

**Individual Paper 30 mins** (20 minutes presentation, 10 minutes Question & Answer session)  
**Pecah Ruyung Paper 20 mins** (10 minutes presentation, 10 minutes Question and Answer session)  
**Performance of Creative Work 30 mins** (20 minutes presentation, 10 minutes Question & Answer session)

**PARALLEL SESSION 5**  
**15 DECEMBER 2022**  
**(THURSDAY)**  
**02:00p.m. – 03:30p.m.**

**Theme:**  
**Performing Arts in Covid Era**

**Session Chair – I Wayan Sudirana**

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## **Performing Arts in Covid Era**

**Room: KM1**

**Chair: I Wayan Sudirana**

**02.00p.m. – 02.30p.m.**

Digital Gamelan Music; Creative Solution for Musicians During the Covid-19 Pandemic

***I Komang Sudirga***

*Institut Seni Indonesia Denpasar, Indonesia*

### **Presentation Format**

1. Individual

### **Abstract**

The spread of Covid-19 has had an impact on creativity of Balinese musicians. Traditionally, the music is harmonious through a system of social organization called *sekaa*, a traditional community organization. Due to social distancing rules, this *sekaa* activity is suspended. Meanwhile, the creative turmoil of musicians requires a creative arena and space. In this context, the traditional concept of *desa, kala, patra* (adapting the current situation) finds its relevance. This article aims to reveal the paradigm shift of Balinese musicians in finding solutions to dealing with the difficult situation of Covid-19 spread. The problems posed include: 1) Why does the spread of the Covid 19 have an impact on musicians' creativity? 2) How do musicians build their creative spaces? What solutions can musicians offer against the Covid19 pandemic? The research was conducted using a qualitative descriptive method, and the results were collected through observation, interviews, literature and document studies. The analytical tools are the theory of change, creativity, and practice. As a result, the spread of Covid-19 not only has an impact on the economy but the harmony of multidimensional life is disturbed. This includes the field of artistic creativity. Facing such difficult situations, creative musicians create new spaces to express their creative instincts, such as presenting music through virtual spaces online: WhatsApp, Instagram, Twitter, and YouTube. When social distancing hinders such creativity, musicians turn to digital gamelan music to channel their talents and creative ideas in order for their works to be presented and enjoyed by online audiences.

### **Biography**

Prof. Dr. I Komang Sudirga, S.Sn., M.Hum., born in Karangasem-Bali on October 16, 1967 worked as a Lecturer in the Musical Arts Study Program, Faculty of Performing Arts (FSP), Indonesian Art Institute Denpasar. After graduating from Masters at UGM Yogyakarta (1998-2001) and Doctoral Degree in Cultural Studies at UNUD Denpasar (2008-2012), he is still active as a researcher, writer and art practitioner. As an art practitioner he has had the opportunity to become an art ambassador to several countries in Europe and Asia such as Sweden (1991), Spain (1992), Germany, Switzerland, Belgium, Netherlands, Finland (1995), Thailand (1996), Iwate-Japan (1997), India (1998), Tokyo (2004), Maldives (2007), Cambodia (2007), France (2008), Singapore 2019, and Hiroshima Japan 2019. Now apart from being busy as Vice

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Rector for Planning and Cooperation, he is also still active teaches at the ISI Denpasar Postgraduate Program, actively creates art, researches, writes scientific articles and seminars.

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## **Performing Arts in Covid Era**

**Room: KM1**

**Chair: I Wayan Sudirana**

**02.30p.m. – 03.00p.m.**

Application of Music Box Therapy (BMT) for Hypertensive Patient in Methodist Hospital Medan: Applying GSR and MPX5050dp sensors

***Junita Batubara, Juliaster Marbun***

*Universities HKBP Nommensen Medan, Indonesia*

### **Presentation Format**

1. Individual

### **Abstract**

Music therapy is often used by people who suffer from certain diseases, but the benefits of This therapy can be felt by everyone. According to the American Music Therapy Association, music therapy is a clinical, evidence-based music intervention by a person of professional standards who has lawfully completed a music therapy program. Therapy as a therapist's tool to improve, maintain, and develop mental, physical, and emotional health and is a form of therapy in the health field. The tool used as a therapy music conductor is BMT (Music Box Therapy) consisting of: 1) MPX50dp sensor as a blood pressure sensor designed to detect air pressure with an output that is voltage in volts, 2) Galvanic Skin Resistance (GCR) sensor as measuring the conductivity level of different skin (this sensor is used to determine the psychological and physiological level of humans). The purpose of research through BMT is as a form of therapy for hypertensive patients where 1) patients are expected to get calm after hearing BMT which can reduce hypertension that has been suffering, 2) Be able to design a prototype of music therapy as an alternative treatment solution for hypertensive patients through BMT by utilizing five sensors including monitoring temperature, blood pressure, controlling stress, becomes a solution that can replace manual methods in dealing with hypertension patients. The method used in conducting this research is a qualitative and quantitative method, where the results to be obtained are BMT is useful for reducing stress levels in hypertensive patients.

### **Biography**

Lecturer at the Music Arts Study Program, Faculty of Language and Arts, HKBP Nommensen University, Medan. Received an award as the best lecturer at LLDIKTI-1 in 2016, Best International Lecturer from the University of Education Sutan Idris Malaysia in 2018. Engaged in the art world as one of the Indonesian female composers and joined the Indonesian Composers Woman, and Citra Srikandi Indonesia. Currently, he is also one of the lecturers at USU's FIB Postgraduate Program.

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**Room: KM1**

**Chair: I Wayan Sudirana**

**03.00p.m. – 03.20p.m.**

“Noise in Times of Trouble”: Senyawa, the Alkisah Network and the Decentralization of an Underground Music Community

***Luigi Monteanni***

*SOAS, London, United Kingdom*

### **Presentation Format**

1. Individual

### **Abstract**

Senyawa are an avant-garde duo based in Yogyakarta, Indonesia, formed by singer Rully Shabara and poly-instrumentalist Wukir Suryadi. Since 2010 they have released various studio albums and pursued one of the possible crossovers between Indonesian regional genres and transnational extreme popular music movements, thus becoming an inspiration for musicians operating in the field worldwide. For their 2020 album, “Alkisah”, due to the restraints of pandemic isolation, Senyawa have invited multiple music labels - including my own - to participate by creating different versions of the work for different national markets. The authors encouraged variations on physical formats, promotional and distribution strategies and even reinterpretations of the songs. In Shabara’s words, this choice was a political statement promoting decentralization and mutual care across and beyond SEA while aiming at moving away from the corporatized way music tends to be produced, showing that primary distribution channels are no longer the only option. Being at once an ethnomusicologist studying contemporary Indonesian music subcultures and a cocreator of this transnational work of art, I will account for the experience in two ways. First, through interviews I have conducted with Senyawa and various members of the enterprise, I will show how “Alkisah” proved to be an unprecedented case study able to reframe underground music communities in terms of delocalized support networks. Second, building on Rice, I will show how creative participation and long term engagement proved an ethical, proficuous methodology to attain ethnographic insight while making “ethnomusicology in times of trouble”.

### **Biography**

Ph.D. candidate in music studies at SOAS University of London and winner of an AHRC CHASE scholarship, Luigi Monteanni is a researcher studying the relationships between contemporary transnational pop music genres - specifically metal and experimental music - and regional music. He is also the co-founder of Artetetra Records, a publishing label and collective pursuing practice-based inquiries regarding the notions of digital folklore and exoticism in late globalisation. Luigi has collaborated with Norient, Senyawa, The Wire, Terraforma, Club to Club, Tarawangasawelas.