

## CHAPTER III

### METHOD

#### *3.1 Design and method*

The method used in this research was Phenomenology . The author reflected on the artistic expression, influences, aesthetic interpretation, Resonance, cultural perception, avantgarde artforms, listening and use of technology within the context of drone amongst the artwork of participants.

“In phenomenology perception is not a simple reception of information, but it involves an interpretation which frequently changes according to the context. Phenomenology starts with experience rather than by what we expect to find, given our theoretical commitments. It asks us not to let pre-conceived theories form our experience, but to let our experience inform and guide our theories. In phenomenology we are interested in how the things appear as correlates of our experience. (Gallagher and Zahavi 2008, 10- 25)” (Huvenne, 2020,p.14)

The texts from Huvenne (2020), Studies et al. (2012), and McAndrew (2010) collectively emphasize a transformative approach to understanding sound, music, and perception. Huvenne highlights phenomenology's emphasis on experiencing phenomena directly, without allowing preconceived theories to shape perception. This approach invites a deeper exploration of how sound and music can be powerful tools for research, education, and environmental change, urging a departure from conventional approaches.

“It is remarkable that sound and music have not become more popular ways to research, organise, teach, and bring about environmental change, given the seriousness of the environmental issue and the necessity to comprehend and confront it in as many ways as possible” (Studies et al., 2012).

Studies et al. (2012) underscore the underutilization of sound and music in addressing environmental issues despite their potential significance. This observation prompts a reconsideration of their role in broader societal and ecological contexts.

In terms of sound and listening, we have to admit that it is difficult to get rid of our theoretical commitments and pre-conceived theories which try to define or distort our experience (Huvenne, 2020,p.15).

Phenomenology is concerned with the way in which the object shows or displays itself, i.e., in how it appears. it is possible for one and the same object to appear in a variety of different ways: from this or that perspective, in strong or faint illumination, as

perceived, imagined, wished for, feared, anticipated, or recollected. (Zahavi 2019, 1-45) (Huvenne, 2020,p.16). “Rather than explaining what phenomenology is, I presented phenomenology as an attitude that enables us to describe those elements that cannot be grasped in concepts” (Huvenne, 2020,p.20).

Huvenne highlights phenomenology's emphasis on experiencing phenomena directly, without allowing preconceived theories to shape perception. This approach invites a deeper exploration of how sound and music can be powerful tools for research, education, and environmental change, urging a departure from conventional approaches. The research is advocating for a method that captures the multidimensional meanings embedded in personal experiences of sound and listening. This method challenges rigid theoretical frameworks, encouraging a reflexive and participatory process that respects the complexities of human experience.

Together, these perspectives call for a more nuanced and inclusive approach to understanding sound and drone, one that embraces the diversity of human perception and experience while recognizing their potential for fostering meaningful change in environmental and social domains. They suggest that by engaging with sound and music in more open and experiential ways, we can uncover new insights and narratives that contribute to a richer understanding of ourselves and the world around us.

### *3.2 Research participants*

1. **Nursalim Yadi Anugerah** is a sound artist who has embarked on a journey of self-exploration delving into contemporary social and environmental concerns through his art installation titled ‘Lawing’. Anugerah is a composer and multi-instrumentalist, whose works focus on sonic experimentation through cultural practice, knowledge, and cosmology of indigenous people and their activism related to entanglements of social-cultural and environmental issue in Kalimantan (Borneo).
2. **Lintang Radittya** is a self-taught instrument builder and sound artist and performer based in Yogyakarta, Indonesia. His current interests include DIY analog electronics, the relationship between sound and space, randomness, javanese futurism, and the meeting points of electroacoustic, noise, and experimental music. He has taught workshops, created exhibitions, performed live, given lectures, and created unique

instruments and installations since 2007 across Asia, Europe, and Australia. His approach to sound art comes from a theatre background.

