



21st Century Innovation in Music Education

EDITED BY
Kun Setyaning Astuti
Gary E. McPherson
Bambang Sugeng
Nila Kurniasari
Tutut Herawan
Christopher Drake
Ashadi
Endah Retnowati
Adi Cilik Pierewan

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21st Century Innovation in Music Education

Editors

Kun Setyaning Astuti

Universitas Negeri Yogyakarta, Indonesia

Gary E. McPherson

The University of Melbourne, Australia

Bambang Sugeng

Universitas Negeri Yogyakarta, Indonesia

Nila Kurniasari

Universitas Negeri Yogyakarta, Indonesia

Tutut Herawan

Universitas Teknologi Yogyakarta, Indonesia

Christopher Drake

Living Values Education, UK

Ashadi

Universitas Negeri Yogyakarta, Indonesia

Endah Retnowati

Universitas Negeri Yogyakarta, Indonesia

Adi Cilik Pierewan

Universitas Negeri Yogyakarta, Indonesia

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Preface

There are laws of a certain nature in the natural sciences and likewise in music there are structures and procedures, or even rules, that should be followed to produce beautiful music. Thus, music is not only something that has subjective appeal according to the unique taste of each individual's sense of art and beauty but may also be studied in an objective fashion as a form of science. Music is not only something that can be felt but also something that can be counted.

The developmental journey of science that puts music only to the specialization of social sciences and humanities is inhibiting the development of theories that can explain and construct music as part of the discipline, capable of contributing to advancements in other fields such as: natural sciences, psychology, medicine, etc. For most of the music communities, the view that music is only a part of the entertainment media can be disregarded by developing both basic and applied theories that are interconnected with science, including natural science.

Considering the importance of implementation and development of innovation in music education, both basic and applied theories, as well as its connection with other disciplines, we organized an international conference with the theme *21st Century Innovations in Music and Research Education*. The 1st International Conference on Music Education Community (INTERCOME) 2018 was held on 25-26 October 2018 in the Music Department of the Languages and Arts Faculty, Yogyakarta State University, Indonesia. This conference is held once every three years (triennially).

INTERCOME intended to capture the latest musical developments and brought together theoretical and practical views, concepts, theories, and principles that can be used by educators, researchers, observers and the broader community to develop education based on research results.

This volume of proceedings presents 71 selected articles from 127 articles presented at the 2018 INTERCOME seminar attended by participants from 10 countries. The authors who made it through the selection are from six countries, namely Britain, Indonesia, Mali, Nigeria, the Netherlands, and the Philippines. Many papers were written by senior authors such as Prof. Lee Higgins, Ph.D., former President of ISME (International Society for Music Education), Prof. Dr. Suminto A. Sayuti, former Dean of Faculty Languages and Arts of Universitas Negeri Yogyakarta, Prof. Endang Nurhayati, Dean of Languages and Arts of Universitas Negeri Yogyakarta, Prof. Triyono Bramantyo, former Dean of the Faculty of Performing Arts of the Institut Seni Indonesia Yogyakarta Indonesia and Prof. Wiel Veugelers, a moral education expert from the University of Humanistic Studies, Utrecht, the Netherlands who writes about the role of music as a character-forming tool. This proceeding covers seven themes. They are as follow:

1. Picture of 21st century music education in the world
2. The innovation of curriculum, teaching and learning media and technological and environmental evaluation in accordance with the development in the 21st century.
3. The development of music as an educational media in the post globalization era
4. The harmonious existence of eastern, western, traditional, and modern music for all types of music in the digital revolution era
5. The development of critical thinking ability to respond to various phenomena of the latest music

6. Collecting, developing, and constructing the basic theory of the relationship and the effect of music on psychology, physics, social and other disciplines or vice versa and its utilization in modern human life
7. Music research development in the 21st century

We hope that it will encourage theoretical and practical views, concepts, research results and principles to further support the development of music educations and other related fields.

Dr. Kun Setyaning Astuti. M.Pd.

