arts and installation arts in a film screen. The film made into a film platform also staged in the form of a theater through a Trilogy Opera Jawa, namely: Opera Jawa, Selendang Merah and Ranjang Besi, but fundamentally, all films presented always use traditional visual idioms with a variety of more contemporary approaches.

Film posters, which are the object of research, are interesting objects because being a representation of story narratives, documentation or fashion style, art styles and others, film posters actually have a main function, namely "selling", others as a promotional tool for performing arts performances called films. Posters in graphic design are the oldest and most effective media before the internet and streaming, DVD, television, video, trailers, film journals and fan magazines. Poster making was made at least 200 years ago along with the invention of the printing press (lithography) and visually evolved with the development of Western art styles. The appearance of the first film poster and later became a collection material because of its good quality with an art nouveau style estimated at the beginning of the nineteenth century made by Julies Cheret with beautiful prints representing the socialites of Parisian society at that time, and this condition became more massive in the 1960s when these original movie posters became very profitable in the market (Smith, 2018). Posters in the context of graphic design are information media whose main purpose is to convey messages through the arrangement of all existing visual elements. The arrangement of elements on the surface, the contrast or harmony among them, the general tone of the piece all of those create an image that is perceived holistically and that predisposes the viewer to respond in one way or another to the message, which later this effort is called visual rethoric (Barbara, 2011).

Figure 1

Four posters from Garin Nugroho Film (Source: On line from various source, download at Juli 20, 22,00 PM)

Visual rethoric used to convey the message in Garin Nugroho's film that generally have ideological and humanitarian content that are difficult for the general public to understood, but through the visual elements and traditional visual idioms contained in the poster, it is able to convey the content of the message. From the researcher perspektif with a graphic design background, the above phenomenon is very interesting to study, especially from the aspect of visualization and from the side of the information media used to inform the existence of the film. The film posters that were sampled used two film posters, namely the Opera Java film poster, and have two varian were able to represent the film well, that involved social construction in Indonesia phenomena. This ideological value is presented in the film's and then transformed into a graphic design medium.

Figure 2

Two posters from Opera Jawa Garin Nugroho Film (Source: On line, download at Juli 20, 22,00 PM)

The aim of this study is to explore the possibility of how to read a graphic design object (poster) by using a design method that is commonly used in the design of postmodern architecture from the architect and architecture thinker Kisho Kurokawa. Kisho Kurokawa method was chosen, it has essentially the same tendency, which is related to the concept of metabolism and symbiosis, both of which use the concept as a process of mixing and adopting modernism and locality in architectural design. Kurokawa as an architect and thinker in the field of post-modern architecture from Japan, initiating this concept to strengthening of modern architecture in the west which eliminates the character of its local architectural identity so that it greatly glorifies functions that are less humanistic.

Kurokawa's symbiotic concept as a process of mixing and adopting modernism and locality in architectural design is divided into several types as follows:
1. Symbiosis of Forms
2. Symbiosis of Traditional Japanese Principles with Modern Architecture
3. Symbiosis of Tradition with Modern Social Culture
4. Symbiosis Symbolic Philosophy

The concept of symbiosis above is supported by a symbiosis-based architectural design method with the following stages:
1. Understand the philosophy and principles of traditional architecture embodied in it
2. Looking for conformity of form between Modern Architecture and Local Architecture
3. Simplify traditional forms
4. Symbolization of locality philosophy on the form or form of the building or any part thereof
5. Pay attention to the ongoing (contemporary) environmental and socio-cultural context to be accommodated in the design.
6. Making one element of locality a must in every design (designing tradition), in this case is the asymmetry element found in all Kisho Kurokawa Museum buildings (Abdillah, 2018).

By the explanation above, it will be seen that between the objects of this research, namely Garin Nugroho's film poster which is a representation of of tradition, locality, ideological to Indonesian and universal humanity, has a significant relationship with Kurokawa's concept symbiosis, also uses traditional idioms in various types of symbiosis for architectural design. Although the scientific relationship between graphic design and architecture is different, both are included in the realm of design based on the problem-solving field. The basic concepts above which are based on architecture must be adapted to graphic design terminology and method.

Research Method

The research method used in this study is a qualitative method. Qualitative methods as research procedures that produce descriptive data in the form of written or spoken words from people or observable

behavior (Moleong, 2018). This qualitative study will focus on visual analysis using theory Kisho Kurokawa's symbiosis, this theory is used to read the visual symptoms that appear in the Garin Nugroho film poster, especially the visual elements which are indicated by traditional idioms and will then be categorized based on the type of symbiosis. Data collection was taken via the internet and used as a sample; four posters were selected from about 20 Garin film posters. This sampling represents the entire poster from the film's works.

The stages of research are carried out through: 1. Presentation of film synopsis; 2. Analysis of film synopsis and visual elements; 3. Analysis of Symbiosis type; 4. Interpreting; 5. Get the conclusions.

Symbiosis Kusho Kurokawa concept

Kisho Kurokawa (1934-2007) Born in Nagoya in 1934.Graduated Kyoto University, Bahelorof Arch. Course, Department of Architecture (1957), Tokyo University, Master of Archtectur. Course, Graduate School of Architecture (1959) Tokyo University, Dr./Arch. Course, Graduate School of Architecture (1964). Kurokawa is Academician, Japan Art Academy (Japan) President, The Japan Society of Landscape Design, Life Fellow, Architectural Institute of Japan, Life Fellow, Royal Society of Arts (U.K.) Honorary Fellow, American Institute of Architects (U.S.A.) Honorary Member, Union of Architects (Bulgaria) Honorary Fellow, Royal Institute of British Architects (U.K., 1986-) and others (kisho.co.jp). In 1960, at the age of 26, he made his debut into the world as one of the founders of the Metabolism Movement.The movement has been advocating the paradigm shift from the Age of machine Principle to life principle. And Symbiosis, Metabolism, Information, Recycle, Ecology, Intermediate Space, Fractal.etc. are all important concept based on Life Principle.

Symbiosis comes from the term Biology and according to Kisho Kurokawa there is a connection with Buddhist philosophy. Kurokawa's symbiosis is a blend of Modern Architecture, Traditional Japanese and Buddhist Philosophy. Meanwhile, Traditional Japanese and Buddhist Philosophy have interacted (symbiotic) since the long regim of the Shogunate. Ambiguity, emptiness, enlightenment, awareness and dharma are the main Buddhist philosophies especially Mahayana, in Japan called Zen Buddhism. According to Kurokawa, Modern Architecture is soulless. So, with the Symbiosis method, Kisho Kurokawa can manifest the soul into his work. By using symbiosis method, he can manifest the soul to his work (Abdilah, 2018). Kurokawa's symbiotic concept as a process of mixing and adopting modernism and locality in architectural design is divided into several types as follows:

1. Symbiosis of Forms.
   Symbiosis of form, is principally on the symbolic philosophy, which in meaning that it does not apply the details of traditional ornaments but simplifies the form of traditional visual assets and ideas.
2. Symbiosis of Traditional Principles with Modern principle
   Basically, this type of symbiosis is to combine two basic elements in traditional and modern idioms which have the same principles. In this case, Kurokawa exemplifies the conformity of the principle between Curatin wall (modern) and Shoji (tradition) as the principle of "bringing the atmosphere of outdoor space into the building".
3. Symbiosis of Tradition with Modern Social Culture
   Basicaly is symbiosis that uses socio-cultural activities that are still in use and valid in the modern era.
4. Symbiosis Symbolic Philosophy
   This symbiosis combines two things contradictory so that it becomes an "ambiguous culture" in contemporary society which Kurokawa symbolizes with the appearance of massive and non-massive buildings which can also be analogous with the yin-yang symbol

Synopsis and visual element Analyst in the Java Opera Film poster

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Film sinopsis:

This film is taken from the narrative idea of the epic Ramayana by Valmiki which is the reference. Reflecting on issues of gender, feminism, domination of masculinity, domination of power, class conflict and capitalism by using parody aesthetic idioms, with distorted meanings, exploration of the medium (medium hybridity) because it combines various forms of art idioms and is packaged in the form of opera.

The characters of this film are Setio (Martinus Miroto) and Siti (Artika Sari Devi). Before marriage, both of them were dancers who performed "Ramayana" as Rama and Sinta. After getting married, both of them stopped dancing and depended on Setio's pottery-making business for a living. But the business is not running smoothly until they are threatened with bankruptcy which disrupts their household, until the arrival of the Rich Ludiro (Eko Supriyanto) who threatens Siti to be unfaithful to her husband Setio. All dialogues are done in an opera idiom using the Java language (movreaks.com)
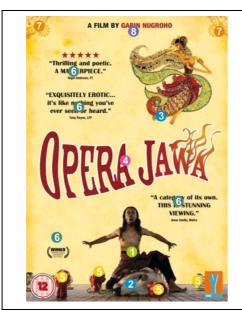
Visual element at Poster #1:

1. Ludiro Character on head buffalo on fotography
2. Head manequin Candle
3. Puppet Ilustration character Sinta (idiom tradition)
4. Film Title Opera jawa with fire burn
5. Mandala ilustration as Background (idiom tradition)

Visual element at Poster #2:
1. Ludiro Character fotography
2. Character para wanita
3. Gold head manequin
4. Film Title Oper Jawa
5. Graphic elemen (typography)
6. Tipography Film Crew

Symbiosis Analyst in the Java Opera film poster alternative 1:

Symbiosis of Forms.

The type of symbiosis of form, can be seen from the elements of the gold and red head mannequin as a symbol of wealth (number 5), the head of a cow occupied by Ludiro (number 2), and the form of fire in the title of the film (number 4). All three are simplified, which is presented as a metonymy symbol power and wealth.

Symbiosis of Principles
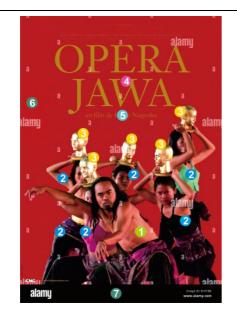
The type of Symbiosis of Principles, can be seen from the form of fire at film title (number 4), which above is an illustration of wayang shinta (number 3). The presence of a simple modern form of fire and a traditional illustrative form of Sinta's illustration is a symbiotic composition that presents the same basic narrative about "Sinta Obong" in one of the parts of the epic Ramayana. And in the context of the film's narrative, it is proof of the loyalty of Siti's character.

	Symbiosis of Tradition and Modern Social Culture The type of Symbiosis in this section, it must be seen that there is a daily function of the tradition that continues to be used until today. Because the visual rhetoric of this poster is very symbolic, the concept of symbiosis is not visible, but in the film itself, there are very many symbioses of this type, throughout the film's story. But the clothe od Ludiro (number 1) can be indicated as a simbiosi this type.
	Symbiosis Symbolic Philosophy In this type. Many philosophical symbolic forms are found, such as the Mandala form (number 7), the Shinta illustration (number 3), the Javanese clothes of the Ludiro figure (number 1) which are combined with modern symbolic forms such as the golden head and the red candle head (number 3) as symbolic representations with a modern form. So that the visual rhetoric of this poster becomes "ambigus culture", but when viewed from the all narrative of the visualization of this film is hybrid.
	Symbiosis of Forms The type of symbiosis of form, can be seen from the elements of the gold and mannequin as a symbol of wealth (number 3) its form are simplified, which is presented as a metonymy symbol power and wealth.
	Symbiosis of Principles The type symbiosis of principles, seen in the clothes worn by players (numbers 1 and 2) which is a form of javanes traditional clothing used until now.
	Symbiosis of Tradition and Modern Social Culture The poster visual rhetoric is very symbolic, the concept of symbiosis is not visible, but the clothes used by the players (numbers 1 and 2) have the same principle of function until now, but it has a deeper meaning, Gold Head mannequin held by women with javanes traditional clothes (number 3) have the same symbol, as a symbol of wealth, it is clearly seen how low the position of women in this film.
	Symbiosis Symbolic Philosophy There is no symbolic philosophy found in this poster.

Conclusion

Garin Nugroho's film poster which is a representation as well as information on Garin's films which idioms values of tradition, locality, ideological to Indonesian and universal humanity, has a significant relationship with Kurokawa's concept symbiosis also uses traditional idioms in various types of symbiosis for architectural design.

Kurokawa's types of symbiotic concepts can be used in reading a graphic design visual text, especially analyzing visual elements both traditional and modern in a medium, as well as analyzing the

form of visual rhetoric it embodies. But the ability to "read" through this symbiotic analysis requires the sensitivity of the researcher, as well as a deep understanding of Kurokawa's symbiotic concepts.

The analysis conducted on the Opera Jawa film poster shows that the four types of Kurokawa's symbiotic concepts, can be used to read the poster, and will find out what visual elements can be categorized into one of the symbiotic forms, resulting in an interpretation of the shape and meaning of the object. Based on this analysis, the concept of symbiosis will be very suitable for research objects that have the same character, namely hybrid media and medium.

It is necessary to carry out further experiments and research, how this symbiotic method can be used as a method of creating in graphic design, especially on problems whose solutions require media with hybrid characters. The concept of mixing and adopting modernism and locality in architectural design which is the basis of this symbiotic concept can be further useful in graphic design, as has been done in the architectural world by Kurosawa.

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THE UTILIZATION OF BETAWI SINGLE MASK DANCE IN THE EFFORTS TO PRESERVE CULTURE IN THE CULTURAL HERITAGE AREA OF BETAWI CULTURAL VILLAGE

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Abstract

The Betawi Single Mask Dance is a traditional art of the Betawi people and has become an identity for the Betawi people themselves. The Setu Babakan Cultural Village Cultural Heritage Area as a tourist destination that has a role as an area for the preservation of Betawi culture, seeks to maintain the sustainability of the values of the Betawi mask dance. The purpose of this study is to find out the various forms and processes in the utilization of the Betawi Single Mask dance, then analyze the impact of the stakeholders' benefits. This condition links the utilization of artistic and cultural assets with the development of cultural tourism in the area. The method used is a qualitative descriptive method with a post-positivistic approach to identifying changes in the characteristics of cultural tourism activities. Stages of research through observation, review of tourism development policies, and preservation of Betawi culture. The interviews with key stakeholders were conducted in an unstructured manner, to analyze the various forms and processes of the use of art and identify the role of stakeholders in the utilization of art assets in it. The results of the study will show the use of Betawi Mask Dance by the Setu Babakan Betawi Cultural Heritage Area and the impact on the stakeholders involved in cultural preservation efforts.

Keywords: Betawi culture, Betawi mask dance, cultural heritage, cultural preservation, utilization of art

Introduction

One of the foundations of the state to open horizons of view of something is through culture. The state will be great if cultural values have been rooted in the joints of people's lives. Culture has a central and fundamental function as the main basis for the order of the state, nation, and family. The cultural diversity of the archipelago is not only in language, but also in dance, music, and customs. The rotating cultural diversity results in various dynamics of life. In dance, there are philosophical elements of culture in each region in Indonesia (Murgiyanto, 2018). Royce (2007) strengthens this by stating that the dance form is the embodiment of all forms of appreciation of religiosity and magical things, by the initial essence of dance which was originally a healing ritual, folk party, worship, past love stories, to folk games.

The Betawi Single Mask Dance is one of the peculiarities of the regional cultural arts, namely Betawi, as indigenous people of Jakarta. Single Mask Dance is included in the Betawi Mask Dance family in addition to Lipet Gandes, Single Mask, Sengget Mask, Enjot-enjotan, and others. The creation of the Betawi Mask Dance is a simplification of the Cirebon Mask Dance which usually consists of six to eight masks, and was originally called the Kedok Dance (Kartini, 1989). Single Mask Dance in performing its performances uses three different masquerade characters alternately. Single Mask dance uses three masks and is danced by a Betawi Mask dancer by presenting three different characters, namely Panji, Samba, and Jingga (Rachim, et al, 1996). The Single Mask Dance can only be danced by a dancer, namely a woman. In contrast to the Cirebon Mask, in which all characters can be danced by women or men. The Cirebon mask does not limit the role of dancers and their gender, meaning that it can be danced by all genders, both female and male (Toto, 1996).

Ninuk Kleden-Probonegoro and Yvonne Tri Yoga Hoesodoningsih mentioned that R. W. Rittler and A. Hardouin were the first to mention Betawi masks in Betawi marriages through articles entitled *Java, Tonalen, Uit het Leven, Characterschetsenen Kleerdragten van Java's Bewoners*, published in 1855. Pigeaud 1938 also mentioned Betawi masks in his discussion of performing arts in Java. The relationship between Betawi masks and Cirebon masks was discussed by Yulianti Parani in 1976 (Kleden-Probonegoro, 2015, p.33).

C. D. Grijn in his article entitled "Distributional Aspect of Folk Performances in Jakarta Malay Area" in the Indonesian Journal of Society in 1981 specifically discussed the Betawi mask performance. The article later became valuable because Grijn mapped the number of Betawi mask performance groups and formulated the areas that became the centers of Betawi masks. Based on a list of celebrations held by Betawi masks, Grijn found that in 1977 there were more than 20 Betawi mask groups. The Grijn mapping resulted in the formulation that the Districts of Pondok Gede, Setu, Tambun, Cibitung, Cikarang, Pebayuran, Sukatani, and Babelan were the center of Betawi mask theater in Bekasi. Meanwhile, Gunung Putri and Cileungsi sub-districts are the centers of Betawi masks in Bogor. For the Jakarta area, the center for Betawi masks is at Pasar Rebo.

At first, the Betawi Mask Dance was created as a ritual means in Betawi mask performances and is the initial or final dance in Betawi mask performances. Now the Single Mask Dance is a dance that serves as a means of entertainment for weddings, circumcisions, and other big events. The single mask dance is no longer a series of Betawi mask performances but a typical Betawi dance. Efforts to preserve the Betawi Single Mask Dance began to be constrained by capital and the difficulty of finding the next generation and were exacerbated by the lack of attention from the government to participate in preserving the Betawi Single Mask Dance. As a result, one by one the studios disbanded.

It is undeniable that the roar of development in Jakarta, both physically and psychologically, as well as the impact of globalization, continues to erode Betawi culture. The eviction of Betawi settlements in the early 1990s in several areas for various purposes, such as the Betawi settlement in Karet Kuningan, Setia Budi, South Jakarta, which is now Mall Ambassador, has also displaced Betawi cultural pockets. Traditions and arts that originally thrived, complete with a steady regeneration system, were also displaced and eventually slowly disappeared. One by one the Betawi arts activists disappeared because the regeneration chain was broken. The incessant currents of globalization and Western culture have made them, the Betawi arts activists, switch professions because they are no longer "sold". The roar of development has marginalized Betawi, both culturally and structurally.

The cultural heritage area of Setu Babakan Betawi Cultural Village is one of the cultural interaction spaces that was built on August 18, 2000, has existed for a long time and is well known by artists, culturalists, the public, and tourists. Until now, Setu Babakan Betawi Cultural Village is often used by the arts and cultural community to hold events and can be consumed by the community, playing a role in two interests, cultural preservation and tourism. This area has the potential to become cultural tourism that grows while maintaining the preservation of Betawi cultural values through socio-cultural studies that emphasize the human aspect.

The description in the background section leads the researcher to a fundamental question, how do the efforts to preserve the Betawi Single Mask Dance survive amid many obstacles that will destroy its existence. Based on the formulation of the problem, the purpose of this research is to find out the various forms and processes in the utilization of the Betawi Single Mask dance, then analyze the impact of the benefits obtained by the stakeholders in it. This condition is a link between the use of artistic and cultural assets with the development of cultural tourism in the Setu Babakan Betawi Cultural Village's cultural heritage area to continue to survive and preserve Betawi masks in the mid samidune of globalization. The method used is a qualitative descriptive method with a post-positivist approach to identifying changes in the characteristics of cultural tourism activities.

Single Mask Dance in Betawi Society

The Betawi Single Mask Dance is one of the art performances that is a favorite of the Betawi people, as the original ethnicity of the city of Jakarta. However, in its development, this dance began to be glimpsed and liked by various groups. Generally, this dance contains moral messages that can be easily captured by the audience. It is not surprising that this unique and entertaining dance is in great demand. The movements performed in this dance are more or less influenced by Sundanese and Chinese traditions. This can also be seen in the costumes worn by dancers.

At first, the Topeng Tunggal dance was the beginning of the end of the Betawi mask performance. Among the Betawi people, the Mask dance is believed to have magical powers to repel reinforcements. The creation of the Betawi Single Mask dance has always been a part of traditional ceremonies to retell stories or saga of ancestral heritage. Rachmawati (2018, p.4) in her research describes that the single mask dance is a description of three mask characters in everyday human life. The pennant

mask is white. He has a gentle character like a newborn child. The pink Samba mask is flirty, lively, and cheerful like a child growing up. Orange masks or bright red roaches have strong and mighty characters like adults. The single masked dancer wears a complete costume with a flower mask on top of the head, clothes brackets, ampreng, tokatoka, and wears accessories such as necklaces, bracelets, earrings, and a belt made of brass plates.

Figure 1

The mask used in the Betawi Mask Dance (Source: Kitiawati & Mursalim, 2020)

In its development, the Single Mask Dance is no longer a series of Betawi mask performances but a typical Betawi dance. The Betawi Mask Dance, first created by Makinang and Kong Jiun's grandmother in 1930, is a simplification of the Cirebon Mask Dance which usually consists of six to eight masks, and was originally called Kedok Dance (Kartini, 1989, p.1). The Single Mask Dance in performing its performance uses three different masked characters or masks alternately, namely Panji, Samba, and Jingga, which are danced by a Mask dancer (Rachim, et al., 1996, p.17). The Single Mask Dance can only be danced by a dancer, namely a woman. In contrast to the Cirebon Mask, in which all characters can be danced by women or men. The Cirebon mask does not limit the dancer's role and gender, meaning that it can be danced by all genders, both female and male (Toto, 1996, p.32).

In its development, we now know various variations of Betawi mask dance, such as Lipet Gandes, Single Mask, Enjot-enjotan, Gegot, Beautiful Mask, Putri Mask, Expression Mask, Kang Aji, and others. Meanwhile, new dance creations that were inspired by the Mask dance include Ngarojeng, Doger Amprok, Gitek Balen, Kembang Lambang Sari, Nanak Ganjen, and Sengget Mask in addition to Lipet Gandes, Single Mask, Sengget Mask, Enjot-enjotan, and others Yahya Andi Saputra (2009, p.39). However, the movements in the single mask dance have been standardized, in contrast to other mask dances whose movements can still be created according to existing musical patterns.

The choreography in the Single Mask Dance Betawi dance has three different motion characters from each presentation. Both in terms of tempo, and different spaces for movement, this is because the Single Mask Dance has three different characters in one complete performance which are represented by using a mask to describe each dance. Starting from the Panji Dance which uses a white mask with a soft character, followed by the Samba Dance which uses a pink or pink mask which uses a lively character, and the last is Jingga Dance using a red mask depicting a strong character filled with anger. The structure of the movement in the Single Mask Dance from the first to the third character has almost the same movement pattern, but what makes the difference here is only the wider range of motion, the fast and slow tempo of movement, and the strength and softness of the motion according to the characters presented.

Figure 2

The Betawi Single Mask Dance (Source: https://mediaindonesia.com/weekend/287145/kartini-kisam-generasi-pelestari-tari-topeng-betawi)

       The movement patterns in the Betawi Single Mask dance are famous for relying on leg endurance. This is because when dancing, the dancers will perform lower body movements. So, the whole body will rest on the feet. In addition, dancers must also have flexibility. This can be seen from the twisting motion of the hands that will be brought by the dancers. In addition, there is also a hip-moving session which is quite erotic, which of course will make the audience cheer up even more. However, the Single Mask dance has eleven basic movements, including rocking, gibang, pablang, kewer, not surfing, and so on. But the most difficult thing in training to become a mask dancer is practicing breathing, because later the dancer will continue to wear a mask in the performance.

The Dim Existence of the Betawi Single Mask Dance

It is undeniable that the Betawi single mask which in the 1970s to 1980s became the prima donna of performing arts in Jakarta and its surroundings, in the 1990s to 2000s experienced a drastic decline. This drastic change confirms the theory of Koentjaraningrat (2015, p.146) and Keesing (2015, p.87) that culture (including dance and theater) will undergo changes, ups and downs, and undergo a kind of natural selection. The onslaught of western culture, the development of television and the world of entertainment are only a small part of the cause. These factors show that the opinion of Malinowski (2015, p.21) about the influence of a higher and active culture on a lower and passive culture is true.

       The "Nyi Meh Putra Adang Group" studio with the owner of the Betawi Nyi Meh mask group, one of the names of the Betawi mask flower (primadonna) and the famous Betawi mask group in the 1970s (Grijn, 1981; 1991) is one of the studios that experienced drop orders. The frequency of this studio performance is uncertain. Sometimes in a month, they perform 3-4 times, but sometimes, and this is often the case, there are no performances at all. Their fixed schedule is only in June for 3 performances, in July 1 time, and in August during the Indonesian independence celebration for 1 performance. In other months, they are low on orders (Kitiawati & Mursalim, 2020, p. 42).

       The same condition also happened to the Blantek Mask Studio "Ras Berkah". In a studio that was popular in the 1980s, currently the living conditions of its artists are very poor and pathetic. Based on the narrative of Marhasan, one of the substitute art figures for Ras Berkah said that after Ras Barkah died in 2007, efforts to preserve the Blantek Mask began to be constrained by capital and the difficulty of finding the next generation and was exacerbated by the lack of attention from the government to help preserve the Blantek Mask art. As a result, one by one the studios fell. Until now, for the West Jakarta area, only four studios remain. Of the four studios, two can be said to be "dying". Because the members don't know where the jungle is (Ahlazzikriyah, 2016, p. 94).

       Bargaining power in art is influenced by the condition of society. When compared to the social dynamics of a changing society, it greatly influences traditional arts. Modernization that occurs in society affects the existence of traditional arts. At another stage, it can result in the collapse of traditional arts. This happens because basically modern nuances see the side towards an increasingly changing future. Traditional arts are things that are left behind or are still considered traditional. This is experienced by the Betawi Single Mask dance which is considered a traditional culture. This is because the

Betawi Single Mask dance is a form of the result of the ideas and works of the previous Betawi people. Formerly is a traditional synonymous word.

Traditional culture is a style that is unique to a particular region or nation. However, the condition of society prefers a modern culture. This is what causes the social dynamics in society towards the arts. People on the one hand are interested in new cultures that are fun because they are entertainment. Outside cultures are now open and easy for people to see and can be seen through mass media such as television and the internet. People in the current context are more likely to want to change according to their times. Changes that occur widely have an impact on the public's disinterest in traditional cultural arts, one of which is the Betawi Single Mask dance. According to Soekanto (1992, p. 383), that modernization is a process of change that leads to socio-cultural systems that have developed.

Utilization of Betawi Single Mask Dance in the Cultural Conservation Area of Setu Babakan Betawi Cultural Village for Cultural Preservation

The Setu Babakan Area, Srengseng Sawah, South Jakarta, which is stipulated through the DKI Jakarta Provincial Regulation Number 1 of 2012 concerning the 2030 Regional Spatial Plan, as referred to in Article 71 that the Betawi Cultural Village Area in Situ Babakan is a Cultural Heritage Area, is one of the DKI Jakarta Provincial Government (Pemprov) program which has a vision as an area where to build sustainable development, development, and preservation system for Betawi culture. Based on the Betawi Cultural Village Master Plan the division of the PBB area of Setu Babakan includes three zones, namely zone A around the Betawi Cultural Village Area Management Unit office, traditional houses, and the main stage. area of 3.2 ha. Zone B is the culinary center of the archipelago around the Setu Babakan and Setu Mangga Bolong areas, with an area of 0.37 ha, Zone D, the embryonic zone of the Betawi Cultural Village, which is currently the office of the JIBANG Forum (Assessment and Development) with an area of 0.256 ha, Zone C, resorts and villages. Betawi is an island that is still being built with an area of 2.8 ha, Zone E is a dynamic zone for residential residents with an area of 217.38 ha. Zone F is a community center unit with an area of 9.9 ha.

This area every week presents activities that image Betawi culture, including presenting Betawi Cultural attractions such as Mask Dance, Japong Dance, Marawis, Kosidah, Gambang Kromong, Lenggang Nyai Dance, and Ngarojeng Dance, and the performing arts of Lenong. Around the area, there are traders who offer Betawi specialties such as Kulit Telur (Egg Crust), Dodol, Toge Goreng (Fried Toge), Arum Manis (Sweet Arum), Rujak bebek, Soto Betawi, Es Irisan (Sliced Ice), Durian Ice, Pletok Beer, Nasi Uduk, Nasi Ulam, Lontong Sayur and others that can be found daily Betawi people such as *aqiqah*, *ngarak pengantin sunat* (bride circumcision), *ngederes* (playing machetes), hitting training activities (*pencak silat*), fishing, fishing, freshwater fish cultivation, *injak tanah*, farming, trading, and cooking Betawi cuisine.

Setu Babakan Betawi Cultural Village is a tourist destination that has a role as an area for the preservation of Betawi culture, becoming one of the choices that attract people to travel. This area has the potential to become cultural tourism that grows while maintaining the sustainability of the values of Betawi culture. The unprofessional management of cultural tourism destinations occurs because of governance that has not synergized between interrelated stakeholder elements in the community, the occurrence of local wisdom degradation, and the direction of developing tourist destinations that do not yet have a clear concept, lack of knowledge to innovate tourism products from managers and the public as well as tourism products that have not been packaged attractively. Thus, the implication of this problem is a decrease in the level of tourist visits, both foreign tourists and local tourists.

Cultural tourism destinations with attractive images are those that provide educational and recreational services so that people are interested in coming to visit. Based on this, a change in the image of tourist destinations towards a positive direction is needed to create that cultural tourism destinations can become a tourist choice compared to shopping centers and children's play areas that do not provide educational aspects.

Tourist Attractions as Actualization of Community Cultural Potential

The existence of Setu Babakan Betawi Cultural Village has the aim to actualize the cultural potential of the surrounding community, as well as to maintain cultural values, customs, and traditions in the

community. The hope is that with the determination of the status as a cultural heritage area, the spirit of the community to preserve their culture and traditions can be even better. In essence, the existence of Setu Babakan Betawi Cultural Village is directed to create a cultured society while at the same time actualizing its cultural values in social life.

The existence of tourist attractions through activities such as various arts and cultural events at the Setu Babakan Betawi Cultural Village is an effort to actualize the potential of single mask dance. With the increasing needs of diverse tourists, especially in the city of Jakarta, almost all types of tourism already exist with many choices but for cultural tourism, there are not many, therefore this condition is an opportunity for the manager of the Setu Babakan Betawi Cultural Village.

