

Research article

Music and Motion in the Performance Art of Roso Rerasaning Jiwo

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ORCIDTutut Pristiati: <https://orcid.org/0000-0002-6906-6839>**Abstract.**

Roso Rerasaning Jiwo is the title of multidisciplinary performance art that combines various fields of art. The purpose of this paper is to describe the relationship between music and the body movements of performers in collaborating to interpret the feelings that are turbulent in the artist's soul, both spontaneously and in totality. Musical techniques are created extemporaneously and played spontaneously to respond to the performers' body movements. This creative process focuses on exploring aspects of musical ideas to create interactions between the music, the performers, and the audience through sound, body movements, and dialogue. Each motif in a musical composition contains rhythms that flow spontaneously, following the movements of the performer's body so as to form an artistic and characteristic unity. It is hoped that through Roso's performance art Rerasaning Jiwo, this art can be understood and appreciated as a new form that offers novel aesthetic effects.

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1. Introduction

Aesthetic experience creates a work of art that occurs from the interaction between humans and their natural surroundings. Creation is an operational verb that means activity, work to make something new, or compose a new formula from an old material source [1]. Artwork related to the concept of aesthetics began to experience changes at the beginning of the 20th century. Many artists use performance as a bodily action to convey social reality and real-life experiences through a work of art. Artists want to change and novelty in works of art when other arts can no longer accommodate ideas from artists to express. Artists are not satisfied with conventional values in artworks that seem exclusive and rigid, so artists try to get out of this understanding.

The modern era has been a period of turbulent change in musical composition and style. Many modern music composers experiment with exploring the sound of musical elements in non-traditional ways. Artists are not satisfied with conventional values in

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artworks that seem exclusive and rigid, so artists try to get out of this understanding. Changes and problems related to conventional artworks are the backgrounds for the birth of a new art form which is often referred to as performance art.

Performance art appears when conventional art media such as painting, sculpture, theater, music, and dance can no longer accommodate the ideas of artists (Isnanta, 2006: 67). Performance art is often referred to as the art of brief attendance, involving the artist himself (performer) who is displayed directly to the audience in the form of multidisciplinary art including acting, poetry, music, dance, and painting. According to Golberg, performance art as a non-traditional art form is presented directly in front of an audience, by combining various art disciplines including visual arts, acting, poetry, music, and dance [2].

Music in Roso Rerasaning Jiwo performance art is the result of real actions taken by violinists, which later becomes a collaborative work of art between music and body movements or actions. The collaboration in question is a form of communication between music players and performers, and audiences, where music is communicated through the sound of the violin so that it becomes a form of artistic collaboration. Artistic collaboration is when two parties decide to work together to create something and an exchange of value occurs.

Roso Rerasaning Jiwo is the title of a performance artwork, whose embodiment combines music with body movements as a medium. Roso Rerasaning Jiwo is a cross-disciplinary collaborative work of art that seeks to harmonize feelings through works of art, to strengthen each other in creating an event that is temporal in nature.

Roso Rerasaning Jiwo is a cross-disciplinary collaborative work of art that seeks to harmonize feelings through works of art, to strengthen each other in creating an event that is temporal in nature.

The purpose of this paper is to discuss concepts related to the generation of musical ideas in musical compositions that are carried out spontaneously, besides that it also discusses the relationship between music and body movements as a medium in Roso Rerasaning Jiwo's performance artwork. This writing is to introduce the embodiment of music in the performance art of "Roso Rerasaning Jiwo" as a form of multidisciplinary art genre, and the expression of artists expressions, who want to communicate moral messages as a form of awareness of the true nature of art.

2. Method

The method used to express this writing uses the descriptive-analytic method which discusses the collaborative concept in performance art. Basically, in this work, all actions are expressed by body movements using feelings. In addition, the role of music is very influential and even solid in its presentation so that it can be enjoyed directly and even involves the audience.

Sequentially from the beginning to the end of a presentation, the music player spontaneously plays the melody by slowing and accelerating the tempo when the performer suddenly moves, moving here and there in response to the audience and objects around the room. This means that there is direct communication using the sound medium from the friction of the violin as music. Music as a means of communication is a form of medium for delivering language through melodies, while the expression of delivering an interpretation is through musical works.

3. Discussion

Performance art is often referred to as the art of brief presence, which involves the artist (performer) in carrying out an action or actions that are carried out at that time. According to Golberg [2] performance art is declared as 'live' art (live art), in its presentation, it requires the presence of artists. The real action was taken by the artist then becomes a work of art.

Works of art such as performance art can also include other elements, for example borrowing elements of performing arts such as dance, music, and circus. The presence of music artists in Roso Rerasaning Jiwo performance art has a very important role, where music artists have a dual role as composer and player. The real action taken by the composer is to make music compositions spontaneously which is directly played by the composer himself.

Making music spontaneously requires musical intelligence and its own skills. The act of making spontaneous musical works in Roso Rerasaning Jiwo performance art is not just how to create a composition by processing and combining elements in music. But how to create and play music using feelings that can evoke emotions, through the expression of the player's body movements, so that the music comes to life through the expression of the player's body movements.

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Musical forms have a very diverse complexity. In general, listeners will find it easier to understand short and simple forms of work, with short repetitions. The musical composition in Roso Rerasaning Jiwo Performance art does not have a musical form like other forms of music in general. The form of musical compositions tends to be longer and does not form a repetitive and more complex theme. To understand form a piece of music must have a strong understanding of form, and be able to see the big picture in order to enjoy music more. Melodies are usually constructed from smaller phrases and motifs, where each phrase has a specific role in bringing the overall melody. Each work of art has its own characteristics related to elements, styles at a certain time period, and everything related to special characteristics. In addition to its shape, each work of art has a unique or distinctive form and has a characteristic aesthetic taste.