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Sincerely Yours

The image shows a handwritten signature in blue ink, which appears to be 'Kun Setyaning Astuti'. To the right of the signature is a rectangular logo with a blue border. The logo contains the text 'INTERNATIONAL CONFERENCE ON RESEARCH IN EDUCATION COMMUNITY 2018' at the top and the word 'intercome' in a stylized, lowercase font below it.

INTERCOME Organizing Committee Chair

Dr. Kun Setyaning Astuti, M.Pd.

Integrating music and visual art in batik Tembe Renda

Fathurrahman & I.K. Sunarya

Yogyakarta State University, Yogyakarta, Indonesia

ABSTRACT: *Batik* is a cultural product that is loved by the Indonesian people. However, they do not necessarily understand the meaning of batik. This misunderstanding is extended to other products, such as *tembe renda*, a woven product found in Bima, NTB (Nusa Tenggara Barat, Indonesia). *Tembe renda* is also considered as *batik* although *batik* and weaving are two different techniques. Therefore, this study aims to provide an understanding so that people can become more familiar with *batik* and weaving. Creating a *batik* motif with *tembe renda* weaving is called *batik tembe renda*. This work is made with the traditional Bima musical concept. Thus, in addition to discussing *batik* and weaving, this work also aims to foster a sense of community through the love for traditional music as local wisdom.

1 INTRODUCTION

Indonesia is a country that is rich in culture. E.B. Tylor describes that culture is a complex whole, including knowledge, beliefs, arts, laws, morals, traditions and various abilities and other habits that are acquired by humans as members of society (Altarriba, 1993). One area where culture is conveyed is in art. It is the responsibility of every community to safeguard and maintain art in order to maintain the existence of culture as identity and national identity (Kim & Ko, 2016). There are numerous cultures in Indonesia, so it is important for every ethnic group to honor and respect each other's culture and distinguishing one tribe from another. The country is the one owner of a great culture that is formed from the plurality of cultural patterns of many different ethnic groups (Suyatno, 2014).

One of Indonesia's striking and well-known arts is *batik*. *Batik* is a national culture art form (Ismail, Wiyantoro, Meutia & Muchlish, 2012) that originates from Java, *batik* being a Javanese term (Nurhaida, Noviyanto, Manurung & Arymurthy, 2015). *Batik* has developed over a long period of time (Haake 1989). On 2 October 2009, *batik* in Indonesia was designated as one of the masterpieces of UNESCO's Oral and Intangible Heritage of Humanity. National Batik Day is commemorated every year on 2 October. *Batik* is recognised by UNESCO as involving the culture of the whole technique, technology and development of motifs (Musman & Arini, 2011). From this description, it is clear that *batik* is not only about motifs, but the technique and technology of making motifs. The *batik* technique involves the use of wax that is heated and melted, then inscribed on fabric with the aim to cover the whole fabric (Nurhaida, et al., 2015). After the cloth is covered with wax, the cloth is then coloured with a liquid dye. The parts of the cloth that are covered with wax is not be exposed to colour dye, which is important in the actual creation of *batik*.

Depending on the techniques used, *batik* is divided into two types: *batik tulis* and *batik cap* (Anugraha, Sutan & Mufidah, 2015). *Batik tulis* is said to be high-quality batik because of its more complex manufacturing process (Musman & Arini, 2011) that involves making motifs manually by hand using a tool called *canting tulis*, a technique similar to writing. The making of *batik cap* is simpler and uses a *canting cap* whose motif is already made and is stamped onto the fabric (Sutari, Yekti, Astuti, and Sari, 2015).

2 LITERATURE REVIEW

2.1 Batik

Batik is classified into two types: actual *batik* and *batik* patterned textiles. Actual batik is batik that is made through a technique using wax, colouring, until the *pelorodan* stage (Wulandari, 2011). In contrast, *batik* patterned textiles are made with printing techniques using modern technology without the original process of using wax with motifs that resemble *batik* (Astuti, 2012). This type of fabric is called *batik* printing. *Batik* printing production is done to meet market needs. However, *batik* printing production has a negative side, because the reality and meaning of batik as a culture (Smiers, 2009) is not known or understood. Modern industries also bring negative social impacts (Dissanayake, Perera & Wanniarachchi, 2017) because the presence of printing *batik* diminishes traditional *batik* craftsmen's income, and therefore makes it difficult for the new generation of *batik* craftsmen.