In addition, with the decline in the level of tourist visits on weekdays, because attractions or activities usually take place on weekends, managers need to improve the schedule of activities or events that are not only held on weekends but weekdays, so that tourist visits will also increase on weekends. normal. Managers must optimize all activities or tourist attractions, with special tours such as cultural tourism that can optimize all activities or attractions optimally, then this will bring in more visitors or tourists.

Art Development by Local Government and Private

Fostering traditional dance is one of the efforts to preserve and save a culture as a whole in its community. The low current generation of young people who are interested in learning the Betawi solo mask dance so there is a need for guidance from the Culture Service of the local government, both coaching for the younger generation and coaching for the performers of the Betawi solo mask dance.

Coaching for the younger generation can also be done by holding training and teaching in schools so that the next generation can save the culture and traditions that exist in their area. And it can also be done through training or courses conducted in dance studios. Then coaching is also carried out for dance studio owners, both coaching in organizational management and legal completeness, so that artists feel that they are getting attention from the government, as well as being protected in terms of their operations and productivity.

Cultural Tourism Promotion

The promotion of cultural tourism is one of the programs that can be carried out by the Setu Babakan Betawi Cultural Village to actualize the potential of single mask dance. This program is carried out by staging solo mask dance studios to promote the Setu Babakan Betawi Cultural Village to the wider community. Performances can be held at hotels both in Jakarta and outside the city, or at ministry events. The tourist attraction of the single mask dance is held so that the wider community can feel the rituals, aesthetics, and beauty of the Setu Babakan Betawi Cultural Village.

Competition as an effort to maintain existence

The next program is participation in a dance competition. This program is very influential in developing the potential of the performer of the solo mask dance. One way to do this is by sending dance contingents outside the region to compete. The existing artists can show their best work at the event. This is expected to be able to encourage artists to continue to work to maintain their existence as a reference for other provinces in the development of culture in their area.

Conclusion

The potential of the Betawi Single Mask dance originating from folk art can be modified according to the times. The Betawi Single Mask is a cultural treasure that forms a national culture for the state of Indonesia. Local culture needs to be preserved and also passed on to the younger generation through traditional art performances that are adapted to the times and demands of today's society. With wise steps and remaining obedient to the standards and attributes possessed by the Betawi Single Mask, modifications can be made starting from a wider variety of tourist attractions, the performances displayed are also adapted to the environment and the times, and younger art performers, by educating

them to continue the folk art tradition, implementing tourism promotion as a form of actualizing the potential of single mask dance outside the region, and the opportunity to participate in competitions to maintain their existence. If these things can be done, then the existence of the Betawi Single Mask can continue to be preserved.

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PERFORMING GENERATIVE MUSIC USING VARIOUS SOUND SOURCES THROUGH *PURE DATA*

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Abstract

This paper focused on performing Generative Music using various sound sources through Pure Data. This paper would try to find out the method of performing Generative Music using various sound sources through Pure Data. This paper also aims to identify the suitable Pure Data objects for the performance of Generative Music and to identify the process needed to perform Generative Music using various sound sources through Pure Data. This research paper utilised qualitative methods in carrying out the research and gathering data. Specifically, this paper adopted the practice-led research method in order to fulfil all the research objectives. The outcomes of this research would be three Pure Data patches that would help to explain the method, suitable Pure Data objects and the process needed to perform Generative Music. Three Pure Data patches had been created to explain the method of performing, suitable Pure Data objects to perform and the process that need to be carried out to perform Generative Music. The patches had helped the researcher to understand the method of performing Generative Music using various sound sources through Pure Data. Besides that, the suitable Pure Data objects to use in performing Generative Music had been identified. The research had also managed to identify the process needed for the performance of Generative Music using various sound sources through Pure Data.

Keywords: Generative Music, Practice-Based Research, Pure Data

Introduction

This paper focused on performing Generative Music using various sound sources through Pure Data. This paper would try to find out the method of performing Generative Music using various sound sources through Pure Data. This paper also aims to identify the suitable Pure Data objects for the performance of Generative Music and to identify the process needed to perform Generative Music using various sound sources through Pure Data. This paper would be discussing the software (Pure Data), the music (Generative Music) and the process that combined both of the elements to achieve the goal of performing Generative Music using Pure Data.

Pure Data? What is That?

First of all, we need to talk about Pure Data. Pure Data is an open-source visual programming language that is use as a platform that enables interactive applications. It was built by Miller Puckette and released in 1996. Pure Data usage is prominent in live electronic music performances and is helpful in helping a user experience signal processing. There are several perks to the usage of Pure Data. One could use it on multiple platforms such as Windows, MacOS and Linux. It is also a software that utilises real-time control. Pure Data is a program that utilises patches for its operations (Christensen, 2019; Bianchi, Cipriani & Giri, 2021; Kreidler, 2013).

Puckette (1997, p.224) explained that Pure Data is a new software (at that time) that enables 'new artistic imperatives, in particular the combination of image and sound using computers. Also, the treatment of data structures'. Pure Data is a software that enables electronic audio signal processing through a specialised and high performing programming language. The process of using Pure Data to produce music is referred to technically as digital signal processing or DSP (Kreidler, 2013).

On the official site of Pure Data, Pure Data is explained as an open-source software for multimedia that utilises visual programming. Pure Data is a software that permits its users to create software graphically, in contrast to a text-based programming language that would require the users to types lines of codes. Pure Data could be used in order to process audios, videos, graphics and could utilise sensors,

input devices and MIDI as its interface. Pure Data has been known to be used in projects such as wearable technology, motor systems and lighting setups. Its learning curve ranges from basic multimedia processing and visual-based programming to building up complex projects for larger projects. Basically, Pure Data has its own patching window known as canvas and in this canvas, algorithmic equations are carried out by Pure Data through boxes known as objects. The flow of data would be connected through patch cord (Pure Data, 2022).

The Pure Data process of programming contains unique processes that resemble the process of experiencing real-life manipulation. The most basic unit for Pure Data is a box that could be connected to other boxes that enable the flow of data to pass through and carry the intended processes. Pure Data operates in real-time and the action you wanted to put in will be operational at the time it is placed in the program (FlossManuals, 2022). Pure Data is also one of the tools that has been used by game developers to develop audio games due to the possibility of creating music and audio synthesis in real-time (Passos, Arruda, & Fornari, 2021). In short, Pure Data could be categorised as a visual programming language that enables its users to create compositions and process audios and other media in real-time using the objects that are able to be manipulated inside its canvas.

Pure Data is known to be used to perform electroacoustic music with instruments such as Clarinet (Bennett, 2020; McIntyre, 2020), percussion (Jordan, 2018) and flute (Padovani, 2021). It is also prevalent in its usage for sound synthesis (Berdahl & Ju, 2017; Selfridge et al., 2018; Moreno, 2021). Pure Data is also a programming language that is used in music education (Gastón, 2021; Dalgleish & Payne, 2019). Another interdisciplinary usage of Pure Data occurred in the video game sector where it is being used as a tool to create audio and music for video games (Darmawan et al., 2019; Passos, Arruda, & Fornari, 2021). Last but not least, Pure Data is also known to be used to create Generative Music (Hall, 2022; Eriksson, 2020; Martin, 2022).

What is Generative Music?

Generative music is a term that is usually associated with music from Brian Eno. This is due to him being considered as the person who had made the term famous due to his status. His works had also been referred to as pieces that introduced Generative Music to the masses. Even though being credited with popularising the term, he did not invent it himself. This had also been confirmed by Eno in an interview (Gradim & Pestana, 2021). Eno's definition of Generative Music is also being interpreted as algorithmic music that occurred by producing musical output in real time (Collins, 2008, in Webb, 2020).

Earliest example of generative composition is the dice music game that was introduced by Mozart (Lorrain, 2003 in Gradim & Pestana, 2021). This unique musical game enables a person without the knowledge of music to be able to write complex compositions by selecting premade musical pieces that will be played through chances mechanisms (Hedges, 1978, in Gradim & Pestana, 2021). The technological advances had enabled composers to create Generative Music through the exploits of computer software. This was done through utilising sets of rules that would guide random choices. These choices would also form the next other choice (Ames, 1987, in Gradim & Pestana, 2021). Such a Generative Music model is from Hiller Jr and Isaacson (1957) in Dhariwal et al. (2020) that introduced the first computer-aided Generative Music that utilised the principle of Markovian chains. There are also other works that utilised using rule-based systems, chaos and self-similarity, cellular automata, concatenative synthesis, and constraint programming (Dhariwal et al., 2020, p.1).

The researchers had been dreaming of creating computers that could generate music since Ada Lovelace had predicted that the computer could one day generate pieces of scientifically accurate music that is varied in the complexity and its extension. the 1800s (Lovelace, 1943 in Bryan-Kinns et al., 2022). Artists and academics had used algorithms to compose new musical creations from time to time. They were inspired by natural occurrences which helped to model their works. Some of these artists and researchers have utilised manipulated statistics principle that was consequential of natural sciences into musical compositions that would produce manipulated sounds according to the time. Usually, the composers of Generative Music would begin with pre-collected sounds or musical phrases and then would use the musical software to induce the sounds into variations of new sounds. In simpler words, the composers wanted the computer to be the instruments or the tools that enable the composers to transform the pre-collected sounds or musical phrases in real-time. This would also be in accordance

with Eno's idea of including variables into the music generation process to enable variations of 'complete 'musical pieces that are varied each time (Webb, 2020).

A generative art or music could be understood as an artwork or musical piece that a portion of it was created through specific processes that are not controlled by the artists directly (Boden & Edmonds, 2009 in Gradim & Pestana, 2021). Generative music or generative arts could be achieved through the usage of simple algorithms combined with random events or processes that involve the usage of probability or using more complex approaches such as chaos and Markovian principle (Gradim & Pestana, 2021).

In more recent years, elements such as complicated machine learning models are being used in generating music that is resounding (Sturm et al., 2018, in Bryan-Kinns et al., 2022; Gillick & Bamman, 2021). However, this machine learning is quite difficult to be used especially in controlling its procedures that resulted in the difficulty of getting a desired result, although, this is useful for finding unexpected ideas (Sturm et al., 2018). An example of this machine-learning Generative Music is Performance RNN, a machine-learning system that is utilised in order to generate solo piano performances using event related depiction (Meade et al., 2019).

The Objectives of This Paper

For the purpose of this paper, the writer had pledge to fulfil research objectives of:

1. To find out the method of performing Generative Music using various sound sources through Pure Data.
2. To identify the suitable Pure Data objects for the performance of Generative Music
3. To identify the process needed to perform Generative Music using various sound sources through Pure Data.

Practice-Led Research as an Approach to Research

Practice-based research is a type of research that builds around the questions that were collected during the process of practising an artform. This research is carried out in order to gain new understanding and upgrade the practice. It is related to the practice that is already being done by the art practitioner and provides them a means to explore their practices. This would help them to understand their practices while simultaneously sharing this knowledge to the larger group of the art practitioners. For design research, the emphasis of the research would be on understanding the process and the ways to progress it. This is more important than creating newer artefacts. In creative arts research, the artefact is important in order to show the process of the practice. The practice-based research focuses on the creative artefacts as the knowledge contributor, while the practice-led research purpose mainly in order to create new understanding about the practice (Candy & Edmonds, 2018).

Documentation is an important research tool in practice-led research. It is used to show the reflection that the practitioner-researcher had about their works or during the making of their works. Documentation is also important because it helps to support the notion that the practitioner-researcher gains knowledge through their reflections of their creative process. This is also established proof that the practitioner-researcher knows and understands about the making of the artefacts and the artefacts themselves. This was done in two ways; documents as evidence of the artefacts 'creation and the references for the artefacts 'creation. The documents as evidence of the artefacts 'creation are built simultaneously as the practitioner-researcher completes their artefacts. The references for the artefacts 'creation happened in the process before the creation of the artefacts. This usually occurred during the period where the practitioner-researcher is still finding inspiration. Both processes could be using visuals and textual notes for their reference (Mäkelä & Nimkulrat, 2018).

This research is practice-led research with the main purpose of creating new understanding about the Generative Music creation using Pure Data. This is similar to Candy and Edmonds (2018) that explained practice-led research purpose is mainly in order to create new understanding about the practice. There are artefacts that were used in this research in the form of Pure Data patches. However, the usage of these artefacts is to function as a point of reflections of my creative process. I had also

created documents as evidence of the artefacts 'creation and the references for the artefacts 'creation. My documents as evidence of the artefacts 'creation are presented through the reflections of the process of creating the patches and the pictures of the patches are used to showcase my knowledge of my practice. My references for the artefacts 'creation are reflected in my writing about the concept related to Pure Data operations and Generative Music. This is aligned with the suggestion about the importance of documentation in practice-led research by Mäkelä dan Nimkulrat (2018). Further reading into the next three sections on Performing Generative Music using Pure Data will prove this claim.

Generative Music: The Method of Performing using Pure Data

The first objective is to find out the method of performing Generative Music using various sound sources through Pure Data. I had found out the suitable method of performing Generative Music using Pure Data based on the practice-led research that I had carried out. I had found out that in order to perform Generative Music using Pure Data, I would need to include several elements into a patch in order to allow it to perform a generative process that would generate Generative Music. These elements are audio sources, the time-elements, generative elements, sound manipulations/signal-processing and other elements. Audio sources are the pre-recorded audios that would be used in this patch to create newer sound through extrapolation, as explained by Webb (2020). The time-elements function as the elements that are carrying the generative process. The longer the time-elements operate, the longer and more varied Generative Music could be produced. The generative elements consist of several objects that are important in producing variables for the sound manipulations. The generative elements would output variables, usually in integers, that would be used to control the sound manipulations or signal processing. The sound manipulation or signal processing could range from audio delay, audio filters, audio reverb or overdrive. Other elements could also exist in a Generative Music patch in Pure Data such as an object that could control the speed of variable changing or an object that could limit the audio only to a certain amplitude range.

For the purpose of performing Generative Music using Pure Data, I had created three Pure Data patches. Every patch would generate musical outcomes to fulfil specific goals that I had set up for each of them. Each of these patches had also been named according to elements of their goals or audio elements.
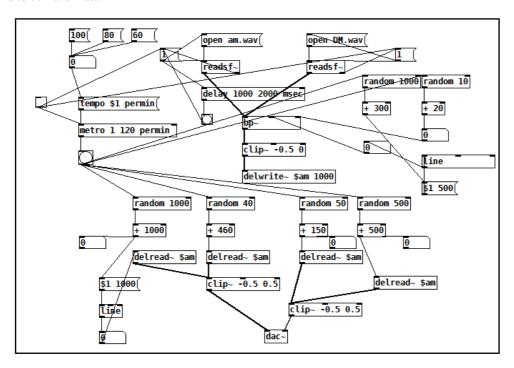
Patch 1: Echo

The first patch title is Echo. It was built in order to manipulate audio samples using generative audio processing. Specifically, the usage of audio delays and audio filters. These audio delays and audio filter had numbers that influence the type variables that the audio delays or audio filter would have on the audio samples. The objective of this patch is to enable a Generative Music piece that creates 'echo 'of the original sound sources using automated signal processing. This patch consists of five elements: audio sources, the time-elements, generative elements, sound manipulations/signal-processing and other elements.

The audio sources were from two pre-recorded audio files of an A minor chord and D major chord. The time-elements consisted of a metro object. This metro object would determine the speed of the variable changing and the length of the piece. Metro objects would send bangs to several random objects that would introduce the generative elements into the patch in the form of integers that would determine the extent of the sound manipulations or signal processing. The sound manipulations or signal processing in this patch was carried out by several delwrite~ and delread~ objects that are producing the audio delay effect. Another sound manipulations or signal processing objects that are being used is the bp~ or the bandpass filter object. This bp~ object would filter some frequencies from the audio sources, before the audio signal being sent to the delwrite~ object. The other elements that are used in this patch are the line object, clip~ object, readsf- object and dac~. Line object is used to create a ramp between the first and second values. The clip~ object is used to control the range of the audio amplitude. The readsf- object was used to read the audio source and dac~ object is used to diffuse the Generative Music through audio interface. Diagram 1 is showing the build of patch 1 inside Pure Data.

Diagram 1

Patch 1 Echo in Pure Data
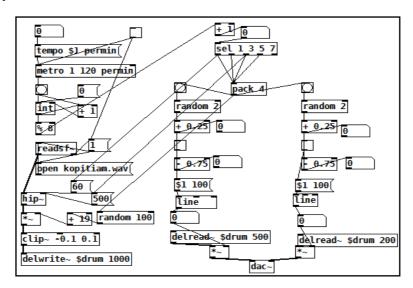
Patch 2: Field Trip

The second patch is title Field Trip. This patch is intended to be used to create Generative Music based on audio samples from field trips or field recording sessions. Similar to the previous patch, this patch also contained audio sources, the time-elements, generative elements, sound manipulations/signal-processing and other elements. Although some of them are similar, some of them are also varied compared to the first patch.

The audio sources were from a pre-recorded sound sample taken from a field recording session, although other audio sources could be used. The time-element was similar to the previous patches the difference is that the. Metro object would send bang to an int object that would store integers that is being send to it. The value is equal to one per bang. A % 8 object was connected to int object to make sure that it will only store 8 integers before restarting the count. This would be connected to cell object that would bang a signal every according to the set interval. In this patch, the bangs were supposed to be output on 1, 3, 5 and 7 counts. This sel object would be send to the pack 4 object where all these bangs are combined. The sound manipulations or signal processing in this patch was carried out by several delwrite~ and delread~ objects that is producing the audio delay effect. Another sound manipulations or signal processing objects that being use is the hip~ or the high pass filter object. In this patch the value of the delwrite~ and delread~ are fixed. The cut off frequency of the hip~ is set to be at 60 hertz during the first bang and 500 hertz during the fifth bang. The other generative elements in this patch are the value of *~ object that controls the amplitude of the sound. Both right and left channels have different *~ object to control the amplitude and the value of the amplitude is generated via two different random objects. The other elements that are used in this patch are the line object, clip~ object, readsf- object and dac~ that is similar to the previous patch. Diagram 2 is showing the build of patch 2 inside Pure Data.

Diagram 2

Patch 2: Field Trip in Pure Data
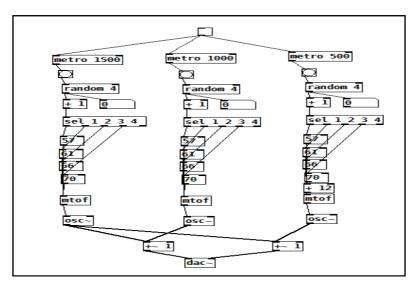
Patch 3: Machine Melody

The third patch is title Machine Melody. This patch is intended to be used to create a generative note and would occasionally produce a triad harmony when three notes are played simultaneously. Compared to the previous patch, this patch only contained the time-elements, generative element and audio sources. Since it is inspired by a triad, I had made three metro objects that would be at the start of each data flow. Each of the metro objects would control one data flow consisting of one random object and sel objects that would determine which midi values that would be play through osc~. Each of these data flows will create a note at one time, at a different speed. The three metro objects acted as the time-elements. All metro objects were given different intervals of 1500 milliseconds, 1000 milliseconds, and 500 milliseconds. The generative elements consist of the random objects that are connected to the sel objects. These random objects would determine the midi value that would be sent to the mtof object The audio sources were three osc~ objects that produced sine waves. These osc~ object frequencies are randomly determined by the midi values that are connected to the mtof object that would transform the midi value to frequency of the osc~ objects. Diagram 3 is showing the build of patch 3 inside Pure Data.

Diagram 3

Patch 3: Machine Melody in Pure Data

Generative Music: Suitable Pure Data Objects to Perform using Pure Data

This research also aims to identify the suitable Pure Data objects for the performance of Generative Music. Based on the experience of building those three patches, I had realised that a generative patch (at least, in my approach) needs to have a combination of audio sources, the time-elements, generative elements, sound manipulations/signal-processing and other elements. Even though the previous section had been explaining about these objects, the explanation was based on my practice with the object, rather than the official explanation of the objects. In this section, the official characteristic or explanation for these objects would be discussed using evidence found in the various sources of references such as books, YouTube videos and Pure Data documentation itself. First, the table below would explain the function of each object used in the patches.
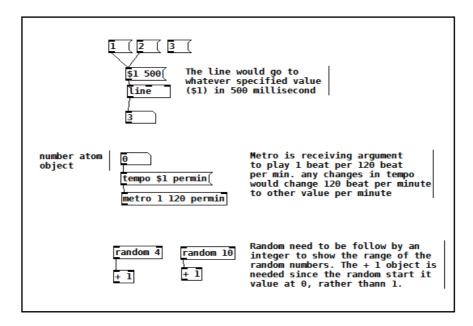
Table 1

Pure Data Objects Used in the Patches

Elements	Objects	Explanations
Audio Sources	dac~	It is an audio output (Barkati & Graniero, 2018)
	readsf~	Use to play audio file from the hard disk (Barkati & Graniero, 2018)
	osc~	Oscillator emitting cosine wave (Barkati & Graniero, 2018).
Time element	metro	Send signal according to specific time interval (Barkati & Graniero, 2018)
Generative elements	random	This is considered a lower math object (Barkati & Graniero, 2018)
	sel/select	Test for matching numbers or symbols (Puckette, 2022)
Sound manipulations/signal-processing	delwrite~	Create an input to an audio delay line (Barkati & Graniero, 2018)
	delread~	Create an output to an audio delay line (Barkati & Graniero, 2018)
	bp~	Band pass audio filter for Pure data (Barkati & Graniero, 2018)
	hip~	High pass audio filter (Barkati & Graniero, 2018)
	*~	An audio multiplier (FlossManuals, 2020
Others	line	Enable to move value to value, within specific time period (Kreidler, 2013).
	line~	Create audio gradient (Puckette, 2020).
	clip~	Restricted signal in specific range (Puckette, 2020).
	+, - , /, *	Binary arithmetic operators (Puckette, 2020).
	int	Accumulate and memorise integers (Puckette, 2020).
	bang	Produce a bang signal (Puckette, 2020).

All of these objects are used, independently or dependent on other objects, to function inside the patches that were created. Some of them would require certain equations or messages to function accordingly. Diagram 4 below is showcasing several objects with their arguments and message.

Diagram 4

Examples of objects and their arguments and messages.

For example, the line object in Diagram 4 needs to be combined with a message in order to tell the line object the initial and final values that it would need to go, in a specified time interval. The metro object in Diagram 4 is set to play 120 beats per minute based on the argument written after the metro message. The message tempo $1 permin (per minute) would make sure that any value occurring in the number atom object would change the number of beats per minute. Both of the random objects in Diagram 4 output random values from two different ranges. Random 4 would output a random value from 0 to 3 while random 10 would output a random value from 0 to 9. The + 1 object would make sure the both random object ranges start from 1.
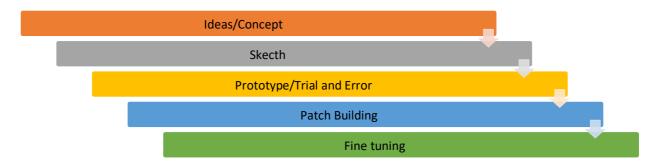
Generative Music: The Process Need to Be Carried Out to Perform using Pure Data

This research's final objective is to identify the process needed to perform Generative Music using various sound sources through Pure Data. I had found out that there is a process in order to create and perform Generative Music using Pure Data based on the practice-led research that I had carried out. There are two types of processes that would occur in order to create and perform Generative Music using Pure Data based on this practice-led research. One is in terms of understanding the general Pure Data knowledge and the other process is the process of building the patches. This process may continuously occur before, during or after building the patches. The first process was done continuously throughout the research. I would read on writing related to Pure Data and Generative Music in order to understand both of these topics. The reading would usually focus on the capabilities and functionality of Pure Data and the elements and forms of Generative Music. This process is what had manifested elements that were in the 'Pure Data? What is That? 'and 'What is Generative Music? 'sections, both of which talk about the concepts and theories related to Pure data and Generative music.

The other process was the building process for the patches. This process was carried out per patch, rather than carrying out the process to build three patches simultaneously. In other terms, every patch would have a personalised process that may vary in their elements. The diagram 5 below shows the flowchart of the general process taken by me, to be able to create and perform Generative Music using Pure Data.

Diagram 5

Flowchart of the general process taken to be able to create and perform Generative Music using Pure Data
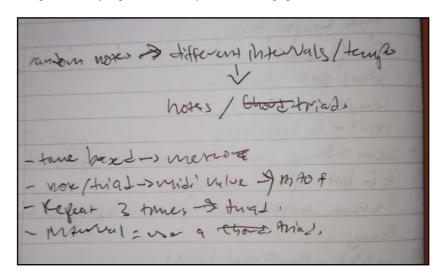
Ideas/Concept Process

The idea/concept process is the process of gaining an idea or concept that I wanted in a patch. This is also where I would imagine the elements that would be involved in terms of generative elements and the sound manipulation or signal processing. Usually, this stage would result in raw concepts or ideas crudely written on paper such as shown in diagram 6. Diagram 6 is showing the raw concept or ideas for patch 3.

Diagram 6

Example of raw concept or ideas for patch 3 crudely written on a paper
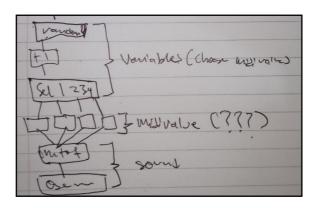
Sketch Process

The second process is the sketch process. This is where I would try to sketch the patch that I think would enable me to emulate the concept or ideas in the first process. Usually, this would mean that the patch is drawn on a paper rather crudely. Besides that, usually, this drawing is done according to parts of the patches, rather than the whole. Example in diagram 7 is showing the sketch for the generative elements in patch 3 which consist of the random objects, midi value, mtof object and osc~ would produce sine waves.

Diagram 7

Sketch for the generative elements in Patch 3

Prototype/Trial and Error Process

The prototype/trial and error process are where I would build a part of the patch in order to see whether the sketch could carry out the process needed for producing the concept of the patches. This is where the part of the patches would be tested and matched with arguments and messages in order for the object to carry out specific tasks. Problems that were found would be fixed before going to the next process. Diagram 8 is showing the error message generated by Pure Data when the objects were connected wrongly or the arguments were incorrect.

Diagram 8

Error message generated by Pure Data

Patch Building Process

The next process is the patch building process. This is where the parts of a patch that had gone through the prototype/trial and error process would be combined. This combination of parts had built up one of the three patches that had been discussed in the 'Generative Music: The Method of Performing using Pure Data'. The patch would be combined and run, in order to ready it for the next process.

Fine Tuning Process

The final process before the patch could be assumed as a complete patch is the fine-tuning process. This is where several minimal changes would be made to the patch. Usually, the changes would be done towards the arguments or values. There are also changes to time-elements such as in patch 3 where I had to try and pick suitable speed of the bang produced by each of the three metro objects in order to get the results that were relevant to the early concept. Fine tuning process could occur several times. Sometimes, it occurred too many times. This is why I had set a boundary of only doing the fine tuning in three days, before declaring the patch is complete. However, since Pure Data enabled the patch to be operated while being written in real time, some of the fine tuning had also been carried out in this manner.

Conclusion

The patches had helped the researcher to understand the method of performing Generative Music using various sound sources through Pure Data. Besides that, the suitable Pure Data objects to use in performing Generative Music had been identified. The research had also managed to identify the process needed for the performance of Generative Music using various sound sources through Pure Data.

Performing Generative Music using Pure Data is a process that involves both the software and the user. The software is needed to carry out all the generative processes, but the user is equally important due to their position of determining the outcome or at least the framework of the outcome of the generative process through Pure Data, although not controlling Pure Data directly. In a simpler explanation, the user with enough knowledge would be able to use Pure Data for Generative Music as intended by their ideas.

To adapt to the learning curve, I had developed several processes that would maximise the output of the effort. There are two types of processes that had been followed by me in order to create and perform Generative Music using Pure Data based on this practice-led research. One is in terms of understanding the general Pure Data knowledge and the other process is the process of building the patches. This process is what has manifested my understanding of the concepts and theories related to Pure data and Generative music. The other process is the building process for the patches.

It is also important to remind everyone reading this that the process of creating and performing the patches for Pure Data in this paper is strictly a reflection of my practice-led research activities. As much as it is similar or different from the process or outcome of other researchers, it is still a personalised experience and outcome that stems from my practice, rather than I following specific figures and their process of using Pure Data or creating Generative Music.

Acknowledgement

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TRANSCRIPTION, PERFORMANCE AND INTERPRETATION: RACHMANINOFF'S ORCHESTRAL RHAPSODY ON A THEME OF PAGANINI FOR SOLO PIANO

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Abstract

Musicians may have a better understanding of the solo piano's role in an orchestral work by practising with a solo piano version before performing with the entire orchestra. Pianists who play these transcriptions may provide an enjoyable alternative to the full symphonic experience. Symphonic and other orchestral works have been studied and disseminated via keyboard transcriptions since the early 19th century, including operas and concertos. Some famous musicians who have transcribed their orchestral works into solo pianos, such as Liszt, Brahms, Busoni, Rachmaninoff, etc., No one have yet to transcribe transcribed the orchestral into solo piano work of Sergei Rachmaninoff's Rhapsody on a Theme of Paganini, Op.43. So, this research looks at Rachmaninoff's fifteen transcriptions and focuses on my own take to make an original transcription for solo piano and come up with creative technical solutions to problems with piano performance. Methods: Practice-led and practice-based research. Results: transcription, performance, and interpretation of Rachmaninoff's orchestral Rhapsody on a Theme of Paganini for solo piano. Conclusions: Transcription may be deemed work-invasive, but it does not seem to be at odds with the Rachmaninoff spirit.

Keywords: interpretation, performance, Rachmaninoff, transcription
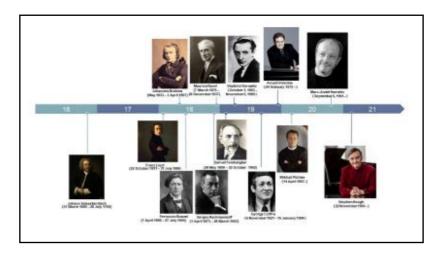
Introduction

The transcription tradition is a time-honored phenomenon that spans more than six centuries, starting with the first transcriptions of the human voice and continuing with the first keyboard instruments. Defined as the arrangement of music composition for a performing medium other than the original or the same medium but in a more elaborate style, transcription occupies a fundamental place in the history of Western music.