Music in Roso Rerasaning Jiwo Performance Art is a work of art whose presentation process has its own characteristics. According to Goldberg, the characteristics of performance art are characterized by improvisation, spontaneity, audience interaction, and political protest. The opinion above can be explained that the process of forming Roso Rerasaning Jiwo performance artwork is based on similarities in making collaborative efforts by artists through improvisation, interaction, and spontaneous movement.

Artists, both musicians and performers, together present body actions in live performances through movement and music. Barthes asserts that a live performance (live performance) will only be able to live in its improvisation or actualization if the performer

and the audience both play a role, even if the role of the performer is more than the writer or the player [3].

Musical extemporization is the creative activity of live ("in the moment") musical compositions, combining performance with emotional communication and instrumental techniques, and spontaneous response. The musical compositions in Roso Rerasaning Jiwo Performance Art are made directly, through the exploration of musical elements with an intuitive and improvised approach. The improvisation in question is not like improvisation in jazz music which uses a certain scale or mode, such as aeolian, Dorian, Locrian, and so on. However, by exploring contemporary ideas in a wider context through an intuitive approach.

Intuitive music is a form of musical improvisation based on instant creation where fixed principles or rules may or may not be used. Basically, intuitiveness is the process of creating a work of art with a taste-based approach using inner awareness centered on the heart (roso).

In Roso Rerasaning Jiwo Performance Art, intuition is interpreted as feeling (roso). The feeling is defined as being able to feel, understand and respond to everything with feelings and actions. The soul (jiwo) is interpreted more deeply in a spiritual approach.

4. Music with Gestures

Music in Roso Rerasaning Jiwo performance art is the result of physical activity performed as a form of interaction between music and body movements. Viewed from the musical aspect, this work expresses the feelings of a person's soul which is conveyed through the sound of a violin and a human voice (vocals), then melts into a fantastic work of art and contains messages of beauty values. Music represents sign language through sound.

The relationship between music and the performer's body gestural involves aspects of physical movements, such as hand movements, eye contact, facial expressions, and so on. Gestures in performance art are movement conventions arising from the response of the melodic sound played by musicians to communicate with the audience.

Music can symbolize something that is seen from aspects of the music itself, such as tempo. Gestures can also be based on the tempo that comes from clapping hands, pounding feet, dialogue, eye gaze, and even performers' expressions. The body is the physical structure in which emotions and cognition occur. Body movements communicate feelings and inspiration. While the movement of facial expressions expresses the mood, and emotion of the music.

Gestures in Roso Rerasaning Jiwo Performance Art are movement conventions that result from the response of the melodic sound played by the violinist to communicate with the performer and the audience. For example, the movement of hands, and feet, making eye contact, and all body language, in musical compositions, can be realized through a series of rhythmic patterns.

Music in Roso Rerasaning Jiwo Performance Art is a spontaneous musical composition that does not have a certain form like other forms of music. The composer who is also a musician has freed himself to explore the idea of letting music be himself, in principle making musical compositions by chance, almost similar to aleatoric music. Aleatory music is a musical composition whose method of performance is determined by elements of chance or uncertainty, aiming to liberate sound from traditional contexts. Likewise in musical composition, Roso Rerasaning Jiwo uses the elements of opportunity to explore musical elements, which will determine the overall structure of the composition.

The idea that sparks the violin's imagination appears spontaneously along with the performer's gestures when applying paint to the canvas. This form of nonverbal communication is a way used by music players to communicate with performers and audiences.

Nonverbal communication is a method of communicating with other people without using words, but using body movements based on "roso" (feeling). This form of nonverbal communication is a way used by music players to communicate with performers and audiences. Nonverbal communication is a method of communicating with other people without using words, but using body movements based on "roso" (feeling).

Music as a communication tool is a medium for delivering language through melody. Melodies are played by slowing and accelerating the tempo following the motion when the performer moves, moving here and there in response to the audience and objects around the room.

The body is the physical structure in which emotions and cognition occur. Body movements communicate feelings and inspiration. Likewise, the movement of facial expressions expresses the music's emotional mood. Music and gestures express and communicate moods, thoughts, feelings and creativity, alongside the composer's awareness and musical intelligence.

The relationship between music and body movements in Roso Rerasaning Jiwo performance art is to optimize the interaction between the two and the audience, using maximum sensorimotor, cognitive, emotional, and energy abilities. Interaction

here is defined as actions, actions, activities, and body movements and sounds that are interrelated and influence each other.

In the Complete Dictionary of Modern Social Thought, [4] defines interaction as a sequence of reciprocal communication (ie messages) between two or more individuals. The term pattern of interaction patterns is used for more complex units of human communication.

5. Conclusion

Roso Rerasaning Jiwo is a cross-disciplinary collaboration of art. Art is never the same at any given moment, but rather evolves and is constantly shaped by the imaginations of those who come into contact with it. The interaction relationship between the activities of the musicians and the body movements of the performers are interrelated and influence each other which can be seen and heard through facial expressions, hand movements, violin friction sounds, and body language.

The interaction between body movement and music is a cognitive process between performers and musicians that is experienced when simultaneously moving the body and playing music spontaneously. The musical movement is an expression of deep engagement with music, and as an expression of the fundamental relationship that exists between music and movement.

This unplanned and unintentional body movement is contrasted with spontaneously created music, where the music imitates the gestural aspects of the performer through music, sound information being transmitted through the instrument. Musical ideas that trigger imagination can be found in various contexts of what is around during performance art performances, for example, performers, audiences, paintings, paints, canvases, and so on.

The collaboration between music and body movements produces works to bring new inspiration. For artists, this collaboration is a note that in the process of creating art, they must develop their own works and combine them with other art forms.

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