The idea of *batik* is known to most people, especially outside Java, as limited to *batik*-patterned cloth or *batik* printing. This is caused by the lack of information and references made available to most people. Unfortunately, this is seen in the lack of public interest in preserving *batik* as national culture which is limited by a true understanding of the meaning of *batik*.

2.2 Tembe renda bima NTB indonesia

Tembe renda is one of the woven products from Bima NTB that has distinctive motif and color characteristics. The *tembe renda* has as many as 24 different motifs. The colour of the *tembe renda* motif consists of bright colours called *tambaha*—the bright colors of the clothes in Bima symbolise health and prosperity (Hitchcock, 1991). Colour in Bima belief has its own philosophical meaning; *monca* (yellow) means a symbol of glory and greatness, *kala* (red) means bravery in defending the truth, *lanta* (white) means a sincere heart, *jao* (green) symbolizes prosperity, *owa* (blue) depicts a calm life and peace, *keta* (purple) represents a person who is patient and steadfast in carrying out duties and *me'e* (black) symbolises a life that highly respects the earth and the environment as a source of life and prosperity (Ismail & Malingi, 2010). Here are some examples with various motifs.



Figure 1. *Tembe renda* with *anti fare* (rice) pattern and *pariah* (pare fruit).



Figure 2. *Tembe Renda* motif *fu'u haju* (tree) and *kakando* (bamboo shoots).

3 MATERIAL & METHODOLOGY

3.1 Data

The data in this study was obtained through observation, interviews and documentation. Based on the data collected, it was found that the misunderstanding of *batik* occurred in almost all regions of Indonesia, especially outside Java, because the practice of making *batik* is hardly found whereas in Java, *batik* is one of the subjects in school (Fathurrahman, 2017). In Bima NTB, people know *batik* only as patterned fabrics, so that woven fabrics with motifs such as *tembe renda* are also considered to be *batik*. There are several examples that show the lack of understanding of Bima people in understanding the differences between batik and weaving, including an article in a journal written by Masita where *batik mbojo* (Bima) is described as consisting of various motifs and functions called *tembe nggoli mbojo* (Masita, 2012). From the text, Masita clearly considers *batik* and weaving as the same where *tembe nggoli mbojo* is referred to in the article as a type of weaving from Bima, but is also likened to *batik* because it is composed of various motifs. Another example of the misunderstanding between *batik* and weaving can be seen in the following photo (Figure 3).

What is seen in Figure 3 is an appreciation for *batik* as national culture, which exclaims “Selamat Hari Batik Nasional” (Happy National Batik Day). Unfortunately, *batik* day is depicted using a piece of *tembe renda* which is a work of weaving and not *batik*.

There are several problems caused by the misunderstanding of batik as weaving. The first problem assumes that the uniform is genuine *batik* cloth. The second problem assumes that the weaving motif on the uniform is a *batik* motif. The third problem is that the uniform used is neither woven nor is it batik. At a glance, the uniform does look like it is made from woven *tembe renda*, but if you look more closely, the uniform is not woven. The *tembe renda* woven pattern was produced with modern technology called weaving printing, where a weaving pattern is printed on fabric in order to simulate the appearance of woven *tembe renda*. One of the producers of *tembe renda* weaving patterned fabrics also label their products *batik* (Figure 5), even though the motifs produced are woven motifs. Indirectly, the labeling has an impact on the community mindset that is increasingly far from the meaning of *batik*.

The examples described above are some of the common mistakes in understanding what *batik* is. These examples are sufficient to prove that public opinion is far from knowing the meaning of *batik*. For that reason, an important focus of this work is to clarify what *batik* is and to not equate it with weaving.



Figure 3. The greeting of the batik day using a weaving *tembe renda* background [Instagram users].