Since the Middle Ages, composers, performers, and arrangers have constantly adapted their music to learn various musical styles and to bring variety to concert programs. According to New Grove, "transcription" is a type of notation that involves the copying and, in some cases, editing of a musical piece. The term "transcription" also has a secondary meaning, which is "arrangement." There is no "reduction" section in the New Grove at all. In common use, however, this word refers to a keyboard reduction (for rehearsal purposes) of the orchestral accompaniment to a piece that was originally written for one or more soloists, a chorus, and an orchestra or other musical ensemble.

Numerous pianists and composers have transcribed their works, including Johann Sebastian Bach (31 March 1685–28 July 1750), Franz Liszt (22 October 1811–31 July 1886), Johannes Brahms (May 1833–3 April 1897), Ferruccio Busoni (1 April 1866–27 July 1924), Maurice Ravel (7 March 1875–28 December 1937), Sergey Rachmaninoff (1 April 1873–28 March 1943), Samuil Feinberg (26 May 1890– 22 October 1962), Vladimir Horowitz (October 1, 1903–November 5, 1989), Gyorgy Cziffra (5 November 1921–15 January 1994), and Arcadi Volodos (24 February 1972–), among others. Franz Liszt and his contemporaries gave transcription its "golden age" in the middle of the 19th century. By the beginning of the 20th century, virtuoso pianists had to include transcriptions on their recital programmes because they were so popular. Due to the fact that so many renowned pianists were also composers (and vice versa), transcriptions of all types became inevitable. However, by the twentieth century, the concert pianist's career had substantially diverged from that of a composer. It is uncommon to find concertizing pianists that compose and/or transcribe music as proficiently as they play the standard piano repertoire. They also did some of their transcriptions with Mikhail Pletnev (14 April 1957–), Arcady Volodos (24 February 1972–), Marc-André Hamelin (September 5, 1961–), and Stephen Hough (22 November 1961–).

Figure 1

Although there are numerous and valuable reduction and transcription procedures for the piano, they are rarely the subject of a thorough analysis. The author uncovered a significant number of books and papers after conducting additional database research. But most of them were about composing, arranging, music theory, and ways to train an instrument, while the art of transcribing was only shown in textbooks and guides, which wasn't enough.

Putting orchestral sounds on a keyboard is hard and takes time, but it will help a pianist learn more about piano techniques and orchestral works while giving them a chance to be creative. Sergei Rachmaninoff is a composer who exemplifies the art of transcription. He adapted 15 symphonies, violin pieces, and vocal compositions by various composers into piano solos, piano duets, etc. These keyboard transcriptions facilitate not just the study and transmission of symphonies but also operas, concertos, and other orchestral genres. The Opus.43 Rhapsody on a Theme of Paganini by Sergei Rachmaninoff is one of the most famous orchestral works. No one has yet transcribed this composition for solo piano. As a result of this research, a new transcription will be made and played in order to add to the repertoire for solo piano, while also presenting inventive technical answers to the issues that arise in solo piano performance.

Pianists are today primarily executors of the music of others, rather than composers and performers. Concert pianists must be polished because live performances are instantly recorded and/or televised. The majority of their time is spent practising or travelling. Transcribing is less enticing when there is little time to compose, improvise, paraphrase repertoire themes, or investigate piano pieces for curiosity or pleasure. Restricted are the musician's originality, creativity, inner hearing, and musical text interpretation. Composing, improvising, paraphrasing, and transcribing are all skills that can improve a musician's skill and should be worked on.

Since pianists have a significant interest in both Rachmaninoff's keyboard style and the piano transcription style, there is a great variety of literature on both issues. After consulting and investigating numerous sorts of literature, the performer realised that no one had transcribed and played Rachmaninoff's Rhapsody on a Theme of Paganini, Op.43 for piano solo. A thorough and performance-oriented assessment of Rachmaninoff's transcription works may assist pianists in gaining a comprehensive understanding of Rachmaninoff's keyboard approach.

It is the most difficult problem for me to master the ability to transfer to the piano the orchestra's colours, sonority, multi-layered texture, and power; to be faithful to the composer's personal style in the original works; and to have the transcriber's own creative characteristics and the ability to solve all performance technicalities and perform. These are the abilities I need to develop.

What performance difficulties do I encounter when transcribing portions of Rhapsody on a Theme by Paganini, Op.43? What are the technical matters that I must address? And for the playing parts, do I need to adapt to the talents required? Do I need to change my attention slightly? When I go to the solo version, these are the considerations I must make.

There are three primary performance questions for performers:
1. What are the problems with the Rachmaninoff piano transcription?
2. How to interpret and execute Sergei Rachmaninoff's piano solo transcription compositions?
3. What technological issues must be resolved in the solo transcription version??

All of the aforementioned components are interconnected in a variety of ways, as their purpose is to aid musicians in developing informed interpretations of Rachmaninoff's transcriptions. To understand the interpretive implications of these compositions, the performer must be aware of how Rachmaninoff's style is represented in transcriptions. Prior to addressing the other difficulties, it is necessary to evaluate this one properly. Analysing Rachmaninoff's and other notable performers' interpretational choices in their recordings may shed additional light on the aforementioned subjects. In this study, the transcribed piano style of Rachmaninoff will be examined in depth. Thus, performers will be able to create their interpretations with a solid awareness of the aspects to consider, their interpretational significance, and the particular piano tools required to apply them. As Francis Ryan so brilliantly stated, "Any analysis will be only a poor reflection of the richness of relationship to be discovered in a great musical work." The analysis will, however, increase the performer's conscious awareness of these relationships and aid him in projecting them in performance. " But the analysis will make the performer more aware of these connections and help him show them in performance.

New transcriptions expand the repertoire of the piano. It gives a piece new life and may reach new audiences who are unable to attend a live performance. The person who transcribes a beautiful piece helps the performer, the audience, and even a future scholar who wants to study it. Due to the huge difference in timbre between the piano and the orchestra, a pianist cannot simply copy and paste the original music score onto the keyboard. Instead, the pianist must reorganize the structure of the piano instrument. However, this must be the most important experience in art instruction.

Although there is a large amount of legacy transcription in the piano repertoire, symphonic music has never been systematically transcribed for piano solos. When it comes to symphonic music, transcribing the score is a difficult endeavour. Transcribing orchestral pieces into piano solo versions requires considerable effort since it requires an understanding of orchestral composition procedures. This document will be used to check and learn how to play the transcribed pianist's works, in addition to preparing for the development of the author's transcribed works. There are several benefits to developing a new transcription. The arrangement process improves the arranger's knowledge and grasp of the composition as well as their keyboard skills. In addition, it adds to the existing piano repertoire, reviving and introducing it to new audiences who are unable to experience it live with its original instrumentation. Everyone engaged in the development of a work of outstanding beauty benefits from its transcription, including the arranger, performer, listener, and possibly a future researcher who will evaluate copies of solo piano compositions that may attract present and future pianists and artists. So, the pianist thinks that this new version will be superior to the original compositions and feature a larger spectrum of emotions.

When transcribing and performing an orchestral work, the pianist's ear and imagination are put to the test, as she must match diverse orchestral sound colours with specific melodic lines. Immediate inner-hearing connections with actual instrument playing improve playing quality and sound control dramatically. Piano experts have to be able to recognise and imitate the sounds of other instruments with the piano.

If an orchestral composition can be modified for the piano, it may increase the instrument's powers and creativity. Since the late 18th century, numerous composers have arranged orchestral compositions for the piano. This allows them to demonstrate the complexity and intensity of orchestral music via the piano.

The orchestral music Rhapsody on a Theme by Paganini by Sergei Rachmaninoff will be utilised by the author to transcribe and examine the technical obstacles of piano performance. The author explains each case and makes suggestions for how to get better at playing the piano.

This project focuses on the performance of Sergei Rachmaninoff's Rhapsody on a Theme of Paganini, Opus.43 for solo piano. The goal of the project is to help musicians who are interested in playing Rhapsody on a Theme of Paganini understand how the pieces are put together and figure out how to play and interpret them.

Recital Programmes for Recitals 1 and 2

Recitals 1

Transcriptions:	Date completed
1. Peter Ilyich Tchaikovsky: The Sleeping Beauty, Suite for piano duet I. Introduction. The Lilac Fairy Il. Adagio. Pas d'action III. Characteristic Dance IV. Panorama V. Waltz.	(1889 arr.1890)1891

2.Aleksandr Glazunov: Symphony No.6, Op.58
     I. Adagio. Allegro passionato
     II. Tema con variazioni: Andante
     III. Intermezzo (Scherzo allegretto)
     IV. Finale: Andante maestoso. Moderato.
	1898

3. Rachmaninoff: Rhapsody on a Theme of Paganini Intro-Var 10.	2022

Recitals 2

Transcriptions:	Date completed
1. Georges Bizet: Minuet from L'Arlésienne Suite	1900, revised 1922
2. Franz Behr: Lachtäubchen, Op. 303 (published as Polka de W.R.)	1911
3. Fritz Kreisler: Liebesleid	1921
4. Modest Mussorgsky: Hopak	1923
5. Franz Schubert: Wohin?	1925
6. Fritz Kreisler: Liebesfreud	1925
7. Nikolai Rimsky-Korsakov: The Flight of the Bumble Bee	1931
8. Felix Mendelssohn: Scherzo, from A Midsummer Night's Dream	1933

9. Johann Sebastian Bach: From Partita in E major for violin solo. (BWV1006)
     Prelude
     Gavotte
     Gigue
	1934

10. Peter Ilyich Tchaikovsky: Lullaby?	1941
11. Sergei Rachmaninoff: Lilacs (song)	1947
12. Sergei Rachmaninoff: Daisies(song)	1950
13. Smith: The Star-Spangled Banner	1950

14. Rachmaninoff: Rhapsody on a Theme of Paganini In-tro-Var 24. Complete	2022

Rachmaninoff's piano pieces, orchestral compositions, and vocal works make up the bulk of his musical output. The most well-known symphonic works include Beethoven's three symphonies, the symphonic poem Isle of the Dead, and the Symphonic Dances. Among his many and varied vocal works are several. Four operas (*Aleko, Francesca da Rimini, The Miserly Knight, and the incomplete Monna Vanna*), the cantata Spring, the Choral Symphony The Bells, and more than a hundred songs and romances are included in this collection. For solo piano and symphonic orchestra, Rachmaninoff created four piano concertos, as well as Rhapsody on a Theme of Paganini. Large solo piano works include two sonatas, Two sonatas, Op. 28 and Op. 36, *Variations on a Theme of Corelli* and *Variations on a Theme of Chopin*, are among the large solo piano pieces. You'll find two suites as well as a Russian Rhapsody. Seventeen *Études tableaux*, twenty-three preludes, and six Moments musicaux are among the short solo piano compositions in Op. 33 and 39. The first and second *Trio élégiaque* (for piano, violin, and cello), as well as two unfinished string quartets, a sonata for cello and piano, and various shorter pieces, are all chamber works.

Transcriptions have a distinct position in Rachmaninoff's creative production. A piano transcription can be defined as anything from "the adaptation of a piece for a medium other than its original" to "the transcriber's additions or interpretation, rather than the faithful replication," according to scholars' perspectives and definitions.

Rachmaninoff's transcriptions work better with the latter. Rather than being a strictly mechanical exercise in piano reduction technique, transcription was a delightful composing experience for Rachmaninoff: "During my summer rests from the fatigue of my tours as a pianist, I return to composition." Last year, I worked on piano transcriptions of a Bach piece and a Scherzo from "A Midsummer Night's Dream."

"Orchestral thinking" on the piano may be cultivated by performing this piece, which also allows me to learn more about Rachmaninoff's orchestral techniques and keyboard style. My piano interpretation of the transcribed pieces allows me to experience the richness and depth of orchestral music while also stimulating my imagination and inner hearing, both of which contribute in my understanding of the musical text's concepts. As a bonus, transcribed works can help a person's career a lot, which is why they should be pushed and encouraged hard.

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Methodology

An artistic technique, approach, or method, piano transcription (creative), has the ability to produce creative and original performances in music performance. This methodological paradigm for the creative process pertains specifically to the critical and intuitive artistic values of art performance. The core of a pianist's creative process is the act of performing and using one's own creativity.

In other words, there are many ways to create an artistic performance, and the methods used will always be thought about after the performance has been done well. Practice-led research (PLR) and practice-based research (PBR) have been steadily increasing in popularity around the world over the past few decades. Artistic applications will profit greatly from the open and flexible nature of the two techniques of study. Insider and external viewpoints are both attainable with PLR since it is the

deepest understanding of performance that comes directly from the practice itself. Concepts derived from practical research differ from those derived from more traditional forms of investigation. Practical-based research has a greater impact on the generation of useful information than does purely theoretical study. also known as "pragmatic theory" since it is practical in nature, but nevertheless has a solid theoretical basis that ties into the performance's motivation.

Reflexivity and careful documentation are key components of the dialectic technique that I recommend for connecting theory and practice. In order to be successful in one's career, it's critical to have a balance between theory and practice, as well as the ability to critically analyse one's own work. In this thesis, I demonstrate how I used PLR and PBR in my artistic practice.

"Research" is increasingly being recognised as an activity that encompasses the theory and documentation that accompany creative practice. Creative work is a form of research in PBR, whereas in PLR the work itself is the source of new information. PLR research can lead to the development of new methodologies for both creative and research activities. Researchers might use the terminology to describe how their work may yield new insights. They include those that arise in the process of developing and documenting creative work.

There are several ways to conduct PLR research, but critical reflection is virtually always a component in all of them. "Reflection on action" and "reflection in action" are the foci of Donald Schön's 1983 book The Reflective Practitioner. It's critical for musicians to reflect on their performances after they've performed so that they may better comprehend what they did and why they did it. Think about what you're doing while you're doing it. Performance-oriented activities include things like writing down the steps of a process, making materials or data, and analysing those materials or data.

Both practice-led research (PLR) and practice-based research (PBR) have been seeing phenomenal growth over the past few decades all over the world. Both of these approaches to research are open and adaptable, which is something that will greatly assist the artistic application. It is able to communicate both an insider's and an outsider's perspective while utilising this method, which makes PLR the way with the deepest understanding of performance that originates from the practise itself. The concepts that are produced by research that is based on practical application are distinct from the concepts that are produced by conventional research. When compared to the production of theoretical knowledge alone, the concept of practical-based research leads to a greater amount of the production of practical knowledge. It is more practical in nature, but it still has a clear theoretical basis and it fits the inspiration of the performance, to put it another way.

I am an advocate of the dialectic method, which is a way of conducting research that links theory and practise by means of careful documentation, contextualization, analysis, and reflexivity. This relationship between theory and practise, creativity, reflexivity, and examining problems, ideas, or concepts that come up in one's own work is highly significant. Additionally, this connection is very crucial. The performance included in this thesis is an example of how I put PLR and PBR into creative practice.

Exploration and Reflection of Performance Ideas

The artistic creative process for the creation and performance of art may be produced laterally, and there will always be a reflection on all the methods chosen until the performance is successfully completed. Adjust and improve your creation, practice, and performance on a regular basis.

The performer and the transcription

The philosopher Paul Thom's definition of transcription may be summarised as follows: A transcription involves adapting a musical work:

Adapt it to a medium for which it was not originally devised. On the one hand, the transcription shares musical content with the original work; on the other hand, it reworks that content for a new musical medium. So, a transcription of a scored work must have a different set of instructions for performance than the original work's score (Thom, 2007, p. xvi).

Thom has looked into the business of changing and interpreting music. He has paid special attention to transcription, variation, realisation, and, to a lesser extent, paraphrase. Thom thinks that

paraphrases, like transcriptions, "adapt old content to a new medium," but they "do not track the material's content bar by bar." Instead, they "take bits from here and there in the material, mix them up, and link them by novel transitions" (Thom, 2007, p. xvii).

From all of Rachmaninoff's works that have been transcribed, the kind of musical changes that these performers make are almost always integrated into the score's musical plot, staying close to the original and avoiding major cutting and pasting.

Transcription thus involves a more critical aesthetic process on the part of the performer as well as greater involvement in a composer's poetic process than is normal in the interpretation of Western art music. This increased performer involvement in the creative aspects of music making does not necessarily imply disrespect for a musical work, but rather a free-albeit unofficial-alliance between composer and performer. The performer has felt moved to exercise his or her "artistic prerogatives" (Rink, 2004, p. 47), perhaps to the extent of a perceived inauthenticity, but not to the extent that the stylistic or structural parameters of the music are violated.

Concerning a performer's relationship to the score, transcription does not bespeak the awed reverence of the Werktreue/Texttreue school of thought in which, to quote Sviatoslav Richter, "you've got what it has to be in front of you and you play exactly what's written" (Monsaingeon, 1998/2001, p. 142). Nor does it lie comfortably with Stravinsky's requirement of performer "conformity" ... to the composer's will". So, what does the transcription imply about such a relationship?

The transcriber and the listener

How transcription affects a listener. By "listener," I mean someone who knows about music and is familiar with the works being talked about.

Stylistic and interpretation in performance

The author draws on his personal experiences as a performer of the work, as well as those of other renowned pianists who have recorded it. These two sources combine to inform the author's approach to interpretation.

Interpreters are better able to discern Rachmaninoff's style if they study the creative processes, he used in both his transcriptions and his original works. The fact that Rachmaninoff's transcription contains many of the same artistic characteristics that were present in the original compositions "clearly identifies" these pieces as being Rachmaninoff's own work. The composer must have felt that they were the most effective way to achieve the desired effect in the piece of music that they were working on. It is necessary to get an understanding of each component on its own merits in order to have a complete appreciation for the way in which these qualities converge in the form of an informed and creative performance.

The style that Rachmaninoff used is reflected in the transcriptions. In addition to the author's research on Athan F. Sokasits' Ph.D. article, the selection of pertinent components includes a citation for "The Keyboard Style of Sergei Rachmaninoff as Seen in His Transcriptions for Piano Solo." These transcriptions are important starting points for understanding Rachmaninoff's style because they clearly show many of the key ways in which the composer alters original pieces and renders them idiomatic for the piano. As a result, these transcriptions are significant starting points for understanding Rachmaninoff's style. The work done by Sokasits is more theoretical in nature, whereas the focus of this study is on aspects of Rachmaninoff's style that have an immediate bearing on the performance. An analysis of the interpretational repercussions of Rachmaninoff's style is carried out after determining each of the characteristics included in the transcription.

Analysing these transcriptions is fascinating for a number of reasons, the most important of which is not how faithfully the transcriber adheres to the original but rather how daringly he approaches the task of transcription. Rachmaninoff's transcriptions are great works of art in their own right and stand on their own as such. But in addition to that, they provide insight into his musical approach and the incredible improvisational talent he possessed, possibly even more so than his pieces.

Rachmaninoff writes in a letter to Marietta Shaginyan that every performance of a piece that he plays "is shaped around its culminating point: the whole mass of sounds must be so measured; the depth and power of each sound must be given with such purity and gradation that this peak point is

achieved with the greatest naturalness." Rachmaninoff also writes that "the composition itself determines this culmination" point.

When Rachmaninoff transcriptions are compared to the original source work from which they are constructed, one can discover a wide variety of alterations and modifications (at least for those compositions where the transcription is not a literal translation). In each and every one of Rachmaninoff's transcriptions, harmony, counterpoint, and the utilisation of the keyboard all make frequent appearances. Rachmaninoff's distinct melodic and pianistic uniqueness, in addition to his interpretational approach to the songs he transcribes, are both brought to light as a result of the combination of these alterations. He said that a piece of work (and its performance) should gradually build up to a moment of peak intensity through the gradual extension of the harmonic language (often in a chromatic way), the gradual thickening of its texture, and the gradual increase of its musical activity and technical difficulties through the exploration of its full range.

Rachmaninoff's Rhapsody on a Theme of Paganini can be transcribed in such a way that teaches us about his use of varying rhythms, textures, and harmonies, as well as his frequent use of entire and rich chords and his ability to span an interval that is one tenth in size. Because he was so good at counterpoint, he was able to copy the original orchestral score's polyphonic section without making any mistakes.

The beauty that Rachmaninoff brought to his musical work is readily apparent in his transcriptions for solo piano. Because they are on par with his other works in terms of significance, they are entitled to the same level of critical scrutiny and acknowledgement. It is only through the careful analysis and performance of the transcriptions that one may obtain a glimpse into Rachmaninoff's world.

Between the years 1921 and 1942, he made recordings of all thirteen compositions, including seven of them on piano rolls for the Ampico company (although some recordings were never issued). Rachmaninoff does not play with the same degree of emotional flexibility, rubato, and enthusiasm anywhere else in his long career other than in these recordings. As summarised by Harold Schonberg, many people believe that Rachmaninoff had a more traditional approach to performance than many of his contemporaries did. Rachmaninoff was known for a number of distinctive qualities, including crystallised textures, an unmistakable and unwavering sense of rhythm, literary precision, and a profound understanding of structural perspective. Still, his recordings of these transcriptions show that he has a more Romantic approach to how music is played.

In this section, Rachmaninoff's unique way of playing the piano is shown through textual analysis and interpretation of transcribed works from different time periods, including the author's own transcription.

Technical difficulties and solutions in performance

This study presents several straightforward approaches to overcoming the challenges presented by the various transcription solo versions of Paganini Rhapsody made possible by the findings presented here. The following technological challenges have arisen during the process of the writing of this piece:

1. Scales.
2. Arpeggio passages.
3. Rapid sixteenth-note passages.
4. Octave and chordal patterns.
5. Staccato passages in single-notes, double-notes, octaves, chordal patterns.
6. Alternating patterns in single-notes, double-notes, octaves, chordal patterns.

These technical obstacles come up in a variety of configurations as a result of the enormous range of tempos, and they frequently call for a very high level of virtuosity. In order to serve as a point of reference for these replies, I have offered the fundamental notions of playing the piano that I believe to be the most helpful and that serve as the basis of my approach to the piano. This will give the performer helpful practice skills that they can apply to other difficult work as well as this difficult work. From my point of view, the method is a tool that can be used to express yourself through music.

I'll show you several workarounds in each variation that will help you develop your piano skills in a more natural way. These workarounds are for more advanced technical issues. It is intended that this will provide readers with strategies to practise that will help them navigate not only this diffi-

cult piece but also other difficult ones. I will provide solutions to more sophisticated technical challenges, and in each variant, those solutions will help you strengthen your natural ability to play the piano. In addition to that, I will also discuss approaches to resolving complex technical issues. It is my honest hope that the readers may gain some helpful ideas for practising not just one difficult job but also other demanding tasks as a result of reading this.

The examination of each alternative will be divided up into a number of sections, some of which will include a general description, important technical obstacles, and possible solutions. I will first do an in-depth analysis of each of the numerous technological roadblocks, after which I will make specific recommendations regarding potential remedies. The primary concept that underpins my approach to addressing technical issues and locating viable solutions to those issues is the concept of utilising natural arm, hand, and finger movements in addition to hand eye synchronisation in order to improve performance.

Conceptualization of the Technical Aspect

Chopin defined piano technique as follows: "One needs only to study a certain positioning of the hand over the keys to obtain with ease the most beautiful quality of sound, to know how to play long notes and short notes, and [to attain] unlimited dexterity." (One needs only to study a certain positioning of the hand over the keys to obtain with ease the most beautiful quality of sound.)

Playing the piano, in my opinion, should be a relaxing and unhurried experience rather than a laborious one. When I talk about anything being "natural," I mean that it appears to be unaltered, efficient, effortless, and unfettered in terms of the body's movement, which is also accurate when discussed in terms of physiology. I recommend going through a number of stages in order to determine the most natural alignments of the body in relation to the keys. The upper body should be held in an upright position while the lower body should be allowed to relax.

The arms should not be constrained in any way and should be allowed to hang naturally from the shoulders. Take note of the way everything is lined up from the top of the shoulder to the very end of the smallest finger. Examine the ties that bind the upper levels together, like the fingers on your hand or the palm of your hand. In addition to that, take note of how the exterior surface of the forearm is smooth. It is an excellent match for the top of the hand's forearm, which is located on the side of the hand opposite the fifth finger. The palm is flat, the wrist is level, and the fingers are twisted slightly. It is now time to part ways.

The location of the hand

Raise the hand to the keyboard while bending the elbow slightly. Do not change the positions of the forearm, wrist, hand, or fingers from where they were originally. This is the way that it ought to go. The hand placement When a pianist learns how to find these "natural" body positions, they can play with the kind of flexibility and flow that was described above.

Movement (within one position)

As was previously stated, it is essential to move while keeping the hand as relaxed and closed as is humanly feasible. This ensures that the fingers continue to maintain a curvature that is comparable to that of the other fingers. Check that your fingers are resting in a natural position over the keyboard keys. Free movement of the fingers should begin at the "bridge," often known as the third joint from the fingertip. When it comes to the process of composing music, there is no substitute for the direct input that may be supplied by the fingers.

Movement (from one position to another)

When moving from one spot to another on the piano, the arm has to be "the slave of the fingers," as Chopin put it. The hand directs the relaxed arm, which then follows it. Because the hand and arm are so well connected to each other, the forearm and fifth finger continue to stay in the right place.

Rotation

When trying to play in a natural manner, it can be advantageous to rotate the playing unit. This is especially true from the elbow to the fingertip. During this motion, the forearm and hand move back and forth on an axis, which in this case is the ulna. This motion keeps the fifth finger and the outside of the hand in alignment. All of the fingers can benefit from single-note passages, but the thumb and fifth finger benefit the most because it helps them match the weight and intensity of the long fingers.

Picking your fingernails with care

The pianist is able to use rotation and make efficient use of the fingers when the hands are kept still and closed, which are all reasons why I've chosen the fingerings that are shown in the following examples. Because of the close connection between my technical views and how I hear music, I agree with what pianist Leon Fleisher says about how to play the piano:

The ability to carry out the actions you have planned is the technique. Because of this, you need to have a goal in mind other than simply going to the instrument and pulling down its levers in a specific order and at a specific pace. You must have a concept for a musical piece. You need to have a specific aim, and the degree to which you can achieve this goal is a good indicator of your method.

It is a work in four movements, with the first movement being the longest of the four. As can be seen, the Paganini theme is constructed from two phrases, each consisting of four measures, namely ||: a: || and ||: b: ||. Part an is built on the tonic, which is A minor, and the dominant; part b is a progression that goes i-iv-V/—ii-i-iv-V-i. The theme has an upbeat feel to it, which is contributed to by the punctuation on each major beat. In the following parts, I'll go through each version in detail, paying particular attention to the unique technical and musical issues that each present, as well as the solutions that I came up with to handle them. I'll also discuss why I chose those particular answers.

My research has been centred on Rachmaninoff's Rhapsody on a Theme, and I've been concentrating on the practise technique for the solo version of the piece, as well as the difficulties I've encountered when playing it. For these questions, I've offered the piano concepts that have been the most helpful to me and that form the basis of my approach. I hope they're of use to you as well.

Conclusion

Harold Schonberg, a notable critic for the New York Times, described his playing as follows: He was the pianist with the most control. He was a romantic pianist who was careful not to overdo things. He was also a great technician who never did anything just for show. He was a calm man and a calm artist with a naturally broad style and a sense of strong, natural poetry.

Even Rachmaninoff, who was an exceptionally talented pianist, was required to put in between four and five hours a day of laborious practice. To all of us, he serves as a model since he is a piano genius who is attempting to start a new profession while he is in the midst of his life. When asked about his practice, he once replied, "You have to peer into every corner, take every screw apart, so that you can then easily put the whole thing together again." It is my firm conviction that meticulous practice is the key to achieving great performances at any level. Using this method has given me more confidence in putting on creative performances, and it has also led me to do more research and write this article.

The magnificent Rhapsody on a Theme by Paganini was covered in considerable detail throughout this chapter. An in-depth look at each variation focuses on the technical problems that come up because of that variation and how to solve them.

Each variant will be broken down into three sections: an overview, a breakdown of the technical issues, and a conclusion. As far as different technical issues are concerned, I thoroughly examine all of them before making any recommendations on how to resolve them. For me, the key to overcoming technical challenges is to use my hands and fingers in a way that feels natural and improves performance.

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DULMULUK THEATER IN PALEMBANG, SOUTH SUMATRA: MALAY CULTURE AFFECT IN PERFORMING ARTS

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Abstract

This article describes the effects of Malay culture in Dulmuluk theater performances in Palembang, South Sumatra, which describes the origins of Dulmuluk theater performances, the development of Dulmuluk theater, and the socio-cultural values of society in Dulmuluk theater performances in Palembang, South Sumatra. This research uses qualitative methods and is analyzed with a case study approach. Data collection techniques through observation, interviews, and documentation. Informants selected purposely include legendary artists, community leaders who observe traditional theater, and cultural activists in Palembang. The results of this study indicate that Dulmuluk still exists today and is present in various performances, such as celebrations, government events and traditional theater festivals. Dulmuluk adheres to the values of Malay tradition and culture and maintains the standard in his performances. Malay culture effects the form of presentation, play, language (dialogue), gestures, and costumes in Dulmuluk performances.

Keywords: affect, Dulmuluk Theater, Malay Culture, Palembang

Introduction

Dulmuluk Theater is one of the traditional theaters in Indonesia, which was formed by the cultural effect of the supportive community in Palembang. Achmad explains that the elements that make up traditional theater are based on cultural conditions and attitudes and where traditional theater was born (Achmad, 2006, p.40). This is what makes Dulmuluk theater different from traditional theaters in other regions. These differences are caused by different forms of community expression and according to the conditions and cultural attitudes of the people, sources and procedures in the traditional theater area born and grow in Palembang.

Dulmuluk performances are basically dialogues, often using poetry, female characters are played by men, to be precise, only men play in Dulmuluk theater, dance and singing in Dulmuluk theater performances as symbols, such as happy, sad, and angry are usually expressed while singing and dance. The musical accompaniment is only the violin, *bende* or getaway (gong), small *gendang*, and *jidor* or *beduk* (bass drum). After experiencing development, this show still uses poetry but is sometimes played with a twist, giving rise to a more intimate and humorous atmosphere. The appearance of the performance was made more modern and the packaging attractive, but judging from the story, it was a little blurry from the grip because there was much improvisation. The musical instruments used are more modern and in 1980, Johar explained in Dhony, that female characters had been played by women (Dhony, 2015, p.113).

The Dulmuluk group of artists who still adhere to traditional values and maintain the standard in their performances consider tradition as something extraordinary because it has spiritual value and is something sacred, so it is maintained. The value of this tradition is inseparable from the influence of the social and cultural background of the community itself. Achmad explained that traditional theater is a theater that was born, grew and developed in an ethnic area, which is the result of the creativity and of togetherness an ethnic group in Indonesia (Achmad, 2006, p.4). This ultimately affected the development and caused Dulmuluk to maintain the standard in his performances still.