Figure 4. Labeling with the name “Batik”.

3.2 Method

In order to respond to the lack of public understanding of the culture around *batik*, it is necessary to give real examples of how form and characteristics in *batik* and weaving are different from each other. This work is a product of research and development that aims to increase people’s appreciation and understanding of cultural diversity (Miller, Wice & Goyal, 2018). This work focuses on *batik*, because original *batik* is very difficult to find in Bima NTB. This work hopes to provide good education about batik and weaving so that cultural preservation includes the right meaning (Hong, 2018).

3.2.1 The concept of creation of works

Batik *tembe renda* consists of the characteristics of *batik* and *tembe renda* weaving in one work at a time. *Tembe renda* motifs generally tend to be symmetrical and neatly arranged in a straight line so that they seem monotonous (see pictures 1 and 2), while the characteristics of *batik* motifs tend to be asymmetrical and can be made more expressive, flexible and not rigid. For these reasons, symmetrical *tembe renda* motifs applied to this *batik* work are designed through a stylisation process or a change in shape that is asymmetrical with a more flexible contour without removing the original motif character.

Tembe renda has about 24 different motifs; the motifs seen in Figures 1 and 2 are only a part of other motifs. All *tembe renda* motifs are applied to this *batik* work, the aim being that the characteristics of *batik* are increasingly prominent because in making *batik* there are no limits in the application of motifs. In contrast to the application of motifs on *tembe renda*, weavings there are only a few motifs due to certain calculations of the patterns. In addition to applying all motifs, *tembe renda* visual elements in the form of colour are also applied to all of the works so that *tembe renda* characteristics remain visible (Barng, 2017). The application of all *tembe renda* elements is done in an effort to maintain original cultural values (Hye-Joo & Choe, 2018).

The making of *batik tembe renda* was also conceptualised as having a musical theme with the display of traditional Bima musical instrument motifs. The aim was to show that Bima has other local knowledge besides weaving, specifically music (Santos, 2016). In addition, through this music theme, the characteristics of the *tembe renda batik* is displayed through musical note-shaped visualisation along with the paranada lines (Hood, 2016). *Batik tembe renda* work is expected to increase people’s love and appreciation of the culture of Bima through the visualisation of designs that represent Bima values (Hyun-Kyung, 2017). Introducing *batik* can broaden the understanding of the art along with applying all motifs, colours and various batik techniques, including *canting tulis*, *canting cap* and brush, and colouring techniques with dyeing and using swab. Besides that, *batik tembe remba* is also made with various *batik* materials, including

brown *batik* wax and white paraffin. Each technique of sticking, colouring, and the use of various materials has its own characteristics. For example, *batik* wax is used on the motif part to look neat, while paraffin is used to produce a cracking effect. The use of various materials, tools and various techniques is intended to display the characteristics of thick *batik*.

3.2.2 Musical theme of batik tembe renda

Bima has local knowledge relating to the art of music. For this reason, in addition to the main purpose of creating *batik tembe renda* and in order to introduce *batik* and *tembe renda*, the theme of music was used to foster a sense of love for traditional music. The music theme in this work is displayed through the visualised motifs of Bima traditional musical instruments (Bauza, 2018), that consist of hitting, blowing, rubbing and plucking musical instruments.

In Figure 14, there is a musical instrument called *genda* (drum) where the sound coming from the vibration of the skin membrane is caused by being struck (Nugroho, 2014). In Figure 15 there is another musical instrument called *no* (gong) made of metal and played by being struck with a bat. In Figure 16 there is also the Bima traditional musical instrument named *katongga*. This instrument resembles a *bonang/kenong* in the gamelan and is played by being struck with a bat (Prasetyo, 2012). For Javanese and Balinese people, the *genda*, *no* and *katongga* musical instruments are part of gamelan musical instruments (Afendras et al., 1995). *Sarone* (Figure 17) and *silu* (Figure 18), in Indonesian language are called *serunai*, and are wind instruments that are played by being blown (Nugroho, 2014). The difference between *sarone* and *silu* lies in the material used; the *sarone* uses bamboo and palm leaves, while the *silu* uses wood and silver (Ramadhan, 2015). The next instrument is the violin (Figure 19) (Zopf, 2017). The last instrument in Figure 20 is *gambo* or *gambus* (Anwar, Viridi, Rusdiana, and Kaniawati, 2016), which is played by plucking the instrument's strings. All these Bima traditional musical instruments are applied in the form of motifs and combined with *tembe renda* motifs. In order for the musical theme to be more visible, the pattern of composing the motifs are made to resemble musical notes with a *paranada* line (Wulandari, 2008).