The effect of Malay culture in Dulmuluk theater performance

Palembang, which is the capital of South Sumatra Province, acts as a liaison between various regions and at the same time acts as a political and economic center. Palembang was also the capital of the sultanate and residency in the colonial era, as well as a port which made Palembang the home of various ethnic groups. This is what causes Malay and Javanese culture to dissolve into one in its development in Palembang, to be cooked up by local geniuses and referred to as Palembang culture (Hanafiah, 1995, p.2).

Palembang is a city with a majority population as followers of Islam (Hanafiah, 1995, p.50). As previously explained, Palembang comes from the Malay tribe. Malay society makes Islamic norms and values the core of its culture (Bahar, 2012, p.45). This thinking ultimately creates culture, so that a community is formed according to local experience. These habits that have been built and seen are finally made into the law of a society. Therefore, Bahar explained that custom is punishing (normative), it is knowledge and not objects (Bahar, 2012, p.77). Adat is a form of cultural ideas consisting of cultural values, norms, laws and rules that are related to one another into a cultural system. Adat is closely related to various kinds of events that are embodied in a cultural idea consisting of cultural values, norms, laws and applicable rules (Palembang City Tourism Arts Office, 2010, p.5).

In performing arts, culture has an important role, especially in traditional performing arts. Events in traditional performing arts are one of the activities of community cultural expression. Cultural effects are evident in the performances, one of which is the theatrical performance of Dulmuluk which was born and developed in Palembang. The effects of Malay culture in the Dulmuluk performance are seen in the form of presentation, play, language (dialogue), gestures, and costumes.

Presentation Form

The Dulmuluk theater is performed for various purposes carried out by the community, such as weddings, circumcision and activities held by the government. This theater is shown not only for entertainment but also has a moral message to convey.

Based on observations of the Dulmuluk theater staged by the Tunas Harapan group in the Abdulmuluk Jauhari play. Before the performance, there are several preparations made by the players and supporters in the show, namely arranging the stage, musical instruments, and preparing the players. The arrangement of the stage is done by installing several supporting properties for the show, such as screens, chairs, and lights. The screen, which is the cloth used to describe the atmosphere in the show. This is emphasized by Ulfah, that the setting is a description of the situation of place and time as well as the atmosphere (in Suroto, 1989, p.94).

The use of the stage in Dulmuluk theater performances is a stage that uses the concept of the proscenium, which is a form of spectacle using one direction. Therefore, it is necessary to arrange the stage. Items used permanently from the start as part of the decor kit, namely four chairs and three screens. The screen consists of two kinds, namely one screen depicting the kingdom and two plain purple screens. The screen depicting the kingdom is placed in the middle, then flanked by two plain purple screens placed on the right and left that serve as the closing and opening of the royal screen. Next, make the arrangement of lighting. The use of lighting is a significant element in the theatrical performances of Dulmuluk's play Abdulmuluk Jauhari. The light used in this show has no particular form of lighting. The lighting used is the main light which has a function to illuminate the stage as a whole. The lamp is a bright white color that is used statically as a lighting device during the performance and is placed in the center of the stage.

Image 1

Stage Setting (Image: Tri Puji Handayani, 2015)

After setting the stage, the musical instruments are arranged to the right of the stage. Several musical instruments are used in this performance, namely *panjak* (violin), *bende* or *tetawak* (*gong*), small *gendang*, *jidor* or *bedug* (bass drum), and *dram* (string). Musical instruments are arranged to face the player, this is done to facilitate communication between players during the performance. Before the players prepare and use make-up and costumes, the players first gather on the stage which indicates the show will start soon.

Image 2

Players gather to arrange Music (Image: Tri Puji Handayani, 2015)

After all the players have gathered, then the offerings are held first. Offerings are a form of a ritual contained in the traditions of Indonesian society. The tradition of offerings is essentially a cere-mony of hope in the form of prayers in order to get good things addressed to God Almighty (Jalil, interview 11 January 2015). The form of offerings with prayers of hope for goodness is transformed into a theatrical performance. Dulmuluk theater performance offerings are alms given before the show starts. The offerings are led by the handler and at the same time the organizer of the show. It is believed to be a repellent to logs, that is, to be protected from all harm and carried out during the show. This activity was closed with a prayer of congratulations with the aim of avoiding danger and all players were given safety during the performance.

Sesajen consist of yellow rice, grilled chicken, sliced chicken liver, turmeric rice, seven kinds of flowers, incense and charcoal. The ingredients in the offerings were chosen because they symbolize the fertility of the earth's produce (Jalil, interview 11 January 2015). Yellow rice, grilled chicken, and sliced chicken liver are the core of the offerings, which are believed to be salvation for players to avoid danger. The offerings begin after all the players gather around the offerings, then the charcoal is turned on to burn incense and the offerings begin to be prayed for and then distributed to the players to eat. Furthermore, turmeric rice is distributed to the performers and sprinkled at the venue (the stage), which is believed to be the facilitator for the performers during the performance (Jalil, interview 11 January 2014).

Image 3

Rice, Grilled Chicken, and Sliced Chicken Liver (Image: Tri Puji Handayani, 2015)

Image 4

Turmeric Flower and Rice (Image: Tri Puji Handayani, 2015)

Music starts playing after the offerings are made, which indicates the show is about to start. The performers began to prepare themselves to put on a show. The preparation of the players, starting from the use of make-up and costumes as well as other necessities, was all done behind a stage covered by a screen. Make-up and costumes are used according to each character's character. Furthermore, after all the players have finished preparing, the leader or director gives directions about the story that will be delivered. After all the preparations were completed and the audience had gathered, the Dulmuluk show began.

Image 5

Preparation (Image: Tri Puji Handayani, 2015)

Image 6

Make up (Image: Tri Puji Handayani, 2015)

Dulmuluk was opened with the appearance of a man with rice. *Bermas* is the player's greeting to the host and spectators. Bermas is a poem sung while dancing, the bermas consists of one leader of the group and several other players. The group leader sings the poem first, then the other players follow. Next, when the crowd leader sings the rhyme, the players are silent and stand with their arms crossed. After the crowd leader has finished singing, the other players repeat the verse and close with a respectful gesture. Namely, the right hand is bent in front of the stomach and then lowers the head. This is done until the verse is finished. Next, after the pack is finished showing, enter the scene by scene of the story being shown

Image 7

Bermas opening (Image: Tri Puji Handayani, 2015)

The pattern of performances in telling the story is the arrangement made by the scene. The new scene begins with the royal scene, then enters the scene explaining the events to be conveyed. The royal scene is a display to start a new scene, this scene begins with the introduction of the characters and the kingdom's origin. This can be seen from one example of the form of dialogue that is always used at the beginning of the scene to start the show. An example of an introduction dialog is as follows.

Sultan Syabudin : Syabudin Sultan nama ku diri duduk memerintah di Negeri Hindustan.
Pahlawan : Pahlawan adalah saya dibawah perintah tuanku.
Samsudin : Samsudin adalah saya dibawah perintah kanda.
Kamarudin : Kamarudin adalah saya dibawah perintah juga tuan.
Sultan Syabudin : Adindaku Samsudin kedua Kamarudin, serta pahlawan, ada hendak ku beritakan pada kalian bertiga.

(Lirik) Sultan Syabudin
bestari yang bijak bestari
aduhai adinda.. bestari yang bijak bestari
denganlah sebenar..wahai adindaku saya

berperi sayalah berperi
denganlah sebenar..wahai adindaku saya
berperi sayalah berperi
apalah dikhabar adinda...hari setiaplah dihari
apalah dikhabar adinda...hari setiaplah dihari
ramaikah tiada.. wahai adindaku Sayang hari setiaplah hari
adindaku bilang..pasti nyata dan pasti
adindaku bilang..pasti nyata dan pasti

Image 8

Sultan Syabudin, Kamarudin, Samsudin and Hero (Image: Tri Puji Handayani, 2015)

Furthermore, the dialogue is continued with poetry. Poetry is spoken by being sung while dancing as above. This scene is an introduction that provides an understanding to the audience of the story being told. In the next scene, the story to be conveyed is adjusted to the story content of the scene. After all the scenes are delivered, the story is closed with a closing mask by all players.

Lakon

The name Dulmuluk, comes from the name of one of the characters in the play Abdulmuluk Jauhari, namely Abdulmuluk. Therefore, this theater is called the Dulmuluk theater. Dulmuluk has two plays, namely Abdulmuluk Jauhari and Siti Zubaidah. Both plays tell the story of the kingdom. Abdulmuluk's play is the most frequently performed play on the stage. Abdulmuluk Jauhari's play comes from "Abdulmuluk's poetry" which tells the story of a character named Abdulmuluk Jauhari. Abdulmuluk Jauhari's play is a story about the life of Abdulmuluk, Abdulhamid's son. The performance of Dulmuluk, the play of Abdulmuluk Jauhari, talks about the atmosphere of the kingdom which is full of life stories, the relationship between humans and their God, the relationship between humans and other humans, and the relationship between humans and the natural environment. This is reflected in the performance through story scripts, characters, dialogues, poems and rhymes, spectacles and the atmosphere displayed on the stage. The dialogues and rhymes in the play often contain advice, either in the form of advice to children, advice on maintaining human relationships and protecting the environment.

The part that is most liked by the audience in the show is the *prameg* or *hadam*, which means entertainment segment, contains jokes that are shown before the next scene starts or after the royal scene is over. This segment is called entertainment because it only focuses on jokes wrapped in rhymes, songs and dances. In this segment, the performers and the audience seem to be one in the show. This segment is usually the one much awaited by the audience. Some of the figures who are always present in this segment are the two *hadams*, *Mak Dayang*, and *Permaisuri*. *Hadam* and *Mak Dayang* play an important role in this segment. They were in charge of entertaining the *Permaisuri* by singing and dancing. This entertaining effort is also shown through dialogue and witty rhymes. The dialogues and witty rhymes in this segment use everyday language and often mention the latest issues presented in the show. Issues usually revolve around the latest artists, the latest soap operas, or household problems in people's lives in Palembang in general.

Language (dialogue)

The formation of words from speech tools produces the language used to communicate (Samsuri, 1991, p.91). Lichte explained that language is the most widely used and most common human communication system (in Sahid, 2004, p.78). Furthermore, language can also be referred to as a prerequisite for the existence of a culture (Sahid, 2004, p.78). In the theatrical performance of Abdulmuluk Jauhari's play Dulmuluk, Siti Rafeah's communication in her dialogue uses Malay. The style of language used is in the form of poetry which is a characteristic of the delivery of language styles in performances that use literary techniques in the form of four-line rhythmic poetry. This is reflected in the arrangement of words in the poem which contains the power of rhythm. The figurative language style is intended to convey things like happy, sad and so on. Brown also stated that some stylistic features in performance follow the form of the performance, such as dialogue that uses lyric, rhythmic, rhyming and colloquial techniques (in Dewojati, 2010, pp.176-177). This language style is used to express something indirectly with a specific purpose. Language can generate unlimited meanings because language is the most common communication system used in any culture (Sahid, 2004, p.79). From the language or dialogue that is conveyed, it can finally cause the imagination to the audience which creates a perception of what is to be conveyed.

In some scenes in Abdulmuluk Jauhari's play there are repetitions of poetry and dialogue. One of the poems that experienced repetition in several scenes, namely the poem that was brought by Siti Rafeah to influence her enemy, so that she could fall asleep and be defeated. The verse is as follows.

> Siti Rafeah : *Gugurlah gugur kalian monangkap*
> *Gugurlah gugur kalian monangkap*
> *Jangan menyinta, jangan menyinta diriku lagi*
> *Jangan menyinta diriku lagi*
> *Tidurlah tidur dikau mata*
> *Tidurlah tidur dikau mata*
> *Jangan menyinta, jangan menyinta diriku lagi*
> *Jangan menyinta diriku lagi*

This poem is always spoken by Siti Rafeah to influence her enemy so that they can be defeated. From the lyrics of the verse "sleep to your eyes…sleep to your eyes", it can be seen that Siti Rafeah influences her enemy to fall asleep. This shows that Siti Rafeah can control her enemy through her poetry. In addition, some dialogues also experience repetition in several scenes. The dialogue is as follows.

> Saudagar : *Orang muda duli hulipan*
> *Dengan sebenar aku sabdakan*
> *Kalau tak salah kami punya pemandangan*
> *Engkau ini orang perempuan*
> *Jikalau engkau orang perempuan*
> *Tidak usah mengambil upahan joget tari-tarian*
> *Kepada aku engkau berkawan*
> *Ada kepada saya berperi*
> *Umurmu sedang remaja putri*
> *Payah didapat sukar dicari*
> *Dengan kami punya negeri*

> Durjauhari : *Tuan hamba duli hulipan*
> *Dengan sebenar saya sabdakan*
> *Janganlah tuan hamba salah pemandangan*
> *Saya ini bukan orang perempuan*
> *Karena kebiasaan mengambil upahan joget tari-tarian*
> *Maka saya semacam perempuan*

The language or dialogue used in Abdulmuluk Jauhari's play also indirectly describes the art culture. This can be seen through the poetry used during the dialogue. The repetition of dialogue often

carried out is a characteristic of the Malay ethnic community. Malays habitually repeat songs, illustrations of proverbs or figurative words during breaks (Marsden, 2008, p.184). This shows that Abdulmuluk Jauhari's play displays Malay culture in its performances. In this performance, Siti Rafeah's character is displayed based on Malay culture through words or language.

Gesture

Dulmuluk was opened with the appearance *bermas*. *Bermas* is the player's salutation to the host and spectators. Bermas is a poem sung while dancing, the *bermas* consists of one leader of the group and several other players. The group leader sings the poem first, then the other players follow. Next, when the crowd leader sings the rhyme, the players are silent and stand with their arms crossed in front of them. After the leader of the crowd has finished singing, the other players repeat the verse and close with a respectful gesture, namely the right hand is bent in front of the stomach and then lowers the head. This is done until the verse is finished. The players form a position resembling the roof of a pyramid house, where the position of the highest player is in the middle, then flanked by the position of the lower players (Johar, interview 10 July 2022). The language or dialogue used in Abdulmuluk Jauhari's play also indirectly describes the art culture. This can be seen through the poetry used during the dialogue. The repetition of dialogue often carried out is a characteristic of the Malay ethnic community. Malays habitually repeat songs, illustrations of proverbs or figurative words during breaks (Marsden, 2008, p.184). This shows that Abdulmuluk Jauhari's play displays Malay culture in its performances. In this performance, Siti Rafeah's character is displayed based on Malay culture through words or language.

Image 9

Bermas opening (Image: Tri Puji Handayani, 2015)

Furthermore, several dance movements performed by the performers in the Abdulmuluk Jauhari play show the Malay dance body movements. This can be seen from the position of the feet and hands, which can be seen from Siti Rafeah's graceful and gentle body movements. It can be seen from several scenes that Siti Rafeah appears by repeating the circular motion of her hands with her legs slightly bent (*pendet*).

Image 10

Siti Rafeah dancing (Image: Tri Puji Handayani, 2015)

From this picture, it can be seen that the movement of the right hand is gently rotated (*ungkel*) while enjoying the music that is heard and the left leg is bent behind the right leg with the buttocks being pulled to the right, making Siti Rafeah's movement look graceful (the position of the *pendet* movement). The same movement was also carried out when Siti Rafeah disguised herself as Durjauhari. This movement is a movement that is in the ladder dance or often called the standing amethyst motion. This movement further emphasizes that the Dulmuluk performance refers to the Malay culture in the local community.

Costume

The clothes or costumes used in the show are clothes developed from the Malay culture that are displayed in the show. The women's shop in the show uses the kebaya brackets, in this case it can be analyzed through one of the female characters, namely Siti Rafeah. Siti Rafeah wears a yellow long-sleeved kebaya and red *songket* cloth as well as a red cloth belt decoration. This shows that Siti Rafeah is presented as a noble or royal.

Image 11

Siti Rafeah dancing (Image: Tri Puji Handayani, 2015)

The kebaya brackets worn by Siti Rafeah have been the clothing of the people of Palembang since 1918 after the first world war. Baju Kurung is a complete shirt so that people who wear it seem to be trapped in it. Furthermore, these clothes are changed to kebaya brackets by splitting the face, so that the wearer does not feel confined and hot (Ministry of Education and Culture, 1980, pp.60-61). From the statement, Siti Rafeah is described as a woman of royal descent who has freedom in power. In addition, through the kebaya brackets shirt and the number of seven buttons on the shirt worn by Siti Rafeah, Siti Rafeah is shown as a sign of a mother and wife. This is also confirmed through the following statement.

> If the button is three, it means that the wearer is a girl. If the buttons are five, then this means that she is married and if the buttons on her shirt are seven, then this means that the mother is an exemplary mother. She is a mother with a lot of experience in her life, has a big family and is respected in her circle (Ministry of Education and Culture, 1980, p.57).

Furthermore, the songket worn in this performance indicates that Siti Rafeah comes from noble descent. Kartiwa asserted in his writings as follows.

> The majesty of the maritime kingdom with its wealth of gold is reflected in the golden yellow color of the royal symbol, also revealed from the typical Palembang songket woven fabrics, namely the use of pure gold threads that decorate the clothes of the king and his empress for their greatness clothes (Kartiwa, 2007, p.31).

Siti Rafeah in the show also wears waist decorations, necklaces, and rings that serve as sweeteners for the costumes she wears. The Ministry of Education and Culture confirmed in its statement as follows.

There are two kinds of clothes worn by Palembang women, namely traveling for traditional ceremonies or visiting. When a woman goes to an invitation, then they usually go in groups. The clothes consist of gold anklets, songket cloth or citronella. If he is a capable person, then the songket cloth he uses is the songket of Puncak Rebung Palembang songket in the form of Lepus and various colors. A velvet shirt covered with gold or a velvet shirt embroidered by Angkinan, with long, peeking sleeves, complemented by gold buttons with diamonds. The buttons are a symbol that shows the woman's position in society (Ministry of Education and Culture, 1980, p.61).

The statement shows that the suit of Siti Rafeah depicts her being outside the house. Siti Rafeah through the costumes she wears gives a sign of a mother and wife who come from royal or aristocratic descent. The Tunas Harapan group presents Siti Rafeah not only as a character who tells stories in the show, but also conveys culture in the show.

Furthermore, the male character in the show uses a *tuluk belango* costume, in this case it can be analyzed through one of the characters, namely Durjauhari. The costume used by Durjauhari is a man who takes dancing and dancing as wages, namely a long-sleeved shirt with green trousers and red waist decorations.

Image 12

Durjauhari dancing (Image: Tri Puji Handayani, 2015)

The costume worn by Durjauhari are clothes originating from Palembang, namely *tuluk belango*. *Tuluk belango* comes from two words, namely *Tuluk* and *Belangnya*. *Tuluk* means appropriate or suitable and *Belangnya* means pattern. *Tuluk Belango* clothes are clothes that are as deep as the stripes of the wearer or *setuluk* with the pattern of the person who wears them. The clothes worn by Durjauhari are that of a man according to the costumes used.

Conclusion

Based on the discussion described, the following conclusions can be drawn. Dulmuluk Theater still exists today and is present in various performances, such as celebrations, government events and traditional theater festivals. Dulmuluk adheres to the values of Malay tradition and culture and maintains the standard in his performances. Malay culture affects the form of presentation, play, language (dialogue), gestures, and costumes in Dulmuluk performances.

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Interview

Jalil (52), Artist. Simpang Empat Gandus, Palembang. Johar Saad (72), Artist. Simpang Empat Gandus Palembang.

CHARACTERISTICS OF DAKWAH MUSIC IN
THE SONGS OF RAPAI GELENG

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Abstract

The *Rapai Geleng* performance is a rhythmic musical performance with a combination between body movements and song elements. This article aims to explore *Rapai Geleng's* songs which have the characteristics of *da'wah* music. The musicological approach was used to transcribe the songs of *Rapai Geleng* with a descriptive transcription process. Meanwhile, the Hermeneutic approach is used to put the meaning of *Rapai Geleng* songs in three steps, such as: (1) expressing (2) explaining, and (3) translating the song *Salam as Salam* and *Bismillah*. Data was collected through video recordings of performances and interviewing informan's. The results of this study indicate that the essence of the song *Rapai Geleng* is an invitation to goodness, the elements in it consist of an invitation to do good, have faith in Allah and follow orders and stay away from His prohibitions. The song *Rapai Geleng* contains the thoughts of goodness that are disseminated to Muslims to always remember Allah swt. The thought invites us to always remember to pray, fast and stay away from its prohibitions before the Apocalypse. The song *Rapai Geleng* also contains the omnipotence of God who is able to give forgiveness to those who immediately repent. Thus, the essence of Islamic thought is spread beautifully through the art of the song *Rapai Geleng*.

Keywords: characteristics of music, *Da'wah* Music, Interpretation of Song Meaning, *Rapai Geleng*

Introduction

This article will focus on exploring *Rapai Geleng's* songs which have the characteristics of da'wah music by interpreting the meaning of the song in the *Rapai Geleng* performance. *Rapai Geleng* is a rhythmic musical performance with a combination of two important elements: (1) body movements and (2) songs. *Rapai* is a musical instrument, while *Geleng* is a head movement. The main idea of this performing arts is called *da'wah,* a suggestion to do good in Islamic ways. The idea itself is put into the song's lyrics. The songs are performed attractively through the alternated movements. By the attractive visualization, people are interested to watch and automatically listen to the song's lyrics.

Until now, the *Rapai Geleng* perfomance continues to exist in various occation such as performances to commemorate the birthday of the Prophet Muhammad SAW, festivals or competitions, public entertainment shows, and other performances (Ananda, 2014; Nazamudin, 2013; Srimulyani & Istiqamatunnisak, 2019), the existence of the *Rapai Geleng* perfomance cannot be separated from the main role, namely groups, *sanggar*, communities and Acehnese people who continue to support and preserve this *Rapai Geleng* perfomance. One of them is the *Sanggar Mirah Delima*, Almuslim University, Bireuen Aceh, which often performs both national and international events so that this *sanggar* can become an object of observation to focus on the performance of *Rapai Geleng*.

Generally, the *Rapai Geleng* performance presents an attractive, compact, dynamic musical and dance performance. The speed of movement and the playing of musical instruments became interesting to watch during the performance. The further dimension as the main idea of this performing art is spiritual message such as remembrance, praise to Allah SWT, shalawat to the prophet Muhammad and kindness. The song lyrics of *Rapai Geleng,* containing elements of Arabic and Acehnese languages, need deeper explanations so that people can understand the meaning of *Rapai Geleng's* songs.

Overall, the *Rapai Geleng* performance consists of *Saleum*, *Kisah*, and *Lanie* as the structure (Lestari, 2016; Nazamudin, 2013). Among those structures there are various songs, such as: *Salam as Salam*, *Hu Dzat*, *Bismillah*, *Lailahaillah*, and *Seulaweut*, where those songs contain the characteristics of *da'wah* music. So, to prove it, the song *Salam as Salam* and *Bismillah* was chosen as a sample to be transcribed.

The term "characteristic" has various definitions according to the literature. But the main point we can take from the literatures that characteristic is a certain character that exist in a particular object (Harahap et al., 2020; Kamus Besar Bahasa Indonesia (KBBI), 2022; Purnomo, 2015; Srimulyani & Istiqamatunnisak, 2019). Characteristics in music are understood as special characteristics in musical elements as an identity that distinguishes one form of music from another (Hutomo, 2013; Kautzar, 2019). The meaning of *Da'wah* is to suggest people in a wise way to the right path in accordance with Allah's commands, for their safety and happiness in this world and the hereafter (Daulay, 2014). *Da'wah* can also be understood as to persuade, to invite, and to pray (Amin, 2021; Aziz, 2019; Tasmara, 1997). Thus, *da'wah* is understood as an act of inviting goodness according to the Islamic ways. Furthermore, to see the characteristics of a music or song, a descriptive transcription process is needed to notify the sound, converting the sound into visual symbols (Seeger, 2012; Chase & Nettl, 1965; Karina et al., 2022).
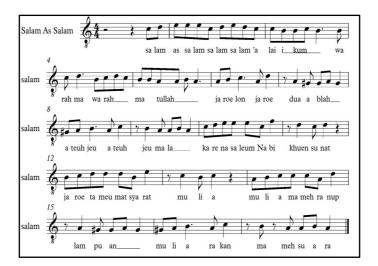
After getting the notation form of the song *Rapai Geleng*, the next step is to interpret the meaning of the song through categories, that is: (1) expressing words (2) explaining, such as explaining a situation, and (3) translating, as in foreign language transliteration (Anshari, 2009). Rahardjo (Koller, 2003) said that Hermeneutics reveals the whole reality of language as an expression of human nature as a cultural being and makes language the center of the beginning and ending of all human problems. Through language analysis, various conceptual issues contained in the text can be explained. According to the theory and explanation above, the meaning of the songs in the *Rapai Geleng* performance can be explored through hermeneutic studies (Acep Iwan Saidi, 2008; B.S., 2015; Fitria, 2016; Koller, 2003; Pattiasina, 2018).

Transcription Of *Rapai Geleng* Songs

"Salam As Salam"

Transcription 1

(song notation Salam as Salam by the author)
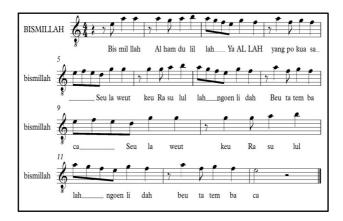
The song *Salam as Salam* consists of variations of notes that are in the tone region A-B-C-D-E-F-G#-A which has an interval between notes of 1-½-1-1-½-1 -1/2, the distance between these notes is called harmonic minor (Pratama et al., 2021), Usually, songs that use minor scales in harmony are very close to the songs of the Malay genre and Islamic religious songs (Agustin et al., 2021). Thus, based on the transcription of the song *Salam as Salam*, it can be seen that there is a use of harmonic minor scales, so that this song tends to have an Islamic Malay nuance. The song *Salam as Salam* is also sung in a soft voice with a high pitch (tenor), thus showing the nuances of Middle Eastern music. This is an expression of the history of acculturation between Acehnese culture and Islam. According (Takari, 2015) it is very likely that Acehnese traditional songs emerged by adopting the sides of space (*maqam*)

and time (*iqaat*). Like *Maqam Bayati*, which is a song in recitations whose rhythm is very sharp, melodious and serene, tends to be low-pitched, slowly rising, rising more and more, neither too happy nor too sad. So *Maqam Bayati* is widely used to sing *qosidah* songs, *sholawat*, *Reciting Al-Qur'an*, *dhikr* and so on (Saiful, 2021). It can be concluded that the song *Salam as Salam* also has a close relationship with Middle Eastern music culture which uses *Maqam Bayati* in singing the rhythm of the song.

"Bismillah"

Transcription 2

(song notation Bismillah by author)

The result of the transcription of *Bismillah* consists of variations of tones that are in the A-B-C-D-E-F-G-A tone region which has an interval between notations of 1-½-1-1-1/2-1-1. The distance between the notes is called the original minor (Pratama et al., 2021). The song *Salam As Salam* and the song *Bismillah* both use minor scales. But the difference is that the song *Bismillah* uses the original minor scale, while the song *Salam as Salam* uses the harmonic minor scale. In the conventional perspective of western music, minor scales tend to be sad, lilting, and sentimental. Thus, the song *Bismillah* has a close relationship with music with Islamic Malay feel and has a close relationship with Middle Eastern music culture that uses *Maqam Bayati* in singing the rhythm of the song.

Through this transcription process, it can be more easily shown that there are variations in tone, interval, scale and tempo in the songs *Salam as Salam* and *Bismillah*. The two songs tend to use minor scales and *Maqom Bayati*, which gives an interpretation that the two songs were created due to the acculturation process between idiomatic Acehnese music, Nusantara Malay music and Middle Eastern music. This is based on the fact that Aceh was the first area to get the influence of Islamic teachings to spread throughout the archipelago (Ediwar, 2017; Hasjmy, 1983; Takari, 2008).

With the music transcription process above, the author concludes that the song *Salam as Salam* and the song *Bismillah* have musical elements such as the original minor scale, harmonic minor and *Maqam Bayati*. This shows that there is a close relationship between these musical elements and Islamic music styles. Therefore, the art of *Rapai Geleng* in Aceh will not be separated from the cultural elements and teachings of Islam itself. Furthermore, the author will examine the meaning contained in the songs *Salam As Salam* and *Bismillah*. The interpretation of the meaning of the song *Salam as Salam* and *Bismillah* will be explained in the next paragraph.

Interpretation of the Meaning

Interpretation can refer to spoken utterances, plausible explanations, and transliterations from other languages. But those different issues ultimately lead to understanding. According to (Anshari, 2009) in the study of hermeneutics, it focuses on understanding texts and issues that are more focused on what understanding and interpretation are. It can be concluded that the interpretation of the meaning of the

song is an effort to provide clarity and understanding to others about the meaning contained in a particular song. In this case, the support for hermeneutical theory is used as a scalpel to explain the meaning of the song *Salam as* Salam and *Bismillah* in the *Rapai Geleng* performance.

The songs *Salam As Salam* and *Bismillah* in the *Rapai Geleng* performance were chosen as examples to see the characteristics of da'wah music in it. The interpretation of the meaning will start from rewriting the song lyrics, giving the meaning of the lyrics and finally giving the meaning of what is contained in the lyrics of the song *Salam As Salam* and *Bismillah*. The following table will show the interpreting process of the song *Salam As Salam* and *Bismillah*.

"Salam As Salam"

Lyrics	Textual Meaning	Interpretation
Salam as salam salam, *salam'alaikum* *Warahma, warrahmatullah*	May Allah bestow His safety, mercy, and blessings on you.	Saying greetings is a must for Muslim in Acehnese customs. Greetings serve to respect guests and friends, because it is very noble.
Jaroe lon jaroe jaroe dua blah ateuh jeu ateuh jeumala	Both hands cupping the vessel.	
Karena Saleum, Nabi khen sunat, jaro tamumat syarat mulia *Mulia wareh ranup lampuan mulia rakan mameh suara.*	Because "Saleum" (*Greeting*) Prophet Muhammad said is *Sunnah*. Honoring guests with ''Betel Leaf'' in the cerana (bowl), honoring friends with wonderful voices.	

Salam as salam is one of the song lyrics in the *Rapai Geleng* performance, The lyric of the song there is a combination of Arabic and Acehnese in the wording and stanzas of the song, the table above shows the contents of the song lyrics, both meaning and interpretation contained in the song. The lyric of the song *Salam as salam* is a song lyric that shows a persuade and greets fellow Muslims which begins with the greeting *assalammu'alaikum warrahmatullahiwabarakatuh* which means praying for Muslims and teaching mutual respect. According to (Dayat & Yusuf, 2019; Shodiqin, 2014) the word *salam* comes from Arabic which means peace, prosperity and is used primarily as a statement of respect. In conclusion, saying greetings is part of Islamic ways that pray for fellow Muslims, suggesting goodness, living in harmony and peace. The lyrics of the song *salam as salam* has shown the characteristics of *da'wah* music because the meaning and interpretation of the song is in accordance with the Islamic ways, that is inviting goodness and peace.
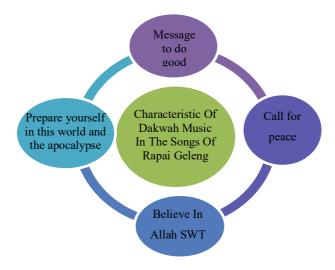
"Bismillah"

Lyrics	Textual Meaning	Interpretation
Bismillah, Alhamdulillah ya Allah yang poe kuasa Seulawet ke Rasulullah ngen lidah be tateum baca.	In the name of Allah, praise be to Allah, the almighty of all, *Shalawat* to Rasulullah with the tongue, must be read.	Allah is the ruler of the world and the hereafter. Praise to Allah and Prophet Muhammad as the lover of Allah. Humans pray to be given the opportunity to repent before the apocalypse.
Allah hu allah allahhurabbon Allah Qadiroen yang maha suci masa cuet nabi didalam ayoen rahmat geu peutroen oleh Illahi	Allah, our Lord, who is almighty overall and most holy. In the childhood of the Prophet Muhammad in the swing of grace sent down to Rasulullah by Allah SWT,	
Ya Rasulullah ya habibullah Muhammad anek abdullah lahe dimekah aminah ibu o'eh dudoe Allah yue minah nanggroe madinah disinan kubu,	Prophet Muhammad, Beloved of Allah. He was born in Mecca. Prophet Muhammad is Son of Abdullah and his mother Aminah, Allah asked him to Hijrah (emigrate) to Medina and there is his grave.	
Allah hu allah allahurabbi bek dille nebri kiamat donya Umat lam donya lepah that susah tinggai sembahyang dengoen puasa.	Allah, the Almighty God, don't give this world the apocalypse too soon. Because humans are still in trouble, there are still many who leave sholat (praying) and fasting.	

Next is the *Bismillah* song at the *Rapai Geleng* performance which gives the meaning and interpretation that people should say *Bismillahirrahmanirrahim* (in the name of Allah, the most merciful) before doing anything in daily life. Because people believe that Allah SWT is the owner of all in this world and the hereafter. According (Eferilia, 2020; Nurhasanah, 2017) The meaning of *Bismillah* is related to monotheism, that we do something for the sake of Allah and whatever happens is because of Allah's will. In the context of the performance, the song *Bismillah* is sung as a sign of the greatness of Allah's power, every human being has no power and effort but to ask and pray to Allah to save the world and the hereafter. It is very clear that the song *Bismillah* reflects the characteristics of *da'wah* music, the meaning and interpretation contained in it shows the teachings of goodness, inviting people to surrender to Allah. Indirectly, the pillars of Islam and the pillars of faith are conveyed through the *Rapai Geleng* performance, by believing in Allah, Apostles, Angels and carrying out obligations as Muslims, people will be safe in the world and the hereafter.

Figure 1

Interconnection of element of Da'wah

Conclusion

Generally, the *Rapai Geleng* performance is still being preserved by the people of Aceh. The *Rapai Geleng* performance is an interesting artwork because of its attractive, harmonious and compact performances between the music and body movements. The most important thing is that the songs *Salam as Salam* and *Bismillah* give meaning and interpretation to the invitation or appeal to mankind to do good and prepare themselves in the world to face the hereafter. Thus, the *Rapai Geleng* performance is musical performing art that has the characteristics of *da'wah* because it reminds and invites Muslims to do good, believe in Allah and follow orders and stay away from His prohibitions. So, by that, Muslims can prepare themselves facing the coming of the apocalypse.

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ANDU GAWAI DAYAK: UNDERSTANDING BIDAYUH CUSTOMS IN TIMURANG, SARAWAK

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Abstract

Andu Gawai Dayak is a festival held in Sarawak every year starting June 1, 1965 to ward off the spirit of greed and misfortune during the festive period. Through this study, researchers will describe how this festival is conducted in Timurang, Sarawak by using ethnographic research methods. The problem statement found through this study is the phenomenon of festive customs that are still practiced in the village. The main objective of the study was to identify the purpose of the Gawai festival. In addition, the researcher will also describe how the festival is conducted. This study will use qualitative methods throughout the analysis where it is in the form of interviews and document analysis. This study will help to understand the purpose of this festival as well as to be able to preserve Andu Gawai Dayak in the Bidayuh community in Timurang, Sarawak. In conclusion, this study will be able to explain the understanding of the customs of the festival conducted especially in Timurang, Sarawak.

Keywords: bidayuh, customs, ethnography, gawai, Sarawak, Timurang

Introduction

A critical article entitled Andu Gawai Dayak: Understanding Bidayuh Customs in Timurang, Sarawak describes a Bidayuh tribe performing a Gawai festival in Tumurang village, Sarawak. Andu means 'Day', Gawai is a festival and Dayak is a race found in Sarawak. As a state with almost 30 ethnic types, there are definitely customs and cultures that are still practiced in an era full of this technology. Gawai Dayak is a Dayak ethical ritual performed in gratitude for an abundant harvest. It is similar to the Gawai ritual (Sosiohumaniora, 2020).

For the people of Sarawak, customs are a traditional heritage that is so emphasized and has become ingrained in their daily lives. The main focus in this study is only on the community in Kampung Timurang, Sarawak where the Gawai festival was once held in this village but due to certain issues, this festival is no longer conducted according to customs and hereditary heritage.

The Bidayuh community believes that custom carries an important function where it helps to maintain harmonious relations among members of the community and to preserve the physical and spiritual well-being of the kupuo. The same goes for the customs that have been practiced in Kampung Timurang. Andu Gawai Dayak is a Bidayuh language to describe Gawai Day in Sarawak which will be held every 01 June since 1965. Jacelyn Joachim (2020) mentioned that during this ceremony, a dance called Ngajat will be performed between the community.

The main purpose of this festival is to celebrate the end of the rice harvest at the end of May or early June. Originally, Hari Gawai was a more religious festival for the Dayak tribe which consists of three main tribes, namely Iban, Bidayuh and Orang Ulu as a sign of gratitude to 'Petara' every time after the harvest and before starting paddy cultivation for the next season. In the meantime, the purpose of the festival is to mark the beginning of the new year for the Dayaks which means the end of the harvest season and soon a new rice planting season will begin.

Problem Statement
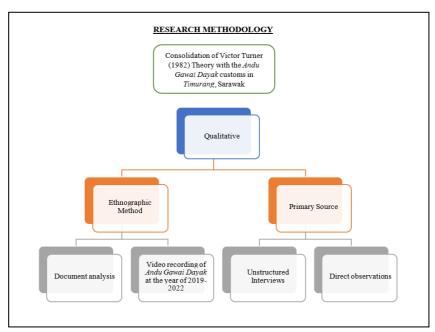
Andu Gawai Dayak has its own ritual and some communities still practice the ritual. However, for the community in Kampung Timurang, this ritual is no longer practiced due to the change of time and the younger generation is not exposed to this ritual. Some stated that the Gawai Antu festival is no longer celebrated because The Dayaks community has embraced Christianity in their daily lives (Bantan, 2017).
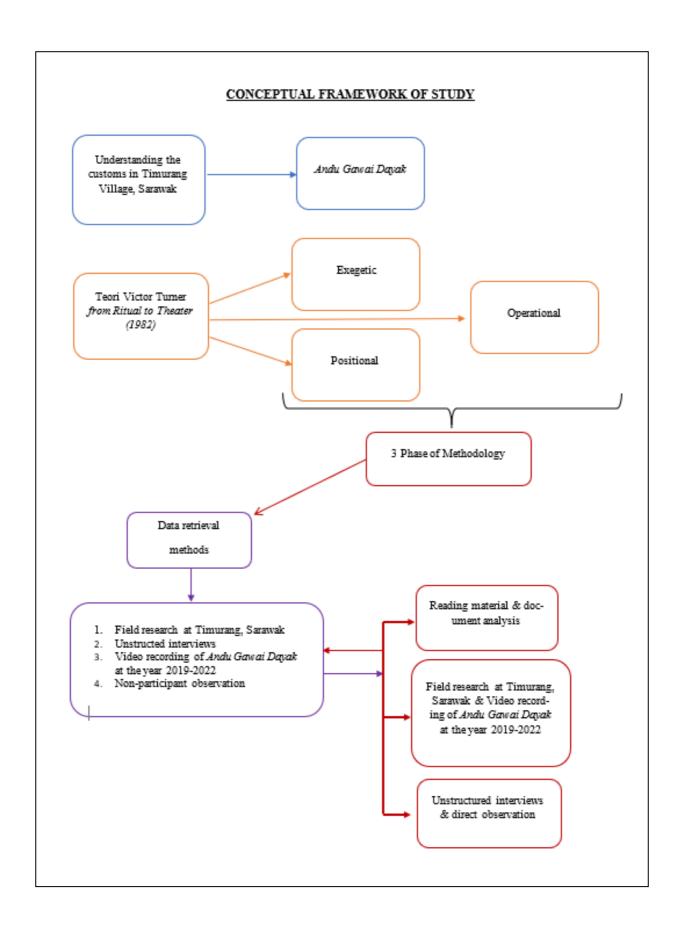
Among the factors that cause such a phenomenon is the age limit to participate in the ritual, religious factors and also the situation during the pandemic. According to an interview with a community member in the village, Puan Karom (better known as Smuk Dino), she stated that there are mantras that are not memorized and if the mantras are not pronounced properly then the Andu Gawai Dayak cannot be celebrated.

Since the younger generation is not exposed to this ritual, the researcher argue that the ritual performed during Andu Gawai Dayak should be preserved properly. Although not practiced, this ritual should be known by the younger generation so that the customs in this village do not disappear with time. This problem statement will certainly be supported by the theory of Victor Turner (1982) which is From Ritual to Theatre.

Turner (1982) sees ritual as a ceremony performed in conjunction with a particular festive season in which a community will perform rituals that are said to purify the soul and culturally defined moments of change in the climate cycle or the inauguration of activities such as planting, harvesting, or moving from season to season. cold to the summer meadows. He also noted that contingency events - "held in response to individual or collective crises".

This study is based on the following two objectives: 1) identify the purpose of Gawai Festival, and 2) describe how the festival being conducted at Timurang village, Sarawak. With research questions 1) what is the purpose of the celebration?, and 2) how is the festival being conducted?

CONCEPTUAL FRAMEWORK OF STUDY

Understanding the customs in Timurang Village, Sarawak

Andu Gawai Dayak

Teori Victor Turner *from Ritual to Theater* (1982)

Exegetic

Operational

Positional

3 Phase of Methodology

Data retrieval methods

1. Field research at Timurang, Sarawak
2. Unstructed interviews
3. Video recording of *Andu Gawai Dayak* at the year 2019-2022
4. Non-participant observation

Reading material & document analysis

Field research at Timurang, Sarawak & Video recording of *Andu Gawai Dayak* at the year 2019-2022

Unstructured interviews & direct observation

Findings

This study will be expected to identify the purpose of the Gawai festival in Timurang, Sarawak. Furthermore, this study will also describe how the festival being conducted at Timurang, Sarawak. Through the Victor Turner (1982) From Ritual to Theatre theory, the researcher will associate the theory along with the study subject in order for the reader to understand how this festival being conducted in Timurang, Sarawak. Apart from that, this study will also help the younger generation no matter from which place to understand that their customs should be preserve even though it is unable to be practiced nowadays for some reasons. Even though it is not practiced, the younger generations deserve to understand their own customs and culture as well so that it won't be swallowed by time.

Conclusion

This study will be able to explain the understanding of the customs in Timurang village, Sarawak. The researcher will also add the Victor Turner (1982) From Ritual to Theatre theory as a consolidation for this customs to be understands better. Furthermore, this study will help to understand the purpose of this festival as well as to be able to preserve Andu Gawai Dayak in the Bidayuh community in Timurang, Sarawak. For the people of Sarawak, customs are a heritage of tradition that is so marked weighty and have become ingrained in their daily lives.

Through this study, the conclusion that can be identified is that the community in Kampung Timurang prioritizes harmony and unity among themselves regardless of age. This is because, this community practices the ritual of Andu Gawai Dayak for the purpose of strengthening the friendship between them in addition to the real purpose of this ritual is carried out. The festival will be held for 30 days and on the 30th day, the community will hold a festival where they name the festival as Merun Kasah which means 'closing the curtain 'in the Bidayuh language. During this festival, the villagers will prepare a special (large) space for this crowd where Ranyai will be erected as symbolic of the Gawai festival being held. The community will decorate the 'Ranyai fruit' according to the choice of 'gift' of each leader in the family in the community. The beating of gongs and traditional Bidayuh music will surround the ceremony.

The Dayaks community is now mostly Christian and practice such beliefs are rarely believed. But more so, those who don't adhering to other religions still obeys and practices traditional beliefs called Pengarap Lama (Dagang, 2007).

Upon completion, during the night the crowd will surround the Ranyai while dancing to the accompaniment of music. In each complementary round, the person who stops in front of the Ranyai must place the banknote in the basket provided. According to an interview with the community in the village, namely Rodza (Timurang Village Head), the banknotes obtained through the activity will be used as a contribution to improve the facilities in the village. Outsiders are also invited to enliven this party in addition to strengthening the friendship between the community.

Andu Gawai Dayak is a ceremony that emphasizes unity and appreciates the harmonious relationship established with the community in the community. Through the selection of Victor Turner's Theory, the rituals carried out in this festival can be explained by the researcher based on the features in the theory that have been issued by Victor Turner.

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MUSICAL INSTRUMENT RELIEF AT BOROBUDUR TEMPLE AS CULTURAL EDUCATION STRATEGY

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Abstract

Re-reading the musical instrument relief on the Borobudur Temple reminds us of our ancestor's cultural achievement in the 7th century. Music was used in some activities, such as rituals and dance. It is also used to describe an environment, spread information, and earn a living. A living story could be seen through primer data sculptured on the Borobudur Temple Relief. There are 200 reliefs and 60 types of musical instruments. From the Material Culture evidence, Borobudur Temple Relief could be the proof of the Indonesian Orchestra at that time. Knowledge of various musical instruments and their accomplishments could be the strategy to reintroduce them through revitalization. The result of this revitalization could be used to support the educational tours based on the knowledge of Music Instrument Relief at the Borobudur Temple. Passing down the culture to the new generation will help build the nation's character and creativity in the mid of globalization. The development of information, technology, and science have contributed to the paradigm of human thinking, which is more practical and fast-paced, and slowly caused our culture that became the center of national life to begin to fade.

Keywords: Education, relief, revitalization

Introduction

Borobudur is how the ancestors wrote down and kept the noble teachings about balance in life. Borobudur is a medium for teaching the proven value of life, which can still be seen on the relief walls found in the temple. The relief level at Borobudur Temple is divided into Kamadhatu, one level as a stupa base with karmawibangga- the Law of cause and effect (humans who are still bound by the world desire) and Rupadhatu-the middle four levels, there are reliefs with Buddhist historical cherries such as Jataka, Lalitavistara, Gandawyuha (humans have begun to abandon the world desire, but still bound by the world). The upper four-level arupadhatu no longer has reliefs; there are only rows of small stupas in which a Rupang Buddha and a mother stupa (a world without form and shape, symbolizing eternity). The relief that is being sculptured is 160 panels of Karmawibhangga, 120 panels of Lalitawistar, 720 panels of Awadāna and Jātaka, 388 panels of Gaṇḍawyuha, and 72 panels of Bhadracharī. Besides the relief stories, Borobudur is also beautified by 504 statues of Dhyāni Buddha, more than 300 without heads and 43 missings (Nastiti, 2018).

There are various arts on the reliefs of Borobudur Temple, such as painting, sculpture, dance, music, architecture, fable stories, shipping, flora, and fauna. Art is a language that becomes the bridge to convey a message. In this study, we discuss the musical instruments carved on the Borobudur Temple, there were 200 relief panels and 60 types of musical instruments identified. Musical instruments that classify as

1. Idiophone (sound produced by a hit – comes from its body vibration)
2. Membrane (sound produced by the vibration of a membrane, usually made from skin)
3. Chordophone (sound produced by the vibration of string)
4. Aerophone (sound produced by the vibration of air)

is founded on the temple relief. This classification proves that there are four music categories such as arrangement, arranger, notation, and composition, so it could be proven that this nation in the 7th century already had an orchestra. Revitalization is a way that can regenerate the excellent knowledge of ancestors in today's society by using contemporary science and technology.

The way to preserve traditions is by developing them continuously. As long as certain fundamental elements of tradition are transformed into producing new objects, part of our tradition will remain alive and lasting (Nugraha, 2010). As clearly written in the Law on the Promotion of Culture, it states that the State advances the Indonesian National Culture in world civilization and makes the culture an investment to build the future and civilization of the nation for the realization of national goals as mandated by the 1945 Constitution Law of the Republic of Indonesia. Strategic steps are needed to promote the culture through protection, development, utilization, and guidance to realize an Indonesian society that is politically sovereign, economically independent, and culturally rich (Law of the Republic of Indonesia No. 5 of 2017). From the Law on the Culture Promotion No. 5 of 2017, it can be re-read about the importance of reintroducing old culture from local sources to be preserved in the development, protection, utilization, and guidance through a revitalization as a material for education.

Music Instrument Story on The Borobudur Temple Relief

Figure 1

Book of Latitavistara, Bodhisatvva Svetaketu Relief, by: Annandajoti Bhikku

The Bodhisattva relief of Svetaketu lived among the gods in the grand kahyangan palace of Tusita (tuṣitavarabhavanā). In the middle of the symphony with 84.000 kadewatan gamelan instruments, a song echoes and tells us that various good actions by Bodhisatwa Svetaketu in the past were inspired and reminded him to come down to Jambudvipa earth and to turn the wheel of Dharma (Lee, 2021). The existence of music on these reliefs is used to accompany a very grand ritual ceremony.

Figure 2

Book of Karmavibhanga, a study of deeds and their consequences.

The book of Karmavibhanga Bhikku Anandajoti talks about creatures who like to mock others and make others feel small will have the same result to themselves as a payback for their actions. It is further written that contempt for the poor becomes the main problem here, which is in line with something we might expect, some street musicians performed for the graceful couple sitting on the pavilion. The musicians offered a derma bowl, but the couple's hands were bowed down, meaning they did not give it to the musicians. This could be the result that will happen in their next life; the couple could be

born as street musicians and suffer the humiliation that they did in their previous life (Ānandajoti Bhikkhu, 2021b). In this relief, music functions played by the street musicians symbolize that music was used to find sustenance in life.

Figure 3

Book of Jataka, Stories of Buddha's Past Births

This relief panel tells us that the musicians are playing music in a stupa. On the left, people carry flowers on a tray to be offered; on the right, someone is kneeling while carrying flowers. The music in this panel is present in a very solemn ritual as a medium to deliver the meditative atmosphere (Ānandajoti Bhikkhu, 2021a).

Figure 4

Book of Karmavibhanga, Giving Support to The Sick, leads to Wealth

A similar scene with the third is a wealthy couple sitting on the right, and the servants distribute food to the poor and deprived in the middle. On the left, the prince sits with his knees cut by a rope while the maid stands behind him. Others held fans, and dancers entertained him in his palace. He is rich because of his past deeds. The music on this relief panel is used to accompany a dance (Ānandajoti Bhikkhu, 2021a).

Figure 5

Book of Karmavibhanga, Ten Deeds Lead to The Rebirth in Indriawi Heaven

This panel explains the tree and the kinnaras and gives us a clue that the result is a rebirth in one of the Indriawi heavens. On the left, a person with a halo was surrounded by concubines and servants. He is now a god because of his good deeds. Take a look at the celestial musician that plays the big lyre. The deed that led to this rebirth is not apparent. It may be an act of generosity if we notice the

servant is carrying barrels. Alternatively, perhaps his main figure teaches the opposites (Ānandajoti Bhikkhu, 2021a). This panel shows music that is being played in heaven.

Figure 6

Book of Karmavibhanga, Great Wealth

The two unfinished parts are the tree on the left and the vimāna on the right. The tree does not look like a Kalpa-taru to me, so we should have recognized this as a scene of great wealth. As usual, people sat with their concubines, one of whom dressed their hair unusually. One servant sat by the heavenly house and played the lyre. The guards sat under the rostrum and guarded his wealth. While many others stand and sit under the trees (Ānandajoti Bhikkhu, 2021a).

Figure 7

Book of Jataka, Announcement Making

The reporter is now going around the city and making announcements. One man beats the drums to attract attention, and the other pronounces the king's orders. Three more people are in the scene, all raising their hands towards the observer (Ānandajoti Bhikkhu, 2021a).

Figure 8

Book of Jataka, women dancers

Here we see several musicians sitting on the floor, one playing a jug drum and the other a flute. The leading player is a female dancer, and behind her is another dancer. The other women in this scene have an unclear role; maybe they are also dancers (Ānandajoti Bhikkhu, 2021a).

Revitalization to Reintroduce Musical Instruments on the Borobudur Temple Reliefs to Indonesian and Global Society

Based on the Indonesian Culture Promotion Law, which states that culture is everything related to the creation, taste, and work of the community. Indonesian National Culture is the process resulting from inter-cultural interaction that lives and develops in Indonesia. Promoting culture is an effort to increase cultural resilience and the contribution of Indonesian culture to world civilization through the Protection, Development, Utilization, and Development of Culture (Cultural Law No. 5 of 2017). One of the essential words in the Law is development, so it becomes true when a value in our cultural history is expressed again using technology and science today. This can be called cultural development to be able to live in every era. The Local Culture is a source of valuable life and cultural knowledge found in tradition, residence, and history. Indonesia is rich in local culture that can be a source of knowledge. Revitalization is the process of reviving or reintroducing a culture that has not been widely known and forgotten, presented again in a new way with a technological and scientific approach to reinvigorate in responding to new needs and challenges in various interests. The objects of Musical Instruments Revitalization on the Borobudur Temple are:

Reintroduce to the younger generation about the ancestors' rich culture in music.

1. Create and share information about the musical instruments sculpted in the reliefs of Borobudur Temple.
2. Become learning material for musical instruments and could be the development base on creating new creations based on the local culture
3. Support the education and tourism worlds to be used as educational and tourism studies.
4. Contribute to the establishment of a museum dedicated to the musical instruments sculpted on the reliefs of Borobudur Temple.
5. Assisting the replication of musical instruments sculpted on the reliefs of Borobudur Temple in order to resound them with new interpretations.

The revitalization function is a way of managing the cultural heritage in the long term, starting from treatment to utilization that can provide welfare to the community and provide knowledge as helpful information.

Cultural Education

Education and culture are two things that are connected. Education constantly adapts to cultural developments during the development of globalization. Education is one of the processes of transferring values in the culture. Cultural education can create a society with good cultural literacy so people can have a strong national character. Education experiences changes and developments related to the development of technology, science, and the media.

Education is transforming information and knowledge to provide a space for learning and analysis to increase knowledge awareness. In the middle of the emergence of new cultures offered in social media, cultural education becomes an essential counterweight to knowledge and information for people to remain firmly rooted in their own culture. In this research study, one of the local cultures passed down by the ancestors, the musical instruments at Borobudur Temple will be used as a material for cultural education. Several methods can be used, such as:

Academic

Research, community service, and entering the learning materials that fit the basis of education based on the Tri Dharma of Higher Education Research conducted by lecturers and students are directed to recalculate the potential strengths of local culture with good knowledge and educational values. With so much research carried out by universities, it can be a way to develop and use the local wisdom of this nation to become the basis for cultural knowledge based on local culture. The service of lecturers and students to the community by using a cultural material approach that grows in public places will

bring the world of education closer to its community based on local culture. Local culture in any form (stories, buildings, architecture, culinary, art, traditional clothing, rituals, Etc.) can be a language of communication to bring educational space closer to the community. A series of research results that have been carried out can be used in learning specific courses so that students will get the material based on the nation's local wisdom. From this learning, there will grow a sense of pride in the nation and gain ancestral knowledge that is expected to be re-read or developed into creativity or new knowledge.

Cultural Arts

Cultural education that is entrusted in the form of art and culture, such as puppets, traditional dance, traditional theater, traditional art, historical buildings, books, works of literature, Etc., is an effective way of providing information, knowledge, and education by looking directly at performances or artifacts. This is called the "hidden education method," which is considered one of the most effective ways because the audience accepts the information more comfortably. For this reason, we need support from all parties, such as the community and the government. The government encourages through programs for the protection, utilization, and development of culture, supported by the role of art actors and the community to make art and culture a learning method (hidden education culture). National education functions are to develop capabilities and shape the character of civilization as a dignified nation in the context of educating the nation's life, aiming at developing the potential of students to become human beings who believe and fear God Almighty, have a noble character, healthy, knowledgeable, capable, creative, independent, and become democratic and responsible citizens (Law No. 20 of 2003 concerning the National Education System).

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DRAMATURGY SANDIWARA: TRAGEDY IN A JAVANESE-LANGUAGE REALISM THEATER PERFORMANCE

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Abstract

Various expressions of Javanese performing arts show very strongly how Javanese people deal with tragedy. The Javanese have a unique way of dealing with tragedy, namely by creating a cultural strategy in the form of parody and satire. This strategy can be seen in various aesthetic expressions and daily life. The aesthetic expression can be seen in the performances of Gapit Theater (Surakarta). Through a postcolonial approach, Teater Gapit's performance of the play TUK shows a flexible strategy of resistance to repressive power. The strategy of resistance is through parody and satire, which is used not to defeat each other or control each other, but to build the identity of the subject or colonized community through collaborative practices between ideal expectations (imagination) and reality (reality). The integration between hope and reality has created a Javanese dramaturgy of theatricality that is built from a dramatic 'back and forth': between imagination (hope)-reality (reality)-integration.

Keywords: dramaturgy, Javanese, realism, sandiwara, tragedy

Introduction

Tragedy is the oldest form of Classical Greek drama, although it was later used to describe the facts of life that are full of sorrow and tears. Aristotle explains that tragedy is a drama that causes emotion, compassion, and horror, so that the audience experiences purification of the soul (catharsis) (Rendra, 1993, p.107; Dewojanti, 2010, p.42). This catharsis can only be achieved if the audience experiences feelings of fear and pity. Fear and pity are obtained through the process of empathy, i.e., what the character does, thinks and feels is the same as what the audience does, thinks and feels in their imagination (Saptaria, 2006, p.86).

The characters in Classical Greek tragedy are presented as human beings' inability to resist the fate outlined by the gods. The characters from the beginning have experienced a 'tragic flaw' or what is called hamartia. Hamartia has made a character experience a change in fate to be wretched (peripeteria), as experienced by the character Oedipus that he must accept the fact that he has killed his father and married his own mother. Hamartia is the main source of peripeteia.

Aristotle places plot as the main force in the six elements of drama, namely *mythos* (plot), *ethos* (character), *dianoia* (theme), *lexis* (dialog), *melos* (atmosphere), and *opsis* (spectacle). Through the plot, Aristotle formulates a series of events in the tragedy drama experienced by the characters through three levels of spiritual awareness, namely *Poeima-Pathema-Mathema*. At the first level, the character wants something to be realized (*poeima*), then he is tormented and suffers (*pathema*), and finally through his destruction the character gets enlightenment and wisdom (*mathema*) (Saini, 1985, p.41).

The concept of Classical Greek tragedy became the basis of the realism style that emerged in the early 20th century. Classical Greek drama featured hamartia that happened to great people such as kings, princes and other nobles. Realist drama presents the opposite, the small and ordinary people with all the complexities of their lives. They are flesh and blood people who can be found in everyday life (Saini, 1986, p.40). They are not humans who are great both physically and mentally and have a high position.

Unlike the Classical Greek tragedies where the characters deal with the power of the gods. In realist drama, the characters do not face the power of gods or other invisible things, but rather face the power of human desire, so that in realist drama it confronts humans with other humans. Tragedy in 20th century Western realist dramas presents the tragedy experienced by humans as a result of their powerlessness to fight for human values, ethics and morality, as Mrs. Alving in Henrik Ibsen's Ghosts struggles to maintain the value of pseudo-humanity in the midst of the reality of modern European society that betrays human values itself.

Western and Eastern Reaslime, although both espousing humanitarian values, have their own peculiarities. The West is always associated with modern, rational thinking, while the East is always associated with traditional, emotional thinking (Allen, 2004, p.104), so the humanitarian issues presented in realist drama have ties to both. As seen in Putu Wijaya's realism dramas, *Lautan Bernyanyi* (1967) presents modern man's resistance to myth. In understanding nature and life, modern humans emphasize a rational attitude by rejecting everything that smells of myth. *Bila Malam Bertambah Malam* (1971) presents a love story that is hindered by caste differences in Balinese culture; and *Dag Dig Dug* (1976) presents a human spiritual journey that sometimes leads him to odd behaviors.

The tragedies experienced by the characters in Indonesian realist dramas occur as a result of human helplessness in the face of a value system based on socio-cultural, economic, political and ethical values. Each character has his own way of dealing with tragedy, accepting his helplessness with resignation or accepting helplessness by secretly fighting against the value. Each culture also has its own way of dealing with tragedy, and Javanese culture is no exception. Furthermore, how is tragedy presented in modern theater performances in Java, and what are the strategies used by Javanese people in dealing with tragedy?

Tragedy in the Javanese Worldview

As in the puppet tradition, the existence of punakawan characters, *Gareng, Petruk, Bagong* and *Semar*, also has an odd character. Their characteristics are funny, strange, hilarious, uneducated, coarse language (Magnis-Suseno, 1991, p.126). They are described as ordinary people but also incarnations of gods. The people (*kawula*) but also the caretakers and teachers of the Pandawa knights. His words and actions are unexpected, even in the presence of the Pandawa knights often look disrespectful, as if they seem arbitrary. But behind his attitude, the truth is conveyed. Punakawan as well as the characters with odd characters written by Bambang Widoyo Sp, occupy an important role in the story presented, sometimes even a key role in solving a problem.