3.2.3 Creation of the batik tembe renda musical theme

Tembe renda batik is with *tembe renda* weaving motifs and motifs of Bima traditional musical instruments that are presented with musical concepts in the form of musical notes along with *paranada* lines. These motifs are designed through a stylisation process by changing the shape into a motif that has a contour that appears to be flexible and rhythmic. As explained earlier, the purpose of the creation of *tembe renda batik* is to provide education to the public, especially the people of Bima, to understand batik and not equate it with weaving. For this reason, this research will highlight the characteristics of *batik* through various tools, materials and techniques used. The tools used are *canting* writing and stamp *canting*. Stoves and small pans were used to heat the wax,. Attaching cloth, gloves and buckets for colouring, and stoves and cages for *pelorodan* or shedding wax. The fabric used was a 115 x 200 cm white cloth where a pencil was used for drawing the pattern on cloth; *batik* wax and paraffin were used to cover the fabric, *naptol* colouring material (dark blue), *indigosol* (pink, orange, yellow, green, blue and purple), and *rapide* (red) were the colours used. Water glass was used for the *pelorodan* process or the final stage of removing wax from the fabric.

The first step was to make a motif on the fabric with a pencil as a reference. The second step was to cover the motif using *canting tulis* and *canting cap* using *batik* wax so the motif does not crack and look neat. The third step closes the background and makes a *paranada* line using paraffin; this paraffin is used in order to give the impression of cracking.

The fourth step was to do the colouring. The colouring process was carried out in three stages: the first stage was the colouring of the motif with a dab technique using a brush with *indigosol* (pink, orange, yellow, green, blue and purple) and *rapide* (red)—these colouring dyes were chosen because they have a brightness that is the same as the *tembe renda* colours.

The fifth step involved closing or blocking the motif with chocolate waxes so that the previously coloured motif is not exposed to the color used for colouring in the next stages. The sixth step was colouring the second stage, staining the *paranada* line and the background. Before the background is coloured, paraffin was used so that the dye can enter the fabric's pores through



Figure 5. Results of motifs (batik waxes) and background blocks (paraffin).



Figure 6. The first coloring on the motif with a brush.

the cracks in the *paraffin*. The second stage of colouring still uses the same material as the first stage, but the intensity of the colour is faded from the colour of the motif. In addition, this colouring will also display colour gradations, both on the *paranada* line and on the background. The cracking effects and colour gradation is intended to add to the characteristics of *batik*, because the impression of cracks and subtle gradations cannot be displayed in weaving works. To produce gradations, the staining stage is done by using a brush and finger swab.

The seventh step involves blocking or closing the pores of the fabric on the *paranada* line so as not to be exposed to the next stage of colouring using brown wax. The eighth step (Figure 9) is the third staining or the last colouring using a dye technique with dark blue *naptol* material (Setyawati, Darmokoesoemo, Rochman & Permana, 2017).

The eight step is *pelorodan*, the last step, which aims to melt all the wax attached to the fabric. This stage is done using hot water mixed with the water glass, then cleaned and rinsed with water.



Figure 7. The second stage of colouring on the line and background.



Figure 8. Illustration of coloring with *naptol* dyeing technique.