The creation of characters with odd characters occurs because of the difference between reality and hope, everyday reality and idealized imagination. This difference then creates a human tragedy, namely a human powerlessness in the face of a force based on socio-cultural, economic, political and ethical values. People realize that there are other forces outside themselves that make their hopes unrealizable.

In this state of helplessness, distinctive attitudes emerge as a genuine expression of the Javanese people. The attitudes of *nrimo ing pandum* (accepting all circumstances), *semeleh* (resignation) and *sakmadya* (moderation) are attitudes of acceptance of a *kahanan* (condition) based on patience and resignation. Sensitivity to *kahanan* is a key concept in Javanese culture. The ideal Javanese human is one who *ngerti kahanan* (knows the conditions), while the most stupid and lowly human is one who *ora ngerti kahanan* (does not know the conditions) (Faruk, 2020, p.21).

The attitude of *nrimo ing pandum* has often led Javanese people to surrender to fate. It is as if what has happened is a decree that cannot change, thus creating a fatalistic nature that only surrenders to fate. *Nrimo ing pandum* is often seen as an unproductive attitude, lacking fighting spirit and work ethic. This attitude is also considered to have led Javanese people to just live life (*sing penting urip*), without targets for achieving the maximum quality of life.

Another expression with the same tone such as *waton slamet* (as long as it is safe) is appropriate to describe this condition. No matter how tough the problems faced by Javanese people, as long as they can get out of the problem with *slamet*, it is no longer a problem. Therefore, children in Java are named *Selamet*, *Sugeng*, or *Rahayu*, with the hope that the child will be born safe from all problems. The problems faced by Javanese people do not make them stop acting, because they believe that life is spinning (*cakramanggilingan*). Life is like a wheel that keeps spinning, humans will never constantly be in a steady or fixed position, it could be that today is at the bottom tomorrow is at the top.

Javanese sayings show very strongly the attitude of *legowo* (sincerity) towards all the problems faced. Other sayings such as *mangan ora mangan ngumpul* (eating or not eating that is important together), *urip mung mampir ngombe* (life is only stopping to drink), show the attitude of Javanese life without ambition or the collapse of the ego. The ego, which for Western philosophy is the center of all human thoughts and actions, because that is where human existence is recognized, has been destroyed by the Javanese. The I for the Javanese is not a single meaning, but a plural I, an I in which there is also

the other. In the Javanese concept, to be able to understand others, one must be able to feel the feelings of others in their own feelings (Jatman, 2000, p.74). So for the Javanese, the glory of a Javanese human being is one who can *migunani tumraping liyan* (useful for others), that the existence of the self is also responsible for the presence of other existences.

The collapse of the ego is also what makes Javanese people never appear to have a personal existence. Javanese people appear more hesitant and cautious in dealing with various problems. An attitude that tends to be gray, vague, and unclear is more dominant than a firm and definite attitude. *Ngeli ning ora keli* (going with the flow but not drifting away), *ngono yo ngono, ning ojo ngono* (being like that is allowed but not like that), *bener ning ora pener* (right but not right) show very strongly the grayish attitude of the Javanese. This paradoxical attitude on various occasions has made Javanese people freer and more independent. Its impartiality to a single decree has saved the Javanese from conflict.

The Javanese reluctance to exist independently becomes more apparent when they face tragedy. Tragedy occurs because of the discrepancy between reality and expectations. Human beings have a strong desire to get something, but their desire is blocked by a great and irresistible force, as a result they resign themselves to their weakness and defeat. In this defeated and weak condition, Javanese people create another character (third party) who they believe will free them from the tragedy experienced. The third space created between reality (reality) and ideal imagination (hope) becomes the field of third-party creation.

In artistic expression, this third party is always present in the form of an odd character, he becomes an anti-structure character, an ordinary man but also the main man, a folk but also a god. The presence of the *punakawan* characters (*Gareng, Petruk, Semar, and Bagong*) in Javanese shadow puppet shows can be seen as a representation of this third space. The third party is often present in expressions of parody and satire. The comedian *Basiyo* in Java demonstrates very precisely how to make the tragedy of poverty into a joke. As a result, people who listen do not feel poverty as a suffering at all. The poor and deprived condition becomes a mockery to laugh at their own poverty.

The third party is not only present in Javanese performing arts expressions, but also appears in their daily lives. *Ratu Adil* and *Satrio Piningit* are third parties created by the Javanese as imaginary figures who they believe will free them from tragedy. The third party becomes a utopian figure who is believed to solve the problem. This third party is important in the life of Javanese society, he not only 'accompanies' the Javanese in facing tragedy, but also as a *pengangen-angen* (hope) that is used as a guide so that they are strong in facing tragedy.

The third party provides a sense of security for the Javanese against the shock of tragedy that may come upon them at any time. Psychologically, although the third party is only a utopia, it seems to be able to make Javanese people secure. Life safety is the highest achievement of the Javanese. Inner and outer safety is the pinnacle of Javanese philosophy. All the advice in the daily life of Javanese people is to reach the peak of this philosophy. The attitude of *nrimo ing pandum*, *semeleh*, or *sakmadya*, which is often interpreted as hopelessness, is basically a progressive attitude of Javanese acceptance of fate. This progressive attitude is an intelligent and creative action in facing all *kahanan* (conditions and situations) to achieve physical and mental safety.

Artists as part of the community, with the power of their imagination, create artistic strategies to realize that the ideal hope remains. The community with its imagination also creates cultural strategies to realize that hope. The artistic and cultural strategies carried out by both in facing the tragic reality with various expressions of antics, as well as by creating other characters (third parties), to accompany the helplessness or fight the oppression experienced by the community.

For artists, imagination is the desire to achieve an ideal reality. This imagination is what Umar Kayam calls an alternative world, which is a world formed from the accuracy of an artist's subjective understanding of the fibers of life that they face and then weave it back as a counter-world or alternative world (Kayam, 1998, p. xi). This alternative space is equivalent to what Bhabha calls the third space, or the liminal space, the in-between space. It is through this alternative space that the hopes idealized by Javanese artists and society are presented, although in fact they are also aware that the alternative space is only a utopia, as if it solves problems when it does not solve problems.

Tragedy in Javanese Theater Performance

The various expressions of Javanese performing arts show very strongly how Javanese people deal with tragedy. The Javanese have a unique way of dealing with tragedy, namely by creating cultural tactics in the form of parody and satire (Susanto, 1997, p.29). These tactics can be seen in various aesthetic expressions and everyday life. Aesthetic expressions can be seen in the performances of Gapit Theater (Surakarta).

An atmosphere full of parody and satire is presented through the characters of odd characters, sometimes even outside the general human character. The odd character is able to penetrate normal boundaries, at first glance seems 'crazy', his actions and words are unexpected, looks like an ordinary person but sometimes also becomes another human being who is different from everyday reality. He becomes an anti-structure character, not bound to a certain role structure. The creation of a crazy character that is always repetitive, but is actually able to say the 'truth' that cannot be done by normal people (Feinstein, 1995, p.620).

Teater Gapit's performances always raise the lives of marginalized communities, housing problems, evictions, labor, and the lives of other poor people. With a social setting in Surakarta, Teater Gapit is able to reveal the basic problems of the poor in this city, ranging from the issue of settlements that occupy *magersaren* land or attach to batik masters of Chinese descent, the closure of the *wayang orang* theater because of lack of audience, and other typical problems in this city. All these issues are presented in a realist manner, and it is even said that Teater Gapit is the most successful group in translating the concept of realism (Yohanes, 2009, p.84). This success cannot be separated from the use of Javanese *ngoko* language as the main dialog between characters. So, the characters presented are ordinary characters, such as Mbah Kawit, Lik Bismo, Bibit (*TUK*), Gambleh, Salamun, Mbok Jiah (*Rol*), Mbok Senik, Bongkrek, Bedor (*Leng*), and so on.

The use of *ngoko* language also makes the characters in Teater Gapit's performances succeed in expressing individual aspects with all their complexities. The characters are able to play their roles freely without the intervention of other languages. In the name of nationalism and universality, many performances eliminate local languages and replace them with the national language (Indonesian). In this case, Bambang Widoyo Sp, the scriptwriter of Teater Gapit, has managed to free himself from the burden of linguistic (Indonesian) nationalism, instead finding the essence of strong realism: finding universal content from local articulations (Yohanes, 2009, p.85). In addition, the choice of *ngoko* language that does not recognize caste makes the roles performed by the characters seem even more odd, free, honest, and as they are.

Characters such as *Bibit, Mukiyo, Janaka*, and *Sastra Gambar* in Gapit Theater performances are characters who are in conflict with reality. This conflict occurs as a result of the encounter between everyday reality and the expected ideal reality. The unfulfillment of expectations makes these characters experience an alienation. At that moment of alienation, they are in an alternative space, a space that allows humans to reject the normal order. So, the characters come with odd characters, overlapping scenes, chaotic atmosphere, and other abnormalities. This alternative space is referred to by Umar Kayam as an alternative world, namely a world formed from the accuracy of the playwright's subjective understanding of the fibers of the life they face and then they weave it back as a counter-world or alternative world (Kayam, 1998, p.xi).

The performance stage provides an opportunity for humans to pull themselves out of the normal order. Being in another space that allows humans to escape from social ties, culture, religion, and so on. The daily reality that is bound by various norm systems makes humans unable to be fully present. The stage becomes an alternative space that provides opportunities for humans to be fully present. This alternative space becomes a means of free expression, a space of creation that accommodates all creativity, ideas and ideas that arise. Alternative space becomes a space for dialog between the reality experienced and the ideal expectations aspired to.

Conclusion

In Javanese culture, it seems that Javanese people always need utopian figures. It is through these utopian figures that the hope for the ideal always exists and is maintained. It is through utopian figures that Javanese people lean their lives, accepting tragedy with resignation. It is through utopian figures that

alternative spaces are created to accommodate Javanese dreams. It is no wonder that Javanese people always 'nurture' and look forward to the emergence of imaginary figures such as *Satrio Piningit, Ratu Adil*, or so on. These imaginary figures are believed to be able to relieve the tragedies experienced by the Javanese.

It could be that parody and satire become the artistic and cultural tactics of the Javanese, as a way of dealing with and resistance to a repressive reality. The atmosphere of parody and satire is the main force that influences dramatic construction (plot, characters, themes) and artistic construction (dialog and spectacle). Parody and satire as a flexible strategy of resistance to repressive power, does not want to defeat or reverse control, but is building the identity of the subject or colonized society through collaborative practices between reality (reality) and ideal hope (imagination). The integration between reality and hope has created a Javanese realist dramaturgy built on a dramatic 'back and forth': between reality (reality)-imagination (hope)-integration (reality and imagination).

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FEET AS STRENGTH OF TRADITIONAL DANCE LULO TOLAKI TRIBE, SOUTHEAST SULAWESI PROVINCE

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Abstract

Lulo dance is a traditional dance of the Tolaki tribe, a dance originating from the province of Southeast Sulawesi. In the lulo dance which has meaning as a social dance, it is a form of the Tolaki tribal community who accepts differences in the diversity of the single ika. The Tolaki ethnicity is one of the three major ethnic groups in the Southeast Sulawesi region which has a specific form and style of cultural life. The specific meaning of life is contained in objects that are cultural symbols called Kalo Sara. One of the indigenous cultures of the Tolaki people that has been adapted by almost the entire community of Kendari City is the lulo or molulo dance, which is a traditional dance that is performed en masse and forms a circle which is also known as the friendship dance. This dance is performed by men, women, teenagers, and children holding hands, dancing to the rhythm of the gong while forming a circle. In this dance it is clear that this dance holds hands which is the identity of the lulo dance, but there is something very interesting in this lulo dance, namely the legs that dominate in the dance. This is why this is so because in the lulo dance, as described above, it comes from trampling rice until it is separated from the grain. The lulo dance has many varieties, ranging from the lulo broom dance, lulo tinuka-tuka, lulo hada dance and many more. However, all of these dances hold hands and focus on the feet as a symbol of lulo's strength.

Keywords: Hand in Hand, Lulo Dance, Lulo Identity, Lulo Power

Introduction

Lulo dance is a traditional dance of the Tolaki tribe, a dance originating from the province of Southeast Sulawesi. In the lulo dance which has meaning as a social dance, it is a form of the Tolaki tribal community who accepts differences in the diversity of the single ika. The people of Southeast Sulawesi, especially the Tolaki people, are people who really understand togetherness in differences (Nasir et al., 2019).

As a nation whose society and culture are very diverse, Indonesia consists of a variety of islands, languages, religions, ethnicities, races and others. In that plurality, Indonesian people should still have one goal and should be able to live in harmony. But in reality, the plurality of society cannot reconcile the differences that occur. The attitude of individualism emerged as the dominant attitude. Everyone feels that what is held or believed is the most correct, while that of others is wrong. As an Indonesian citizen who adheres to the principle of "Bhineka Tunggal Ika", society should not discriminate against others (people who have different views). In the context of schooling, students must be able to recognize what is right, and care deeply about what is right, and do what they believe to be right despite pressure from outside and temptation from within (Nasir et al., 2019).

The Tolaki ethnicity is one of the three major ethnic groups in the Southeast Sulawesi region which has a specific form and style of cultural life. The specific meaning of life is contained in objects that are cultural symbols called Kalo Sara. If Sara is composed of three elements of objects or materials, namely woven rattan, white cloth and circles (made of rattan), the terms are good in terms of composition and materials. Kalo is a symbolic language that symbolizes all aspects of the nature of the social life of the Tolaki people (Ramadan, 2020).

One of the indigenous cultures of the Tolaki people that has been adapted by almost the entire community of Kendari City is the lulo or molulo dance, which is a traditional dance that is performed en masse and forms a circle which is also known as the friendship dance. This dance is performed by men, women, teenagers, and children holding hands, dancing to the rhythm of the gong while forming a circle. Gong used usually consists of 2 (two) kinds of different sizes and types of sound. Currently mainly in urban areas, the gong as a musical instrument to accompany the lulo dance has been replaced with a modern musical instrument, namely "elektone" (Kasno et al., 2019).

Literature Review

The lulo or molulo dance is one of the traditional dances of the Kendari people, especially the Tolaki people. Nevertheless, the lulo dance has been played by many other tribes in Southeast Sulawesi and even in other provinces in Indonesia. Lulo dance is actually a very popular dance and is known to almost all levels of society. Because the lulo dance is a social dance, it is open to all possibilities of change and innovation in this dance. A community leader explains manners and ethics in dancing the Lulo dance (Nasir et al., 2019). The lulo or molulo dance is a dance typical of the Tolaki tribe who is a native of the city of Kendari, this dance is usually held at weddings, banquets to welcome guests or welcoming entertainment events, this lulo dance is a means and media for the Tolaki community to strengthen association with other members of the community regardless of ethnic background, religion, social status, group, or age. The lulo dance attraction is a form of social configuration in harmonious diversity, so it is not surprising that this lulo dance can be accepted by all ethnic groups in the city of Kendari.

The art of lulo dance was originally a ritual to worship the rice god called Sanggoleo Mbae in Tolaki terms, therefore, the basic movement of this dance depicts people trampling rice (Kasno et al., 2019).

Learning is a strategy for creating learning environments and designing learning experiences that also integrate culture as part of the learning process. Learning with culture can make students not alienated from their local culture and increase students' appreciation of local culture. Culture-based learning is also constructivist learning.

Research Methods

This research has been carried out in the 8 art studios of Southeast Sulawesi, Lalolara Village, Kambu District, Kendari City. This research was conducted in November 2022, the reason for choosing the location of this research is because Sanggar 8 Art Sultra is one of the studios that often trains and performs the Lulo dance. Informants in this study were selected intentionally (purposive sampling). This is in accordance with the determination of informants that the selection of informants has several criteria, including: full enculturation means knowing one's own culture well, direct involvement means looking carefully at the experiences of potential informants, and choosing sufficient time to Interview. Or in other words, the informants here are those who are considered to know precisely the research problem. The informant in this study was the Lulo dance coach.

Discussion

Lulo comes from the Tolaki tribe word from a Molulowie activity which is the activity of harvesting rice when the rice seeds are trampled, from the Molulowie activity the Lulo dance is created to form a ritual dance of gratitude to Dewi Sanggole. In this dance it is clear that this dance holds hands which is the identity of the lulo dance, but there is something very interesting in this lulo dance, namely the legs that dominate in the dance. This is why this is so because in the lulo dance, as described above, it comes from trampling rice until it is separated from the grain.

When I visited a studio in Southeast Sulawesi that still preserves the Lulo dance, I found a strength in the dancers' feet. They are very agile and dynamic in moving their feet. H. Darma (interview on 2022) said that if it wasn't a Tolaki person, it would be different because the count was very irregular. Another opinion says that lulo has a very unique characteristic, namely that lulo cannot be separated from the feet with hands holding each other (Ramadan, 2020).

The lulo dance has many varieties, ranging from the lulo broom dance, lulo tinuka-tuka, lulo hada dance and many more. However, all of these dances hold hands and focus on the feet as a symbol of lulo's strength. For example, lulo hada is a dance that is held at weddings, the Lulo Hada dance is a means and medium for the Tolaki community to strengthen relationships with other members of the community regardless of ethnic background, religion, social status, group (Hidayat, 2019; Ramadan, 2020). For this reason, a dance work as explained by Sunarto, art is a national identity for that work should explore the strength of the traditional art (Sunarto, 2020).

Lulo as a traditional dance of the Tolaki tribe is a dance that tells the story of trampling rice together or working together, this concept is a state concept of Indonesian society that upholds the unity contained in Bhinneka Tunggal Ika. And it is included in the third principle of Pancasila. So, the lulo dance, whose strength is in the feet, should always be firmly held by the Tolaki people, especially since the ancestors of the Tolaki people were sailors who stepped on their feet from one island to the next.

Figure 1

(Personal Documentation, 2022)

Conclusion

The lulo dance that has meaning is an association whose characteristic in the lulo dance is holding hands with an emphasis on the feet as the strength of the footwork, the lulo dance which has many types but all the lulo dances still emphasize the feet as the strength in the dance until it becomes very dynamic.

Suggestion

Lulo dance requires the awareness of all parties, including the government, community and cultural leaders to continue to maintain the identity of the Lulo dance, so that future generations will not forget and still know the Tolaki ethnic Lulo dance.

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AKHA RELY: THE CONCEPT OF SOLIDARITY IN THE ISOLO SONGS BY THE OHEY TRIBE, PAPUA

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Abstract

The akha rely concept is the essence of Isolo dance performed by Ohey Tribe in Sentani Lake Festival. The concept itself means solidarity which is presented within the songs they sung. This article aims to find out how the concept of akha rely is constructed through the songs of Isolo Performing Art by the Ohey Tribe. This research using qualitative method through social semiotics perspective. Data obtained by observation, interview and document analysis. The akha rely concept within the Isolo Songs by Ohey people contained of solidarity which is built from four aspects, such as : 1. Beliefs, where Ohey Village is mythologically believed to be a place blessed by divine power; 2. Local Knowledge; that the Ohey people have local knowledge that is applied to assist collective activities; 3. Activity, symbolized by hunting that reflects the value of mutual cooperation; 4. Kinship, which is symbolized through the representation of traditional buildings called "para-para". The interconnection between those aspects are the essence of the akha rely concept or the solidarity which is still preserved until present.

Keywords: Akha Rely, Isolo Songs, Ohey Tribe, solidarity

Introduction

Akha rely in Sentani Language means "solidarity". The form of solidarity presented in the Isolo performing art is cultural manifestation of Ohey Tribe specially in sociocultural aspect. The Ohey community is a society that has the characteristics of a primitive society with general characteristics such as a natural lifestyle, animism-dynamism beliefs and a predominantly agrarian or maritime profession (Nooitgedagt, et., al., 2021; Mbuvi & Kungu, 2021). Durkheim (in Syukur, 2018) revealed that primitive society are unified by strong collective consciousness and close kinship. Collective awareness is a feeling that is shown through attitudes and knowledge that people have the same senses and beliefs regarding norms and values that come from a shared identity. Meanwhile, kinship is a concept of socialize which narrowly means interactions between individuals with same ancestors and widely is a concept of integral life which confessing and appreciating individual's existence or another group who live together (Wiratri, 2018). These solidarity concept according to Durkheim called by organic solidarity.

People in Ohey village still characterize a simple lifestyle where communal activities are carried out with full awareness, such as hunting, processing sago trees into food, traditional ceremonies and traditions. These activities inspire the artistic expression of the local community, one of which is poured into the songs of Isolo's performing arts. Thus, Isolo's performing arts are a place to convey noble social values such as the concept of akha rely which is believed to be able to maintain the togetherness of the Ohey Tribe community until now as a form of organic solidarity (Funay, 2020; Veraart et al., 2021).

Performing art is a communication that is embodied in artistic expression which involves the audience and performers. In communication there is a set of messages expressed through various symbols, so that the message contained can be understood by the recipient of the message (Ibrahim et al., 2020). As one of the traditional Papuan communal performances, Isolo has an important meaning related to the local culture that is preserved by the Ohey Tribe. At this point, this research becomes important considering the need for local cultural values to be learned and transmitted to the local young generation and introduced to the general public as one of the Nusantara's cultures.

Based on this, the Isolo songs from the Ohey Tribe need to be translated to understand the message, value and meaning behind it and then analyzed by looking at the elements that build the concept of akha rely. Moreover, the Lake Sentani Festival was attended by the wider community in the archipelago which is heterogeneous. The results of the analysis are expected to provide an overview of the concept of akha rely which is the identity of the Ohey Tribe. The results of this study can then be used as educational literacy material for various groups, both in Papua and in the archipelago.

Methodology

This study uses a qualitative method with a social semiotic perspective. This perspective is used considering that the Isolo song of the Ohey Tribe is not just an aesthetic issue considering the message content of their Isolo songs is closely related to life activities, geographical conditions and social relations of the people (Bezemer & Cowan, 2020). The social semiotic approach allows researchers to obtain further explanations on the observation of signs behind social phenomena so as to provide the possibility to explain the nature of signs and their relationship to social systems (Fjortoft & Lai, 2021); (Meindrasari & Nurhayati, 2019). This is because arbitrary signs must be understood from the perspective of the people who use these signs.

Observation of the concept of akha rely rests on the constructive paradigm that the meaning of Isolo's song is built by the social system and communicated by the supporting community. Thus, the Isolo songs of the Ohey Tribe is positioned as a semantic and sociosemantic text (Halliday & Ruqaia, 1992). Based on this, the following work steps were arranged: 1) Collecting Isolo song data through interviews; 2) Analyzing the context of the meaning of the song with the informants, 3) Analyzing the core phenomena, symbols and meanings of the song, and 4) Comparing the meaning with today's social reality (van Leeuwen, 2005).

The Isolo song of the Ohey Tribe consists of several stanzas. The verse of each song is seen as a semantic text and translated into Indonesian to produce a textual meaning. The textual meaning is then associated with the symbols that are presented concretely to see how the concept of akha rely is presented. This research was conducted in Ohey Village, East Sentani District, Jayapura City. The informants were selected based on a purposive sampling technique where the researcher needed information from people who were directly involved and could provide the required data. The data were obtained through observation, interview and audiovisual documentation techniques. The informants used in this research are Irenius Pepuho and Cory Ohey, both of whom are Ohey Tribe artists. The results of data collection were then analyzed using source triangulation techniques. Data obtained from interviews were then matched with data from observations and audiovisual documentation. The results of the data analysis in the form of the concept of akha rely and the elements in it are presented in the form of descriptive explanations.

Overview of the Isolo Performing Art by Ohey Tribe

Ohey village is located on an island known as Pulau Asei which is located in the middle of Lake Sentani. In the past, the Ohey people lived on the mainland opposite the island called Yomokho village. Due to social change and conflict, the Ohey people moved to the island of Asei. The Ohey Tribe is a community including the Sentani Tribe who live in Ohey Village, the administrative area of Jayapura City. Ohey is the clan identity of the local village ondofolo (traditional leader) whose original name was Iuwga (as mentioned in the 4th verse of the Isolo song). There are several other clans living in Ohey village such as the Pepuho, Yanggo, Kere, Wally, Puhiri, and others (Irawati & Widjaja, 2006). Because from the beginning it was led by an ondofolo surnamed Ohey, so the village of Iuwga is still known as Kampung Ohey.

Isolo comes from the Sentani language from the root words "Iy" which means boat and "holo" which means dance and singing. In the context of performing arts, Isolo means dance and singing performances on a floating boat. Several boats (2-4 boats) are usually tied together in such a way as to form a single unit to accommodate many Isolo dancers. The boat is then decorated with various ornaments and properties. The ornaments used include leaves such as coconut palm leaves, sago leaves and banana leaves, ornaments for painting motifs typical of the Ohey Tribe such as the kino motif (a motif inspired by a leech) as a male symbol and the kheika motif (a motif inspired by lake oysters) for the

female symbol. This ornament confirms that the life of the Ohey Tribe is closely related to Lake Sentani and the forest arround.

The implementation of Isolo in Ohey Village in a traditional context is usually carried out when there is a traditional event. The traditional event in question is the delivery of the groom or bride, the delivery of food for the ceremony, and the delivery of agricultural products or wooden poles for the construction of the obhee (traditional house) of the tribal chief in the neighbor village. The tribal chief from where the event is being held will usually visit his neighbor village to convey the plan for the implementation of the traditional ceremony as well as to ask for the necessary assistance. The head of the neighbor village usually agrees to help and bring relief goods according to the context of the event being held. On the day of the ceremony, the neighbor village happily deliver the goods needed for the traditional ceremony to the village where the event is held by singing and dancing on a sailing boat. The sociocultural relationship of the Ohey Tribe with the surrounding villages which are still closely related to this day is still well maintained.

Since 2008, the Lake Sentani Festival has been held to attract tourist visits. Isolo, which was previously a traditional event, was later turned into a tourist show. The dancers, which numbered around 20-30 male and female dancers dressed in traditional Papuan clothes, then danced and sang on the boat singing several songs. The Ohey Tribe Isolo performance songs are performed in the Sentani language with the Ohey Village dialect and accent. The songs performed by the dancers of the Ohey Tribe Isolo are usually enthusiastic and energetic.

The Concept of *Akha Rely* in the Isolo Songs

To see how solidarity is in the social interactions of the Ohey Tribe, it can be observed from the following Isolo songs:

Song lyrics	Textual meaning
Sneibhu tokhoru mlole kindale kindale jo *Wo wo wi.. wo.. wo.. wo.. wi..wo* *Kindale kindale jo* *wo wo wi wo wo wo wi wo* *Sneibhu tohoru mlole smaytale smaytale jo* *Wo wo wi.. wo.. wo.. wo.. wi..wo* *smaytale smaytale jo* *wo wo wi wo wo wo wi wo*	We're a crowd of valiant youths pouring out; Like a flood, pouring out of our traditional house.
Wo.. Ewi Bhusisi.. Bhuwambe bhuwarye... *e...e...e...e.. bhuwabha wo..o..o bhuwarye* *bhuwabha.. wo..o..o* *e...e...e...e..* *o...o...o...o..* *Wi.. wo.. wo..wo..wo*	Hi.. The *Ewi* River, the water is swift and roaring, flowing into the lake.
Wo.. wo Aluranda mande yaa randa mande *Wo..o...e...o..e Aluranda mande yaa randa mande..* *Wo..o..o..e* *Wo..o..o..e Wi.. wo.. wo..wo..wo*	Ohey's men come home from a hunting ground full of obstacles and challenges in the form of storms and waves. This song is interpreted as the principle of never giving up for the Ohey People today.
Wo.. wo I nolo ra mande.. fela nolo ra mande *Wo..o..e..o..e I nolo ra mande.. fela nolo ra mande* *Wo..o..o..e* *Wo..o..o..e Wi.. wo.. wo..wo..wo*	*I* means fire, *fela* means war. War and fire are associated with winning on the battlefield and returning to the village.

Wo.. wo Bheysaa bhlu ra mande.. hakhalu bhlu ra mande.. *Wo..o..e..o..e Bheysaa bhlu ra mande.. hakhalu bhlu ra mande..* *Wo..o..o..e Wi.. wo.. wo..wo..wo*	Bheysaa (coral), Hakhalu (solid rock). Despite the dry arid place in the mountains, the terrain is difficult and full of rocks, we did not give up on getting the game.
Wo.. wo Iuwga yo re mande... Raiy jo re mande. *Wo..o..e..o..e Iuwga yo re mande... Raiy jo re mande.* *Wo..o..o..e Wi.. wo.. wo..wo..wo*	Iuwga is the honorific name for Ohey Village. Raiy jo means blessed land. This verse means we came to Ohey Village.
Wo.. wo Yo hena re mande.. yan sena re mande *Wo..o..e..o..e Yo hena re mande.. yan sena re mande* *Wo..o..o..e Wi.. wo.. wo..wo..wo*	Yo hena yan sena, which means it is the oldest village that was first on Lake Sentani.
Wo.. wo Khelu yeala mande.. omi yeale mande.. *Wo..o..e..o..e Khelu yeala mande.. omi yeale mande..* *Wo..o..o..e Wi.. wo.. wo..wo..wo*	*Khelu omi* means kids. This verse means kidswho participate in hunting.
Wo.. wo Yo N'khoo re mande *Wo..o..e..o..e Yo N'khoo re mande* *Wo..o..o..e Wi.. wo.. wo..wo..wo*	*Yo N'kho* means "black" village, which means it has high magical power
Wo.. wo.. Aye debari.. debari ye.. o bhru na e.. *Wo..o..e..o..e* *bhru nae... Wo..o..e..o..e* *bhru nae... Wo..o..e..o..e* *Wo.. wo.. Aye debari.. debari ye.. sa bhru na e..*	The hunter saw a ton-ton bird (a type of eagle) hovering above his head.. Called his friend that the bird had passed.

The lyric of the song above shows four elements of building solid relationships between individuals, such as: a) Belief; b) Knowledge; c) Activity; d) Kinship.

Belief

The harmony of life between humans and divine powers is reflected in the Ohey Tribe's statement about the village of Yo N'kho. In the Sentani language, the word "Yo" means "village" and "N'kho" means "black". Black is a color that has an important position in traditional ethnic culture in Indonesia, including in Papua. Black is often associated with mysterious, supernatural powers and symbols of nature. In the context of Sentani culture, black is a symbol for the Ohey Tribe which is believed to have supernatural powers that have positive values, such as protection and blessings.