4 THE RESULTS

From the results of the creation of the *tembe renda* batik with a music theme (Figure 10), it can be seen that the motifs and colours of *tembe renda* still dominate but are displayed through the characteristics of *batik* that are thick with a music theme, including motifs of Bima traditional musical instruments. The *batik* characteristics are seen in the stylised motifs in such a way so that it is not as rigid as the original weaving motifs. The motifs are stylised with a contour that seems flexible, as well as a straight line stylised into a wave line to make it seem rhythmic and not rigid. The following is a photo of the *tembe renda batik* with some examples of *tembe renda* motifs and motifs of Bima traditional musical instruments that have been stylised into *batik* motifs.



Figure 9. Tembe Renda batik with a musical theme.



Figure 10. Stylisation of motifs (zigzag).



Figure 11. Stylisation of *fu'u haju* (tree) motif.



Figure 12. Stylisation of *fu'u haju* (tree) motif.



Figure 13. Stylisation of a musical instrument motif (drum).



Figure 14. Stylisation of musical instrument motif *no* (gong).



Figure 15. Stylisation of a *katongga* musical instrument motif.



Figure 16. Stylisation of a *sarone* (*serunai*) instrument motif.



Figure 17. Stylisation of the *silu* (*serunai*) musical instrument motif.



Figure 18. Stylisation of the violin musical instrument motif.



Figure 19. Stylisation of the *gambo* musical instrument motif (*gambus*).

5 CONCLUSION

Tembe renda batik is a representation of Bima NTB's national culture and local wisdom. The purpose of the creation of this work is to provide education to the public, especially the people of Bima to be more familiar with *batik*. Bima society generally believes *batik* is only limited to motifs, even though the essence of *batik* is the unique manufacturing technique of using wax. The lack of understanding of the community can be seen from the assumption that weaving is also *batik* because both have motifs. However, *batik* and weaving involve two different techniques. The weaving called *tembe renda* is believed to be *batik* because this type of weaving has many motifs. In response to this incorrect belief, the idea to create a work that represented *batik* and *tembe renda* weaving was conceptualised so that people did not mistake weaving for *batik*. The *batik* work was created using the *tembe renda* motifs and was later called *tembe renda batik*. Through this work, the community will be educated through tangible works that show how the *tembe renda* weaving motifs can be applied in making *batik*. This is so that people can call the textile *batik* from Bima.

In addition to showing *tembe renda* motifs as one of several examples of Bima's local knowledge, the textile was also conceptualised to have a music theme. Adding motifs of traditional Bima musical instruments, the *genda* (drum), *no* (gong), *katongga*, *sarone* (serunai), *silu* (serunai), violin and *gambo* (gambus) represents local knowledge. To further elaborate on the musical theme, the batik was made with the concept of musical notes along with the *paranada* lines.

The creation of the textile (Figure 11) shows that the *tembe renda batik* is still dominated by *tembe renda* colours and motifs but with prominent *batik* characteristics. *Tembe renda* motifs applied to this work are designed through a process of stylisation or change in shape without removing the original form public (Chung & Ryoo, 2018). The motif of a musical instrument is made with a flexible contour and a line of *paranadas* that are initially straight and then stylised into a wave line in order to show the music theme. Motif stylisation is intended to provide a comparison between the characteristics of weaving versus *batik* motifs. The weaving motif in general and *tembe renda* weaving motifs in particular, tend to be stiff because they are symmetrical and different from the *batik* motifs which tend to be flexible. The characteristics of other *batik* can be seen from the application of subtle colour gradations on the *paranada* and background lines. Other than the more prominent *batik* characteristics that cannot be done on woven fabrics, the addition of the impression of cracks in the background also cannot be applied to woven fabrics. All the characteristics of *batik* are displayed through various materials, tools and techniques, each of which has its own character.

The creation of *tembe renda batik* is written in this article with complete steps so that this art form can be practiced in the community as well as used as a reference for schools (Nam, Lee & Kim, 2018). This article hopes to stimulate public enthusiasm for Bima culture and to recognise and appreciate culture (Astuti, Pamadhi, and Rini, 2010). The introduction of culture is more effective if it is done through direct experience (Carla, Emilinda, Devralin, Emilia & Jennifer, 2013).

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