This meaning is emphasized in the sentence in the song's lyric which states "Iuwga yo, Raiy jo" which means Iuwga (the traditional name of Ohey village) as a place blessed by the ancestors (Raiy jo). Historically, the Ohey Tribe came from the West Sepik Mountains region (now included in the Sandaun Province, Papua New Guinea). In the mythology of the Ohey Tribe, their journey from West Sepik to Ohey Island in the middle of Lake Sentani is led by a dragon. After going through many challenges and obstacles on the way, the dragons arrived at the island called Iuwga, the location they now live in. The dragon told the people that the place where they arrived was a blessed land. To protect the people in that place, the dragon turned into a stone which is believed by the community to this day. Because the leader of the trip was surnamed Ohey, the village they live in is now called Kampung Ohey.

The Ohey tribe believes that they were the first community to form a village in the eastern Lake Sentani area in the past. This belief can be seen from the phrase "Yo hena yan sena" which means the oldest village. For this reason, Ohey village is believed to be a village blessed by the ancestors as a place to live. Today, in the mythology, they still regard Mount Cycloop and Lake Sentani as goddesses. Although most have embraced Christianity, the Ohey people still believe that mountains and lakes have magical powers where ancestral spirits reside as well as protective divine powers that can give them life. Thus, with this understanding, harmonious norms of attitudes and actions arise so that life can run well.

Myth is identical with the history of the formation of society in the past which is meaningful and eternal. Myths at least has three functions, that are: (1) as a means to develop meaningful symbols and explain the environmental phenomena they face; (2) as a guide for the supporting community to foster social solidarity among members so that they can differentiate between one community and another; and (3) as the most effective means of education, especially to reinforce and instill cultural values, social norms and certain beliefs (Kawarazuka et al., 2022; Bijon et al., 2022). Therefore, through myths, people have a collective awareness to build unity and solidarity in order to live a better life.

Knowledge

Local knowledge is a system, beliefs, practice, worldview that practiced and maintained by the local community of knowledge that is unique to a community as a result of adaptation between the community and the environment in which they live (Fabiano et al., 2021). Local knowledge of Ohey peoples reflected in their Isolo Songs as results of adaptation to life with the environment. The local knowledge of the Ohey Tribe, is a continuation of their beliefs. By understanding that this nature has a "soul" and a "life-giving force", it forms the pattern of human action in their daily activities. One of the activities that shows the harmony of life between humans and nature is hunting. In the text of Isolo's song, hunting activities actually become a significant symbol because many displays harmonious interactions in society as a noble value.

Textually, in the song Isolo sung there is the phrase "bhuwambe bhuwarye" which means the Ewi[2] river's water is roaring fast, flowing and enriching the water discharge of Lake Sentani. This symbol means that the rivers described in the song Isolo are very important waterways from Mount Cycloop[3] to Lake Sentani. Mount Cycloop is a mountain that is right on the north side of Lake Sentani, so its existence is closely related to the ecosystem of Lake Sentani.

Harmony with nature is also reflected through the phrase "aye debari" which means the symbol of the ton-ton bird (a type of eagle) hovering over Lake Sentani. The textual meaning of this verse is the relationship between the Ohey people, ton-ton birds and hunting activities carried out in Lake Sentani. Ton-ton birds are carnivores. Its main diet is fish, small mammals and certain birds.

In the context of cultural ecology, the presence of ton-ton birds means the existence of a knowledge system possessed by the Ohey People in hunting. Ton-ton birds are used as an indicator of the balance of the ecosystem of Lake Sentani and Mount Cycloop. The presence of ton-ton birds means the availability of fish in Lake Sentani is still quite abundant and the condition of the forest on Mount Cycloop is still well maintained because their nests are in mountain forests. The phrase "calling out to their friends" indicates that the spirit of togetherness in hunting or other activities of the Ohey Tribe is still maintained.

Traditional knowledge of the Ohey people plays an important role in producing cultural artifacts, namely khayii (traditional boats of the Ohey people). As a community that lives in an aquatic environment, the Ohey People created boats as a means of transportation on the lake. The boat is given a certain carving motif to mark the identity of the Ohey Tribe. In the past, Isolo was shown using a traditional boat. However, in developments in this modern era, modern motorized boats are used as a means of performance. In the Ohey Tribe, khayii are still symbolically presented to maintain their cultural characteristics and existence.

Mutual Cooperation

Eery human being needs to work together to survive. For this reason, the value of "gotong royong" (mutual cooperation) is shown in the songs of the Ohey Tribe Isolo. Gotong royong is one of the characteristics of communal community life that reflects the attitude of working together within the framework of brotherhood in one goal of meeting common needs (Faedulloh, et al, 2021; Muryanti, 2014). Mutual cooperation behavior is symbolized by the phrase "hunting field", describing the Ohey community in the past practicing hunting activities as a way to meet their food needs. The Ohey Tribe's hunting activities are carried out in groups and help each other which reflects the collective awareness of the

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[2] Ewi is one of the 8 names of rivers known by the Ohey Tribe. If there is still a long way to go, Ewi can then be changed to the name of the next river, including: Raytaa, Hubhay, Mekhaye, Yabhawi, Itauwfili, Khlandili, and Away Rivers.
[3] The local name of Mount Cycloop for the Ohey people is Robongholo.

community to work together. Hunting is closely related to Isolo because hunting is one of the events that occurs in the process of preparing for the traditional implementation of Isolo. Hunted products in the form of forest animals such as wild boar, deer and cassowary meat are some of the items needed for traditional ceremonies in addition to being consumed together.

The phrase "child of thorns" in the text of the Isolo song indicates that the hunting area is on land. Then the phrase "waves and waves" indicates the hunting area is in the waters of Lake Sentani. Lake Sentani, which covers an area of 9,360 ha and a maximum depth of 52 m (Astuti et al., 2006), is a lake with tranquil waters but can be bumpy if the wind is strong. Furthermore, the phrases "Bheysaa" (coral), "Hakhalu" (padded rock) indicate their hunting area in the surrounding hills where there are solid rocks and fairly arid vegetation around.

The reality of today is that hunting, especially in groups, is not the main activity to fulfill basic food needs. So contextually, hunting is now not interpreted as the main daily activity in meeting food needs. On a micro basis, hunting is still carried out to meet family needs. This is shown through traditional fishing activities in the lake called molo or diving to spear fish in the lake. However, if for traditional purposes it is related to other villages such as coronation of tribal chiefs, delivery of dowry, gatherings and so on, the Ohey people are still able to carry out hunting activities together either in the forest or in the lake.

Figure 1

Molo activity or shallow diving to hunt fish by Ohey peoples (Source: Documentation of IBG, Surya Pera-dantha, 2022)

Kinship

Ohey's kinship system is seen from the clan. Ohey village is inhabited by 14 clans, including: 1. Ohee; 2. Ongge; 3. Puraro; 4. Puhiri; 5. Suangburaro; 6. Yanggo; 7. Kere; 8. Asabo; 9. Pouw; 10. Wally; 11. Nere; 12. Pepuho; 13. Hengga; and 14. Kaigere (Irawati & Widjaja, 2006, p.19). In the traditional perspective, the kinship of the Ohey People is symbolized through a place called para-para. Para-para is a traditional hall where customary deliberations are held as well as a place to resolve customary disputes. Para-para has various functions such as social functions, customary functions and legal functions.

Unity is an important issue in the Isolo song of the Ohey Tribe. This is symbolized by the sentence "overflow from the traditional house". The symbol means that the Ohey Tribe men are depicted as valiant figures as if they are ready to welcome their time to dance and sing together. The existence of the phrase "traditional house" indicates that in the Ohey culture, traditional houses have an important position.

At the Isolo show, the performers usually gather on the para-para to make preparations before boarding the boat and performing Isolo on Lake Sentani. The symbols in the form of para-paras in traditional villages are then reproduced on a series of boats used to show Isolo. The boat used to accommodate the Isolo dancers usually consists of 2-4 boats. In the middle of the boat, a flat board is provided as a place for dancers to perform the dance, which is nothing but a representation of the para-paras in the traditional village.

Figure 2

Boats are unified. In the middle, there is flat board as representation of para-para. There is also Khayii, simbolically presented as their cultural artifact (Source: Documentation of "Sahabat Lokal" magazine, 2018)

Conclusion

The results of the analysis of the Ohey Tribe Isolo song show that the concept of akha rely in the Ohey Tribe Isolo songs was formed due to four elements, namely: 1. The same belief; 2. The same local knowledge; 3. The same activity; and 4. Kinship. These four elements are intertwined to form solidarity and are a representation of behavior and social interaction in the Ohey Tribe culture. The aesthetics of Isolo's song are realized thanks to the harmonization of collective awareness of the four elements that produce the values of unity, mutual cooperation, education and environmental preservation. Through performing arts, the Ohey people can express the concept of *akha rely*, which in fact its value is still relevant to be applied today in social life. Research by unraveling the meanings and values contained in it can provide a deeper understanding of Ohey People's culture which is beneficial both for Ohey people internally and for ordinary people to strengthen solidarity on a wider scale.

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REPRESENTATION OF BANYUMASAN IN "GURU BARU" SHORT MOVIE (CHARLES SANDERS PEIRCE SEMIOTIC ANALYSIS STUDIES)

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Abstract

"Guru Baru" is a short movie that airs and can be accessed through the Youtube channel "Deedee Ka". This movie tells about the phenomenon of learning processes and interactions at elementary school in the Banyumasan area. Banyumasan is a term for the unity of cultural norms, language and characters that alive and develop in Javanese ethnic which is located in western part of Central Java Province, Indonesia. The purpose of this study was to determine the representation of the Banyumasan people's character through films. The approach used is a semiotic analysis of Charles Sanders Pierce with a Triangle Meaning models, consists of: Signs, Objects, and Interpretants. The results of this study indicate that the Banyumasan community has a rebellious character, often conflicts, hardworking, egalitarian, *mbanyol*, *cablaka*, freedom, vulgar and critical persons.

Keywords: Banyumasan characters, Guru Baru short Movie, semiotics

Introduction

Dedee Ka, is an active and consistent YouTube channel presenting short movie with local themes and Banyumasan culture. What characterizes their movie is the use of Javanese ngapak language and presents the daily life and dynamics that occur in rural communities in Banyumasan (Banyumas, Kebumen, Banjarnegara, Purbalingga and Cilacap areas). Compared to other Banyumasan youtube channels, Dedee Ka has more followers and viewers. This is the basis for determining the sample of researchers in analyzing the identity of Banyumasan through Dedee Ka's youtube channel. In the period from December 2020 to December 2021, no less than 130 short movie have been published by Dedee Ka on YouTube. The number of viewers for each of Dedee Ka's short movie is quite a lot, ranging from tens of thousands to even one million viewers. By referring to the number of viewers, Dedee Ka can be categorized as one of the most popular youtube channels in Banyumasan.

The short movie entitled Guru Baru by Dedee Ka is the most watched short movie in the last 1 year, with a total number of viewers 1,015,876 watched (accessed December 27, 2021). In general, this movie tells about the phenomenon of the learning process in elementary schools in Banyumasan, specifically the interaction between teachers and lazy students in the learning process at school.

In this research object, Panginyongan's identity is displayed, represented and framed by narration on the video screen. The video narrative here serves to replace the reality of society, because movie (and video works in general) as popular culture are a 'mirror' of society. In another sense, video becomes the main text and narrative (object of research) to see more about today's Banyumasan community. Namely, the identity of the Banyumasan community (consciously or not) which is discussed through movie framing on YouTube. In displaying self-image through the media, reality framing in videos known as YouTube 'content' becomes important to be studied further using the semiotics of Charles Sander Pierce's triangle meaning model.
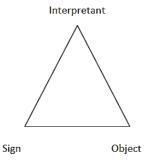
Methodology

This research uses descriptive qualitative method with semiotic analysis approach. The theory used in seeing the meaning and symbol of the identity of the Banyumasan community contained in the short movie Guru Baru is the semiotic concept of C.S. Pierce, the triangle meaning model which consists of

sign, object and interpretant. The triangle meaning semiotics model or also called the triangle meaning theory, explains that "a sign is somethingor a capacity that is associated with a person. The sign creates something in people's minds that refers to a more developed symbol, the sign it creates is called the interpretant of the first sign. The sign indicates something called an object" (Fiske, 2007, p. 63).

The target of this research includes the subject and object. Representation of Banyumasan in the movie Guru Baru, the research subject is the text and meaning of the movie Guru Baru. While the object of research is the representation of the Banyumasan community in the movie Guru Baru. This research focuses on the audio, visual, dialogue, setting in the movie, as well as the results of the analysis of the representation of the Banyumasan community in the movie.

Figure 1

C.S. Pierce Triangle Meaning Models

According to perspective of Pierce, the sign function is a process of conceptual knowledge which in general will occur continuously and is unlimited. The chain of meaning bythese new signs indicates the previous sign. Furthermore, one example of a sign is a word. A thing can be interpreted as a sign when it has two requirements, that is: 1) it can be perceivedusing the senses, thoughts, and feelings; 2) could have a function as a sign. In another aspect,interpretant is not defined as an interpreter, but is related to anything that validates the sign.

Result

Based on the research done by Priyadi (2003) it is quite clear that there are findings related to the Banyumasan people who have rebellious, often conflicted, hardworking,egalitarian, free, vulgar and critical characters. In the semiotic analysis of the New Guru movie, this research can confirm some of the findings of the researchers about the characterof the Banyumasan people, including hardworking, free, vulgar and critical. This is reflected in the interpretants who appear in several scenes in the Guru Baru movie.

Table 1

Sign, object and interpretant in the Guru Baru Movie, scene 1

Sign	Object	Interpretant
	The teacher was repeatedly annoyed and angry with Khomsul and Dul for not paying serious attention to Pancasila lessons.	Banyumasan people have a hard character and are outspoken in their speech. They do not hesitate to directly criticize something they consider inappropriate.

In table 1, it represents that the Banyumasan people behave eccentrically but have a willingness to learn. As Khomsul and Dul did, they talked to each other during the learning process. In this case, the teacher has rebuked many times. However, Khomsul and Dul ignoredthe teacher and continued to talk.

However, they still have the will to learn. This is indicated by their attitude which, after being repri-manded, becomes obedient, even though it is temporary.

Banyumasan people tend to have a rebellious attitude towards Along with this attitude,they assume that the principle of commensurate interpersonal is common. This also has an influence on the speaking style of the Banyumasan people who seem to speak harshly, but inmeaning this is not the case. This indi-cates the freedom of the Banyumasan people in talkingand behaving. Judging from Pierce's concept based on the scene footage in table 1 which includes sign, object, and interpretant, it supports the statement that Banyumasan people have an eccentric attitude but have a willingness to learn.

Table 2

Sign, object and interpretant in the Guru Baru Movie, scene 2

Sign	Object	Interpretant
	The teacher was repeatedly annoyed and angry with Khomsul and Dul for not paying serious attention to Pancasila lessons.	Banyumasan people have a hard character and are outspoken in their speech. They do not hesitate to directly criticize something they consider inappropriate.

Table 2 represents that the Banyumasan people have a loud and open character in speaking. This is shown by teachers who are often annoyed and angry with Khomsul and Dulfor not paying serious attention to Pancasila lessons. In this case, the teacher stated openly that he did not feel comfortable with the noisy classroom atmosphere because the conversation between Khomsul and Dul was very disturbing. This caused the teacher to be impatient and then scolded the two students. In addition, Khomsul also stated his opinion openly that the teacher's writing on the blackboard was very difficult to read. Indirectly, he mentioned that this teacher's writing was not good. He expressed his opinion with criticism to satirize the teacher's writing.

Cablaka is defined as a speaking style or linguistic style of the Banyumasan people which is open, candid, and not engineered. This linguistic style with *cablaka* nature is spontaneous and indicates someone's honesty in conveying something. This *cablaka* linguistic style generally does not cause dis-comfort between the person who speaks and the person who receives the speech. However, sometimes there are speech recipients who feel uncomfortable with the *cablaka* linguistic style spoken by the speaker.

By speaking this *cablaka* makes the people of Banyumasan have a character that seemsrude and impolite. However, in the Banyumasan community, this style of speech does not pose a problem. This is because *cablaka* has been made into a culture by the Banyumasan people, so they will not feel offended by this speaking style. In this regard, they also do not pretend to express something, tend to be what they are and will criticize someone if what they do is not in accordance with their thoughts. Judging from Pierce's concept which includessign, object, and interpretant, this second scene supports the findings of Priyadi (2003), namely that Banyumasan people have an open style of speaking (cablaka). They do not hesitate to directly insinuate and or criticize something they deem inappropriate.

Table 3

Sign, object and interpretant in the Guru Baru Movie, scene 3

Sign	Object	Interpretant
	The teacher suddenly appeared in the toilet and explained the lesson about dividing animals by type of food (natural life lesson).	Banyumasan people have a funny attitude (mbanyol) in communicating and carrying out activities in their daily lives.

Table 3 shows that the Banyumasan people have a funny attitude *(mbanyol)* in communicating and carrying out daily activities. This can be shown in the scene whenKhomsul and Dul allow to go back as an alibi, but actually they just run away to the toilet.Another joking attitude was shown by the teacher who suddenly appeared and explained thelesson to the two students in the toilet. When Khomsul and Dul asked why the teacherapproached them to the toilet, the teacher answered because there was no one in the class.The teacher's actions indicate that he also has a *mbanyol* attitude. *Mbanyol* is a joke spoken by the people of Banyumas in communicating. This has become the speaking style ofthe Banyumas people. This *mbanyol* speaking style represents the character of the Banyumaspeople who have a "*sabar lan nrima*" nature. This concept is a form of obedience which isreflected in the Javanese proverb "*Nrima ing pandhum*" which means to accept what isdestined. The term is represented in a humorous style, because of their principle that no matter how difficult life is, they must accept it gracefully and jokingly.

Table 4

Sign, object and interpretant in the Guru Baru Movie, scene 4

Sign	Object	Interpretant
	The arrival of Mrs. Afni (the new teacher) as an effort to change Khomsul and Dul into smart students also did not produce results.	The identity and habits of the Banyumasan people are not easy to change, either the hard way (directly) or the softer way (indirectly).

Table 4 shows that the Banyumasan people have a personality that is not easy to change, either directly or indirectly. This can be shown by the attitude of Khomsul and Dul who have bad personalities and the teacher has made efforts to educate with a firm attitude,but the two students remain with their personalities, such as always talking during the learning process. Even though the teacher had scolded them many times, it did not change the personalities of Khomsul and Dul. In addition, the arrival of a new teacher named Mrs. Afni who is gentler in teaching is also not able to change the personalities of Khomsul and Dul. When Mrs. Afni asked her name and other things related to the lesson, these two students always answered "*ora ngerti Bu Guru*" which means they don't know. This indicates that Khomsul and Dul have personalities that are difficult to change even in a gentle way. Judgingfrom Pierce's concept based on the scene footage in table 4 which includes sign, object, and interpretant, it supports Priyadi's statement that Banyumasan people have an attitude that isnot easy to change. Banyumasan people have a character that is not easy to change, either the hard way or the softer way.

Conclusion

Based on the discussion that has been described, it can be concluded that the Banyumasan community has a rebellious character, often conflicts, hardworking, egalitarian,free, vulgar, and critical. Analysis using Pierce's semiotic approach in the "Guru Baru" short movie can confirm some of Priyadi's (2003) findings about the character of the Banyumasan people. Figure 1 shows that the Banyumasan community has an eccentric nature but has a great desire for education, is obedient to teachers and keeps trying even though they don't like the business and work. Figure 2 shows that the Banyumasan people have a loud and opencharacter in speaking. They do not hesitate to insinuate and criticize something they deem inappropriate. Figure 3 shows that Banyumasan people have an attitude that likes to joke in communicating and doing activities in their daily lives. Figure 4 shows that the Banyumasan community is not easy to change, either the hard way or the softer way.

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PROSES PENGHASILAN IDEA IMPROVISASI SOLO BES ELEKTRIK: KARYA *MELODIE IN Eb* DALAM MEMBERI PENEKANAN ASPEK EMOSI MUZIKAL

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Abstrak

Karya *Melodie in Eb* merupakan sebuah komposisi ciptaan dari seorang komposer zaman Romantik yang terkenal iaitu Tchaikovsky. Karya ini dipercayai memiliki sesuatu pendekatan yang mendalam, bersistem dan beremosi dalam memastikan penghasilannya berkesan di telinga, mata dan jiwa pendengar. Metodologi yang digunakan untuk persembahan ini ada dua iaitu Proses kritikal dan intuitif. Namun untuk penulisan ini akan lebih memfokuskan proses intuitif iaitu proses penghasilan. Antara proses tersebut adalah 1) Imaginasi, 2) Teknik pengolahan, 3) Teknik permainan, 4) Dinamik dan Ekpresi, 5) Emosi Muzikal. Objektif penulisan ini adalah menghasilkan idea muzikal improvisasi solo bes elektrik dengan memberi penekanan terhadap aspek emosi muzikal melalui pendekatan artistik tertentu. Ia akan menerangkan bagaimana proses penghasilan idea muzikal tersebut, apakah metod yang digunakan dan bagaimana ianya mampu dihasilkan. Melalui penerangan proses penghasilan ini, dapatlah dirasakan dan diperhatikan bagaimana subjek iaitu seorang pemain bes elektrik menghasilkan idea improvisasi solo bes dalam karya *Melodie in Eb* yang dipersembahkan melalui sebuah resital. Faktor yang paling utama yang dapatkan difokuskan adalah latihan yang dirutinkan menjadikan ia lebih efisen memberi signifikan kepada resital yang dipersembahkan.

Kata Kunci: bes elektrik, emosi, idea muzikal, improvisasi, *Melodie in Eb,* proses intuitif, proses penghasilan, solo bes, Tchaikovsky, Zaman Romantik

Pendahuluan

Sering kali peranan bes elektrik dikaitkan dengan pengawalan irama atau *Bassline*. Dalam persembahan bersama drum, alat muzik bes menjadi tulang belakang sesebuah muzik dalam membentuk citarasa sesebuah lagu (Groove). Pada sekitar tahun 1960, persembahan improvisasi solo menggunakan bes elektrik menjadi sesuatu yang baru. Pada sekitar akhir tahun 1960 dan awal 1970, persembahan improvisasi solo bes berkembang dan menjadi tidak asing dalam seni persembahan khususnya muzik jazz.

Namun di Malaysia, aktiviti improvisasi solo bes elektrik adalah sesuatu perkara yang jarang dikaitkan semasa bermuzik. Menurut Halizor Hussien, improvisasi solo adalah perkara bukan biasa, dan ianya di luar kebiasaan melainkan mereka adalah pemuzik yang biasa dengan genre Jazz atau *fusion*. Kebanyakkan pemain bes terikat dengan tugasan sebagai pengiring dan jarang terdedah dengan permainan improvisasi solo. Melalui itu, timbul persoalan iaitu perihal melakukan improvisasi solo bes elektrik dan ini menjadi satu isu dan kerisauan banyak pemain bes elektrik untuk mempersembahkannya. Saya mempercayai mereka memerlukan solusi mengurangkan kerisauan seperti yang telah saya nyatakan pada bahagian pendahuluan iaitu mengetahui perihal cara melakukan, sifat *Virtuoso*, permantapan teknik dan aspek ekspresi (menjiwai/emosi) dengan menyelami kunci untuk membina atmosfera yang kreatif adalah mempelajari kemahiran *Relaxed Concentration* (Bob, 2000).

Selain itu, perihal emosi muzikal pada improvisasi solo bes elektrik yang sangat kurang disematkan menjadikan solo itu kurang dijiwai. Menurut Zailan Razak, penggunaan atau aplikasi emosilah yang paling penting di dalam permainan solo dan improvisasi. Tanpa emosi, solo cumalah teknikal sahaja tanpa nyawa. Dengan menggunakan emosi, para pendengar juga akan dapat merasakan '*feel*' nya. Menurut Alf Gabrielson (1999), penonton atau pendengar akan lebih tertarik dan menghargai kepada pemuzik yang mampu memberi kesan ekspresi yang mendalam.

Ini memberi dua pertanyaan yang terus bermain di pikiran saya mengapakah mereka risau apabila diminta untuk melakukan solo bes elektrik samaada secara terancang mahupun spontan (improvisasi), dan mengapa aspek emosi muzikal kurang disematkan semasa melakukan persembahan improvisasi solo bes elektrik?

Saya berpendapat mungkin faktor mereka kurang terdedah dengan permainan solo dan mereka cuma melakukan lebih merujuk kepada permainan *Bassline*[4]. Sering kali fungsi bes elektrik dikaitkan dengan pengawalan irama atau mengiringi. Dalam sesebuah persembahan bersama drum, alat muzik bes elektrik berfungsi sebagai tulang belakang dalam membentuk citarasa sesebuah lagu *(groove*[5]) dan bertindak sebagai pelengkap harmoni bagi sebuah muzik. Fungsi ini dianggap penting khususnya oleh masyarakat di Malaysia sehinggakan ia seperti menjadi satu peranan mutlak bermain bes elektrik. Namum begitu bagi saya, sepertinya fungsi boleh dicorakkan menjadi lebih bersifat *virtuoso*[6]. Selain itu, faktor mereka tidak tahu apa yang perlu dibuat sekiranya mahu melakukan improvisasi solo juga menjadi penyebabnya. Sememangnya apabila kita ingin melakukan sesuatu, mesti tahu cara mengendalikan dan keperluannya. Saya berpendapat sekiranya mereka tahu, mungkin solo boleh dilakukan. Namun caranya bagaimana? Selain itu, faktor memiliki kekurangan dan kelemahan dalam perihal teknikal. Teknik adalah sesuatu perkara penting dalam memastikan penghasilan bunyi pada alat muzik khususnya bes elektrik kerana ia adalah satu cara penghasilan yang telah dipastikan mengikut kesesuaian pada alat muzik. Bob Taylor pernah menyatakan di dalam buku beliau yang berjudul '*The Art of Improvisation,*' bahawa improvisasi solo memerlukan daya kecekapan teknik yang baik untuk menghasilkan kreativiti. Dari petikan itu, saya berpendapat teknik itu memiliki daya dan ia boleh dipertingkatkan dengan cara tertentu seperti melatihnya sebaik mungkin.

Komposisi *Melodie in Eb* Tchaikovsky merupakan satu pendekatan penghasilan idea muzikal dengan aspek emosi muzikal yang ingin dicetuskan oleh saya sendiri. Saya mempercayai sebuah komposisi dari komposer tersohor ada memiliki sesuatu pendekatan yang mendalam, bersistem dan beremosi dalam memastikan penghasilannya berkesan di telinga, mata dan jiwa pendengar. Sehubungan dengan itu, pemilihan tajuk ini adalah bertujuan mengenalpasti sejauh mana keberkesanan komposisi melodi seorang komposer hebat dunia iaitu Tchaikovsky dengan karya beliau yang berjudul *Melodie in Eb* dalam membantu menjana idea muzikal dengan aspek emosi muzikal persembahan improvisasi solo bes elektrik.

Pendekatan ini merupakan pendekatan yang saya percaya ianya memberi satu kaedah penjanaan ekspresi emosi muzikal dalam keberkesanan melakukan persembahan improvisasi solo bes elektrik. Selain itu, memberi satu cara bagaimana sebuah komposisi melodi komposer tersohor Tchaikovsky yang berjudul "*Melodie in Eb*" dirungkai dan dipersembahkan menggunakan bes elektrik. Selain itu juga meningkatkan tahap pencetusan emosi pemain bes, sistem memori, pengawalan motor otak dan persembahan.

Imaginasi idea persembahan yang digunakan adalah pendekatan psikomotor dan kognitif iaitu fokus kearah proses permantapan kemahiran mempersembahkan dan penyelidikan hubungan improvisasi bes elektrik, idea muzikal dan aspek emosi.

Jangkaan proses persembahan bermula dengan karya *Melodie in Eb* yang akan dipersembahkan melalui tiga repertoir utama dan empat repertoir sampingan. Diikuti dengan aktiviti imaginasi idea muzikal yang akan melalui tiga peringkat iaitu teknik pengolahan bagi mencetuskan idea muzikal tersebut seperti Susunan, *Arpeggio*[7], Skel/*modes*, *Neighboring/leading*[8] *notes*, frasa, *Cells/Lines*[9]. Setelah pengolahan, teknik permainan seperti *Slapping, Double thumb, Harmonic, Chordal*[10], *Plucking*[11], *Tapping* dan sebagainya akan disertakan mengikut keselarasan pengolahan idea muzikal tersebut.

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[4] *Bassline* adalah notasi terendah ataupun sebuah susunan notasi pada muzik.
[5] *Groove* adalah sebuah corak ritma, rasa, gerak hati semasa satu kitaran membawa kepada tarian atau hentakkan kaki.
[6] *Virtuoso* adalah memiliki bakat dan kemahiran teknik yang tinggi.
[7] *Arpeggio* adalah pecahan not dari sebuah kord, atau dikenali kord ton
[8] *Neighbouring/Leading* ton adalah fokus kepada not pada skel untuk menjadi penghubung not samaada diatonik atau kromatik.
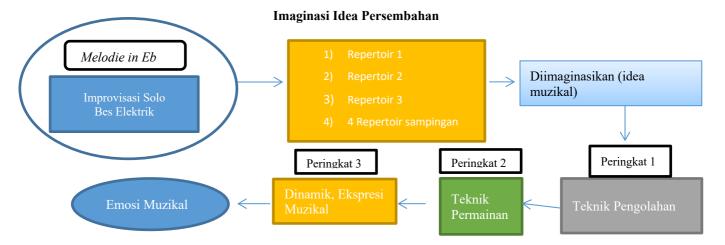[9] *Cell /Lines* adalah Frasa pendek digunakan sebagai solo atau *riff*
[10] *Chordal* adalah kord
[11] *Plucking* adalah teknik memetik menggunakan jari

Gambar rajah 1.1

Carta alir imaginasi idea proses persembahan improvisasi bes elektrik menggunakan karya Melodie in Eb dalam memberi penekanan aspek emosi muzikal

Imaginasi Idea Persembahan

Setelah pengolahan dan teknik memainkan dipilih, proses seterusnya adalah menyelitkan ekspresi muzikal pada idea muzikal tersebut. Pada bahagian ini, perhubungan elemen pengolahan, permainan dan ekspresi bagi saya adalah sesuatu yang penting bagi mencapai emosi muzikal yang dimahukan. Sebagai contoh sekiranya emosi ceria diperlukan, maka teknik pengolahan adalah menggunakan skel atau kord major, teknik memainkan adalah lebih kepada *Plucking* dan ekpresi adalah *Tranquilo* (Tenang/ceria), manakala sekiranya ia adalah suram atau sedih, maka skel yang digunakan adalah minor atau *Diminished*, teknik memainkan *Plucking* atau *Tapping* dan ekspresi adalah *Doroloso* (Sedih/suram). Namun bagi mencapai penjelasan matlamat persembahan, ia memerlukan proses artistik kritikal dan intuitif yang lebih profisen dan teliti.

Proses Penghasilan

Proses penghasilan ini adalah terhasil dari latihan yang telah dirutinkan. Faktor latihan merupakan kepentingan di dalam proses kreatif artistik intuitif persembahan ini. Melalui latihan yang telah dijalankan, beberapa elemen yang difokuskan bertujuan menghasilkan persembahan resital iaitu 1) idea imaginasi, 2) teknik pengolahan, 3) teknik permainan, 4) dinamik dan ekpresi serta 5) emosi muzikal.

Idea Imaginasi

Dalam menghasilkan satu idea improvisasi solo, ia memerlukan penglibatan aktiviti imaginasi. Imaginasi merupakan kesinambungan dari proses kreativiti dalam membayangkan satu persembahan yang ingin dipersembahkan. Ia mampu menjadi satu halatuju, perancangan dan idea serta memiliki kemampuan dalam menjayakan penghasilan persembahan. Namun adalah sesuatu perkara yang mustahak dan kritikal dalam memastikan imaginasi itu bersesuaian dengan repertoir yang ingin dipersembahan.

Dalam memastikan idea imaginasi itu bersesuaian dengan repertoir yang ingin dipersembahkan, latihan sekian lama dan memainkan lengkap melodi karya asal *Melodie in Eb* menggunakan bes elektrik secara solo telah dirutinkan. Melalui latihan ini, dapat dirasakan beberapa perhubungan not yang memiliki perkaitan yang sempurna iaitu dari segi melodi, kord, struktur, ornamentasi, dinamik dan ekpresi. Melodi yang mudah diingati, kord yang memiliki kesinambungan, struktur susunan dan bentuk yang baik, ornamentasi yang bersesuaian, dinamik dan ekpresi yang drastik serta efektif memberikan satu daya keyakinan, keselesaan, penguasaan dan penjiwaan yang mudah untuk dirasa dan diimaginasikan. Melalui latihan juga dapat dirasakan tiga konsep idea imaginasi yang akan diterapkan iaitu konsep sifat tenang, drastik dan bebas. Ketiga konsep ini akan menjadi rujukan subjek dalam membantu penghasilan improvisasi solo bes elektrik yang berekspresikan emosi.

Melalui repertoir Improvisasi *Melodie in Eb* 1 dan 2, dimulakan dengan pembukaan solo bebas atau dikenali sebagai pengenalan (*Intro*) sebelum memasuki melodi utama. Melalui pengenalan (*Intro*) ini, ianya memberi satu rangkuman idea imaginasi solo bebas yang mana fokus terbesar adalah menjiwai segala bunyian dan idea imaginasi. Pengenalan ini bersifat bebas dari segala segi tempo, durasi, notasi, dinamik dan ekpresi bagi cuba mencapai emosi tertentu.

Teknik Pengolahan

Proses improvisasi bermula pada repertoir yang kedua iaitu Improvisasi *Melodie in Eb 1*. Apabila persembahan dimulai dan idea imaginasi telah didapati, teknik pengolahan akan cuba diterapkan bagi membentuk idea improvisasi solo tersebut.
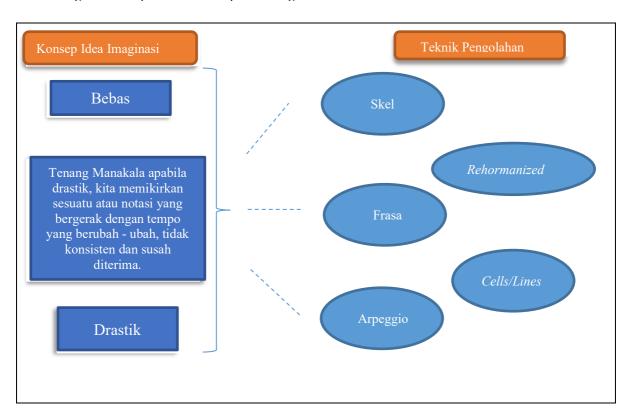
Penyelitan teknik pengolahan ini memerlukan latihan yang efisen bagi memastikan pengolahan bersesuaian dengan frasa tertentu. Menyerasikan teknik pengolahan dengan frasa atau improvisasi solo yang ingin dicetuskan adalah cabaran yang perlu difokuskan dengan tangkas kerana kesesuaian teknik akan mendorong kepada kesinambungan proses yang seterusnya.

Cara menyesuaikan teknik pengolahan adalah dengan memikirkan konsep idea imaginasi samaada ianya bersifat tenang, drastik atau bebas. Sepertinya apabila tenang, kita akan memikirkan sesuatu atau notasi yang bergerak dengan tempo yang sederhana, konsisten dan mudah diterima. Manakala apabila drastik, kita memikirkan sesuatu atau notasi yang bergerak dengan tempo yang berubah - ubah, tidak konsisten, mudah dan susah diterima. Manakala apabila bebas, kita memikirkan sesuatu atau notasi yang bergerak dengan tempo yang fleksibel, secara konsisten dan tidak konsisten serta mudah dan susah diterima.

Antara teknik pengolahan yang terlibat adalah kaedah skel, arpeggio, Kord, frasa, *Cells/lines* dan beberapa lagi. Merujuk pada rajah 1.2 merupakan bagaimana teknik pengolahan dipilih berpandukan konsep idea imaginasi. Secara jelasnya teknik pengolahan tidak juga kritikal dan susah ditentukan. Ini kerana sifat fleksibeliti dan subjektifnya bertindak sebagai pilihan subjek untuk memilih mengikut kesesuaian yang diingini.

Rajah 1.2

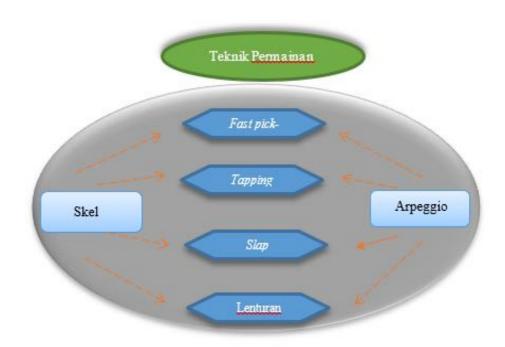*Teknik Pengolahan Berpandukan Konsep Idea Imaginasi*

Teknik Permainan

Teknik permainan adalah cara bagaimana memainkan idea solo yang telah melepasi proses pengolahan. Setelah teknik pengolahan didapati, teknik permainan akan cuba diterapkan bagi membentuk cara memainkan idea improvisasi solo tersebut.

Penyelitan teknik permainan ini juga memerlukan latihan yang kritikal dan efisen bagi memastikan teknik permainan bersesuaian dengan frasa tertentu. Apabila proses penyesuaian teknik pengolahan dan teknik permainan cuba dicetuskan, faktor karakter pengolahan akan mempengaruhi cara memainkan. Karakter pengolahan sepertinya skel mempunyai skala dan bunyian tertentu memberi cara pemilihan teknik permainan. Antara teknik permainan yang terlibat adalah *Fast picking, Tapping,* Lenturan (*Bending*)*, Sweeping, Slap, Harmonic, Chordal* dan beberapa lagi.

Rajah 1.3

Penyelitan Teknik Permainan Melalui Kesesuaian Karakter Teknik Pengolahan

Merujuk rajah 1.3 merupakan Pemilihan teknik permainan melalui kesesuaian karakter teknik pengolahan. Didapati karakter skel yang mempunyai skala dan bunyian tertentu memilih *Fast picking, tapping*, lenturan dan *slap* manakala Arpeggio memilih kesemua kecuali lenturan. Ini kerana skel lebih bersifat menyeluruh dari segi keperluan fungsi pengolahan dan arpeggio lebih bersifat ruangan, jarak dan fungsi menghubungkan sepertinya ingin menjangkau dari satu not ke satu not yang berskala jauh.
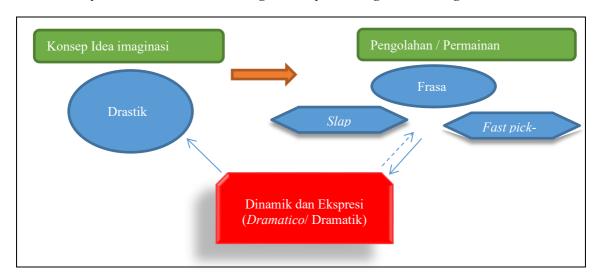
Dinamik dan Ekspresi

Melalui carta idea imaginasi yang telah diterangkan pada bab 1, perihal aliran tersebut digunakan dalam membantu mencapaikan ekspresi emosi muzikal. Merujuk pada aliran tersebut, penyelitan dinamik dan ekspresi adalah peringkat terakhir yang akan diselitkan dalam memberikan sebuah melodi improvisasi solo itu dengan berekpresikan emosi muzikal.

Penyelitan dinamik dan ekspresi akan mudah dilakukan sekiranya teknik pengolahan dan teknik permainan sudah disesuaikan. Bagi langkah seterusnya, subjek akan merujuk kepada kesinambungan konsep idea imaginasi iaitu tenang, drastik dan bebas dalam menentukan keberhasilan ekspresi emosi muzikal.

Rajah 1.4

Dinamik dan Ekspresi Memerlukan Kesinambungan Konsep Idea Imaginasi dan Pengolahan

Jika dirujuk rajah 1.4, proses penyelitan dinamik dan ekspresi sedikit mudah apabila proses sebelumnya telah terbentuk. Dinamik dan ekpresi akan merujuk lebih kepada konsep idea imaginasi berbanding teknik pengolahan dan teknik permainan. Apabila idea imaginasi adalah berkonsepkan drastik, subjek akan memberi fokus bagaimana pembawaan drastik yang diingini samaada secara menaik atau menurun ataupun secara kedua duanya dalam satu imaginasi.

Emosi Muzikal

Emosi muzikal dipersembahkan setelah segala proses dapat dikaitkan dengan idea imaginasi. Perkara ini berlaku secara pantas, menerus dan spontan. Subjek berpendapat ianya sangat mencabar sekiranya kita tidak memiliki keupayaan proses yang telah dinyatakan.

Sepertinya kaedah psikomotor iaitu mementingkan proses perkembangan kemahiran bagi setiap keperluan proses melalui latihan. Latihan adalah medium utama dalam melatih keupayaan yang diperlukan dalam keberhasilan segala proses penghasilan idea muzikal improvisasi solo bes elektrik yang beremosi muzikal. Segala rajah ditunjukkan melalui proses penghasilan merupakan satu pemikiran subjek yang dilatih secara rutin khusus untuk persediaan melakukan improvisasi solo bes berekpresikan emosi muzikal pada repertoir improvisasi yang dipersembahkan.

Kesimpulan

Melalui penerangan proses penghasilan ini, dapatlah dirasakan dan diperhatikan bagaimana subjek iaitu seorang pemain bes elektrik menghasilkan idea improvisasi solo bes dalam karya *Melodie In Eb* yang dipersembahkan melalui sebuah resital. Faktor yang paling utama yang dapatkan difokuskan adalah latihan yang dirutinkan menjadikan ia lebih efisen.

Beberapa signifikan yang mampu terhasil melalui proses ini iaitu memastikan persembahan improvisasi solo menggunakan bes elektrik pada karya ciptaan Tchaikovsky yang berjudul "*Melodie in Eb*" memberi idea muzikal dengan aspek emosi dalam persembahan. Dalam memastikan persembahan ini berhasil, dua proses kajian iaitu kritikal dan intiutif akan dijalankan. Proses kritikal adalah proses akan akan menjurus kepada analisis dan observasi. Manakala proses intuitif adalah proses yang akan menjurus kepada gerak hati pengkaji dengan sokongan bukti yang releven seperti cara persembahan, proses penghasilan dan rangkuman persembahan. Dengan adanya proses – proses ini, persembahan improvisasi solo menggunakan bes elektrik pada karya ciptaan Tchaikovsky yang berjudul "*Melodie in Eb*" memberi idea muzikal dengan aspek emosi dalam persembahan akan dapat dipersembahkan.

Selain itu, meningkatkan tahap pencetusan emosi pemain bes, idea muzikal improvisasi solo bes, psikomotor persembahan. Imaginasi idea persembahan yang digunakan adalah pendekatan psiko-motor iaitu fokus kearah proses permantapan kemahiran mempersembahkan improvisasi bes elektrik, idea muzikal dan aspek emosi. Proses penghasilan persembahan ini adalah terhasil dari latihan yang telah dirutinkan. Faktor latihan merupakan kepentingan di dalam proses kreatif artistik intuitif persembahan ini. Melalui latihan yang telah dijalankan, beberapa elemen yang difokuskan bertujuan menghasilkan persembahan resital iaitu 1) idea imaginasi, 2) teknik pengolahan, 3) teknik permainan, 4) dinamik dan ekpresi serta 5) emosi muzikal. Oleh itu, latihan yang dirutinkan dengan memfokuskan lima perihal tersebut akan menjadi satu pemupuk kepada peningkatan tahap pencetusan emosi pemain bes, idea muzikal improvisasi solo bes, psikomotor persembahan.

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A TYPOGRAPHIC ANALYSIS OF A 1920S BANGSAWAN THEATRE IN NEWSPAPER PROMOTION ADVERTISEMENT

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Abstract

By conducting an analysis of newspaper advertisement papers from the 1920s, this study was carried out with the purpose of determining the content of the old Bangsawan promotion. A study that makes use of qualitative methodologies and typographic analysis is employed as the theoretical underpinning in order to see how much of a contribution it makes to the traditional Bangsawan way of theatre promotion. Using this methodology, a critical analysis of the topic of the study may be carried out, and a summary of the outcomes that are anticipated can be provided. The examination of typographic aspects will be the primary focus, with the elements of arrangement, composition, size, distance, and proportion of typefaces serving as the primary tools. As a result, this study was carried out to identify and investigate the various aspects that contributed to the advancement of the old nobility. This study will concentrate on promotional magazines that were around throughout the 1920s in order to examine the advertising trend that was the primary promotional approach during that time period. The results of this research will demonstrate how the advertising promotion that was popular at the time at the Bangsawan Theatre served as an early example of a trend in the history of marketing management.

Keywords: 1920s advertisement, Bangsawan theatre, Malay theatre, theatre promotion, typographic

Introduction

The history of Malaysian theatre includes a genre called bangsawan, which is a singular form of performance art. It is believed that Penang's Bangsawan first appeared at the turn of the 19th century. Traditional theatres such as Mak Yong, Menora, and Wayang Kulit are the predecessors to Bangsawan, which is a transitional type of theatre. The Bangsawan theatre is also considered to be one of the transitional forms of theatre that exist between more contemporary theatres such as the drama, realism, and experimental theatres (Foley & Zuhra, 1994). In the 1870s, traders from India brought Persian theatre plays to Penang, which served as the impetus for the establishment of this Bangsawan theatre. A short time later, this illustrious kind of theatre was re-created by the Peranakan people of Penang, who gave their production company the name Tiruan Wayang Parsi. This organisation was active from the 1980s to 1884.

Bangsawan is an entertainment agent who demonstrates the junction of several cultures that is present in everyday life. One of these is the participation of artists in the Bangsawan festival. An artist from Indian Muslim is engaged, and he is bringing Persian popular legends such as "Aladdin and the Magic Lamp," "Ali Baba and the 40 Thieves," and "The Desert Thief of Baghdad" with him. And a number of Islamic tales, such as Laila Majnun, Gul Bakawali, and Anarkali, have been adapted for use in Hindustan. The Malay activists who lived during that time were exposed to western stories and popularised Shakespeare's plays. The titles of the stories that they presented were Hamlet, Othello, The Merchant of Venice, Macbeth, Julius Caesar, and A Midsummer Night's Dream. Many of the songs, chorus dances, and comedic sketches of vaudeville and operetta troupes that toured Malaya were incorporated into Bangsawan performances by its actors and singers. The audience had been exposed by them to a new type of tonil performed by Indonesian troupes as well as the plays scripted and staged by local amateur groups, so the introduction of stories with Malay historical and contemporary themes in Bangsawan in the late 1920s and 1930s was inevitable. These stories were featured in Bangsawan at the time. The audience was likewise growing in size and becoming more knowledgeable as time went on. This ever-shifting audience has shown a growing preference toward realism over fiction (Matusky & Beng, 1995).

Even if the style of this performance has evolved over time as a result of a number of factors, the audience and the admirers of the Bangsawans continue to attend to watch this Bangsawan performance. Therefore, despite of the alterations that take place, this venerable theatre will always have an audience. Therefore, this brings up a question that has always been present in my mind: what is it about this Bangsawan that draws in admirers and spectators? This investigation's objective is to determine whether or not the old Bangsawan's printed propaganda made efficient use of typography to convey their message. The promotional component is, in general, a media that is used to promote the ancient Bangsawan theatre. There was no such thing as social media back then, so there was no way to make announcements to the elite theatregoers. The Bangsawan theatre was one of the most popular entertainments at the time and was eagerly anticipated by Bangsawan fans, so the researcher wanted to see and know what promotional elements are used in these old Bangsawans that can promote them to Bangsawans fans in the heyday of those Bangsawans. The researcher was interested in the this theatre because it was one of the most popular entertainments at the time and was eagerly anticipated by Bangsawan fans. Newspaper promotion advertisements are the sole type of advertising that can be used to publicise the performances of the old Bangsawan.

This transpired due to the fact that television transmission had not yet begun in Malaya at the time in question. Despite this, many people who have read Bangsawan claim that it details the glorious and popular era that occurred around the 1920s. However, there have been no studies that have been found that discuss this topic. There is also no evidence that has been found to substantiate the significance of promotion as a contributing to the widespread popularity of Bangsawan theatre during that time period. As a result, this study was carried out with the purpose of determining the aspects of the old Bangsawans that were responsible for its promotion during its heyday. As a result, the researcher intends to turn a page of history in order to investigate and evaluate the typographical components of previously published advertisements.

The study of the typographic pattern that was utilised as a component of the promotion is going to be the focus of this analysis. In this approach, the researcher is able to identify one of the aspects that contribute to the effectiveness of the promotion element, which allows them to understand how it can draw the interest of the general public at that particular time. As a result, the primary purpose of this mission is to investigate one of the advertising pieces, specifically the typography element that can be seen in the ancient Bangsawan theatre. The pattern of typographic components that were utilised in the promotional materials for the old Bangsawan theatre will be dissected and analysed as the second goal of this project. The goal of the researcher doing this study is to demonstrate, with the help of this study, that the presence of typographic features in Bangsawan theatre at that time contributed to the promotion of the ancient Bangsawan.

The focus of this investigation will be on six different ephemera of advertisements that were published in newspapers during the 1920s. The findings of this study may have an impact on the current generation, which is interested in learning about the techniques used in earlier forms of advertising. The outcomes of this study might also provide the public with specific knowledge regarding the history of promotions that were utilized in old Bangsawan theatres located in Malaysia. It is anticipated that the findings of this research will be able to provide community and cultural arts activists with references and guidelines that will assist them in gaining an understanding of the historical progression and evolution of design in theatre management.

Research Methodology

Document analysis will play a significant role in this qualitative investigation's primary focus. The approach of purposive sampling will be utilized to pick the materials for the investigation. According to David Silvermen's (2007) interpretation, purposive sampling is successful when it enables a researcher to obtain meaningful data from the material that is read or selected, depending on the topic that is being researched. The theory of typography, which focuses on five principles; arrangement, composition, size, distance, and proportion of typefaces, will be applied to this subject.

Discussion

Typography is the art of organizing letters and text in such a way that the copy is readable, understandable, and aesthetically pleasing to the person who is reading it. It involves aspects such as the font style, appearance, and structure, all of which are devised with the intention of evoking particular feelings and communicating particular messages. The typography that is such a vital part of our lives today is the consequence of centuries of evolution. During that period, the letters that make up the written word evolved and crystallised into the alphabets that are popularly used. As a result of this evolution and crystallisation, we now have typography. Technology has been a significant contributor to this development, acting as a factor that has influenced and changed the process by which the marks that we identify as characters are formed and presented. The expansion of the printing industry gave rise to the concept of typography, which is the study of the numerous representations of a single character set. This study was made possible by technological advancements (Ambrose et al., 2020). To put it another way, typography is what makes the text come to life. To begin, we will need to pick a sample in order to carry out this research. Only then will we be able to evaluate how effective the various aspects of promotion are. We will have a better understanding of what components were used in the vintage Bangsawan poster once we have chosen a representative sample.Typefaces can be broken down into the following fundamental categories: serif, sans serif, script, monospace, and display. Serif and sans serif typefaces are commonly used for a publication's body material or headlines (including headlines, logos, and the like). Headlines are the only place you'll find script and display typefaces employed. Contrast, space, hierarchy, and scale are the four fundamental elements that underpin good typography.

However, this is not a hard and fast rule; rather, it is a guideline that every designer needs to keep in mind.The letters of the alphabet that are cast or founded for the purpose of drawing on paper are referred to as "type," and the prints that are made on paper are referred to as "prints." Both terms refer to the same thing. On the other hand, every imprint that is taken from a raised surface is regarded as a print. Because of this, an impression that is created from a certain raised surface that is known as type is referred to as a typographic impression, or, to use the more archaic phrase, a "letterpress." Typography is an art form that demands a competent touch, since the exact shape of the "type" and the exact location they need to occupy on the chosen paper are important to its success. This is why the art form is also known as "typography."Typography is the art of arranging letters, allotting space, and controlling type in such a way as to assist the reader in comprehending the text to the greatest extent feasible. Typography may be defined as the art of appropriately disposing of printed content in accordance with a given aim. In most cases, the reader is not primarily interested in the pattern's amusement value.

Typography

In general, typography is a form of font that can be subdivided into four different types, including the following:

a. Use the Sanserif font. One characteristic of this form of writing is the absence of serifs on the terminals of the letters. It is possible to refer to the style of writing as Arial, Helvetica, Avant Garde, Futura, or Impact, amongst other fonts.

b. Serifs on the typeface. It is a kind of writing that distinguishes each letter by the addition of a serif to its terminal.

c. It is possible to say that you are familiar with writing styles such as Times New Roman, Garramond, Bookman Old Style, and so on.b) A type used for decoration.

d. The kind of script. It is a form of writing that is similar to handwriting.With the application of this particular typesetting.

Ephemera created by average artists with typographic components are considered more boring when compared to posters that use script and decorative elements. Some works make use of decorative elements in unconventional ways, such as by employing them as headlines, slogans, or tag lines. In general, the writer of the body copy alternates between serif (linked) and sans serif fonts (unlinked). When considering the progression of typography in the 1920s, typographic experiments offer a remarkable example of a case study that can be applied to research. This is because it draws on many different areas of study. Studying shifts in the premises according to which literary and visual art criticism conceptualizes its objects is one of the many things that can be done with the help of typographical analysis in the field of critical interpretation. The transformation in criticism that took place in the 20th century is demonstrated by the place that is given to typographic work in the historiography of early modern art, as well as the conceptual foundation on which it is evaluated. When analysing the practise of typography, it is necessary to ask fundamental questions about the nature and structure of both visual and verbal modes of meaning, as well as addressing significant concerns about the formation of subjectivity and history.

Table 1:
Samples of the 1920s Bangsawan Heralds Contribution from NewspaperSG (Sources: NewspaperSG - Terms and Conditions, n.d.)

The next six different types of samples show how variations in the arrangement, composition, size, distance, and proportion of typefaces play a very essential part in promotional advertisements. These variations can be seen in the following seems obvious that any theoretical proposition about the nature of typography as a visual form of written language must take into account the status of writing in the context of the critical development of semiotic and phenomenological discussions (Van Leeuwen,

2006). This is because writing is a fundamental component in the construction of written language. The experimentation with creativity that took place in the early part of the twentieth century resulted in the creation of the typefaces that are the subject of this study. It is obvious that this is a significant point, but it is also obvious that this is significant. The concept of materiality, which refers to paying self-conscious attention to formal modes of production in literature and the visual arts (in addition to music, dance, theatre, and film, it might be added), cuts a line that would otherwise separate Cubism from Futurism, Dada from Nunism, and Vorticism. From other art movements. Materiality refers to paying self-conscious attention to formal modes of production in literature and the visual arts. The insistence on the work's autonomous status is maintained despite the fact that the intentions, effects, and processes involved in this self-conscious use of material can vary greatly (for instance, the desire to define the universal can contrast with the drive to situate all forms within the social sphere). The ability of a piece of work, whether it be visual or literary, to assert itself as having the status of being rather than representation is at the core of modernism and defines the basic premise of the movement.

Before 1833, when it was regarded a novelty letter, the typeface that later became known as Scotch Roman was derived from a typeface that was cut and cast by the Scottish foundry of Alexander Wilson & Son in Glasgow. The foundry of A. D. Farmer & Sons, which would eventually become a part of ATF, was the first to create the modern adaptation of the design in 1903. It is a contemporary face that is more humanistic than Bodoni and has been used extensively for a long time. Capital letters, on the other hand, provide the impression of greater weight than lowercase characters and have a tendency to create a patchy page. The only difference between Hansen's National Roman and Cheltenham Oldstyle is the raised arm on the alternate r in Hansen's National Roman. Other than that, the two faces are essentially identical. When Monotype replicated Scotch Roman in 1908, the display sizes were trimmed to match the foundry face. On the other hand, the caps in the keyboard sizes were lightened, and the entire typeface was somewhat regularised. This was necessary in order to satisfy mechanical requirements. Sol Hess created Scotch Open Shaded Italic in 1924. It is a font with a swash initials set that is only partially complete (Roman, n.d.).

As a result, typography functions as an efficient medium for both functional and aesthetic objectives, and it is only by chance that this is the case (Morison, 2012, p.MMXI). Unethical behaviour includes the organization of printed material in any way that, regardless of whether it is meant to do so, has the effect of creating a barrier between the author and the reader. Because of this, there is very little room for colourful typography in the printing of books that are intended to be read. This is because of how books are bound. When compared to typographic eccentricity or fun, readers favour even typesetting that is dull as opposed to amusing or quirky typography. This type of subtlety is not only desirable but important in propagandist typography, whether it be for business, politics, or religion. The reason for this is that the only information that is created by this type of printing is information that is up-to-date. However, except for a very specific subset of editions, book typography necessitates an almost religious devotion to a set of norms, and there are sound reasons for why this is the case.

In contrast to the idea of typographic design, these samples show the typographic arrangement phrase sounds far more reasonable and believable. The essential distinction is therefore abundantly clear: when someone refers to an arrangement, they are referring to the customary and intelligible imposition of order that is characteristic of an expert in advertising, which destroys the typographical order that he aims to achieve. It is necessary, of course, to give an understandable pattern to the various components of an advertising campaign; however, this objective is absurd because it has no bearing on the effect that the observer has, and it falls short of its goal because, in the final analysis, all human beings perceive things with their senses rather than their intellect. Typographic design, on the other hand, aims for an impression on the senses and is successful in doing this by consolidating individual charms into a composition that can be understood visually rather than intellectually (Schwitters, 1993).

Since the beginning of written communication, typography has played a fundamental role in the design of communication materials. Even though cave art, cuneiform, and hieroglyphics are among the earliest forms of writing, they are sometimes referred to as picture writing or pictographs. However, it is important to note that the images or icons that were produced as characters were not realistically rendered, and therefore they cannot be considered pictorial images. The use of typography in advertising eliminates the need to use a thousand words, which is an advantage it has over the use of graphical images. The negative brain congestion that results from the thousand ideas created from a picture for advertising to be successful, there can only be one clear and concise message communicated. When

images are used in place of typography, the resulting advertisement is a chaotic jumble of ideas and thoughts that are unconnected from the marketer's goal and, as a result, are ineffective for the advertiser. From the six examples given we can defined the characters used in these early forms were both illustrative and symbolic. However, they quickly transitioned from their iconographic forms to the strokes, curves, and dots that make up the alphabet characters that we are familiar with today. As a result, ever since the invention of writing, type has been utilized for the purpose of communication in a decorative or iconographic fashion. The utilisation of a typographically powerful composition is helpful in bringing the viewer's attention to a certain point.

Conclusion

In general, in order to acquire an understanding of typographic experiments as a theoretical practise, it is necessary to carry out a study of specific works within the framework of texts on the nature of materiality in the field of literature and the visual arts. Only then will one be able to gain an understanding of typographic experiments. Based on the findings of such investigations, we can understand typographic experiments as a form of modern art practise that participates in many of the same activities as literature and art, such as the blurring of the lines between high and low (so-called) cultural practises, challenges to romantic subjects, affirmations that the transformation of the symbolic system is a politically significant act, and the suggestion that new aesthetic forms will bring about, construct, etc. Based on the findings of such investigations, we can understand typographic experiments However, the essential metaphysical premise that underlies this practice—namely, the modernist artist's argument that the work of art approaches the state of being—needs to be investigated. This premise states that the state of being can be approached through the work of art. In this particular instance, the examination needs to be conducted within the framework of the metaphysics of writing, with a particular emphasis on typography. The typographic components that were employed in the samples that were presented are of the same importance, regardless of whether they were decorative, script, or sans-serif. There are certain adverstisements that include all three of these forms, as well as other ephemera that blend two of these types, depending on the circumstance. The legibility of a piece of writing, often known as how easy it is to read, is not solely dependent on the size of the type but also on the proportion of the type to the line spacing. Figures in which some digits rise above the lines while others fall below the lines are not as desirable as figures in which all the digits are the same height or approximately the same height. This is because such figures interfere less with the space between the lines. The first rule emphasizes the significance of the interlinear distance, which was formerly referred to as the lead, and the second rule has been interpreted to imply a preference for "modern" aligned figures as opposed to old-style non-aligned figures. Both of these concepts are discussed in more detail below. In both of these sets of subjective evaluations, it is important to note that the typefaces that were observed were most likely generated by manual processes, and as a result, they were susceptible to a great deal of variation and often featured an unappealing design. Additionally, it is possible that the fonts had been worn down by a variety of applications (Benson, 2002). This occurred in the middle of the 19th century, prior to the development of precise repeatability through machine production, which could guarantee characters of the same type and cut costs sufficiently to enable new typefaces to be employed for significant projects. According to the findings of this research, the promotion of the old Bangsawan possesses its own characteristics and communicates a specific message in order to pique the interest of the audience that is currently existent.

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