3. **Yoga Nugraha Usmad** was born in Wonosobo (Central Java) in the year 1988. He completed his graduation in Ecology from the year 2009-2015. During the same time, in the year 2006-2010, he completed his second graduation in Industrial Engineering. Yoga Nugraha Usmad is a Yogyakarta-based sound artist and electronic musician originally from Wonosobo, Central Java. Interested in the concepts of interaction, improvisation and communication, he creates works that aim to establish a dialogue between software synthesizers and field recordings, commenting on contemporary social and environmental issues in Indonesia. Yoga is half of the ambient duo Dissonant and frequently works with Flying Balloons Puppet, a puppeteering and music ensemble based in Bantul which has produced over ten original and collaborative productions. His work has been presented at numerous festivals, art spaces and music venues in Indonesia, Malaysia and Germany.
4. **Otto Sidhartha** is one of the renowned composers and sound artist from Indonesia. Otto Sidhartha finished his post-graduate study in composition and electronic music composition at Sweelinck Conservatorium in Amsterdam under the guidance of Professor Ton de Leeuw and later on he gained his doctoral degree at Institute Seni Indonesia Surakarta. His understanding about drone and its relationship with Indonesian Traditional culture makes him an important participant for the research.
5. **Aldo Ahmed Fithra**, an experimental musician based in Jakarta. He was interviewed after the performance of 'Lawing' at the Pestapora Festival-Jakarta on 23rd September, 2023. Fithra did his Masters in Music composition from Indonesian Institute of Arts, Surakarta, which makes him an important and well understood listener for 'Lawing'.
6. **Avant Garde Dewa Gug**, who is currently studying Masters in Music Composition from Indonesia Art Institute of Padang Panjang. Gug is a sound artist himself, experimenting with traditional Minankabau music and electronica timbres, which makes him a relevant listener for the study of 'Lawing'.
7. **Gatot Dinar Sulistiyanto**, an expert sound engineer who was responsible for the sound installation during the performance of 'Lawing' at the Pestapora Festival-Jakarta on

23rd September, 2023. He was interviewed after the performance. Sulistiyanto is well known in Indonesia for his unique approach to ambisonic sound systems and for making his own monitors and sound systems. His understanding of ambient and experimental music made him an appropriate choice as a participant for the research on the sounds of 'Lawing'

8. **Vishesh Khurana** from India, is an experimental musician from India. He has travelled Indonesia during a residency in Yogyakarta and understand the cultural context of Indonesia. He shared his experience about listening to artwork by Yoga Anugerah Usmad and
9. **Yussan Ahmed Fauzi**, is an Indonesian experimental musician. He is well read about the ethnomusicological perspective of Indonesia, which makes him a mature listener within the context of artwork by yoga.
10. **Shekhar Sharma** is an Indian artist, who did his graduation from Delhi College of Arts in B.F.A (Bachelor in Fine Arts). He has been visiting Indonesia and works with sound installations in India. He was interviewed in the context of artwork by Lintang Radditya.
11. **Woto Wibowo** is a curator based in Yogyakarta. He has been actively organising concerts and exhibitions in Yogyakarta. He is an active member of the cultural movement of Yogyakarta

### 3.3 *Data collection*

In depth interviews were conducted with Otto Sidhartha, Nursalim Yadi Anugerah, Lintang Radditya, Yoga Anugerah Usmad, Gatot Sulistiyanto, Aldo Ahmed Fithra, Avant Garde Dewa Gug, Yussan Ahmed Fauzi, Vishesh Khurana, Shekhar Kapoor and Woto Wibowo. Archival materials, including recordings, articles and documentation related to the cases were studied. This provided historical context and trace the evolution of sound art in Indonesia. Analysing the field recordings used in the artwork where environmental sounds were relevant helped to contextualize the broader ecological and cultural landscape of the art work. Observations and participation in sound art events related to the selected cases were noted. The firsthand experience offered insights into the audience reception, spatial aspects and overall impact of drone element in specific settings.

Interviews with **Nursalim Anugerah** and **Gatot Sulistiyanto** (as a collaborator involved in the creation and reception of 'Lawing') offered valuable perspectives on the artistic process, cultural influences, and the impact of technology on sound art. The first interview was conducted on 23<sup>rd</sup> September 2023 at the Pestapora Festival-Jakarta. As the interview took place in a very short time after Anugerah's performance, only three questions were delivered:

1. What is the artistic approach while performing the installation?
2. What are the technological aspects of the performance?
3. Was there a concept behind the progressive dynamics of the performance?

A second interview was conducted at the Yogyakarta Biennale 2023 on 25<sup>th</sup> November 2023. **Nursalim Anugerah** presented a sound installation at the exhibition which was inspired by 'Lawing'. In this interview, the following questions were asked.

1. What were your earlier influences in Music and how did you shift to sound art?
2. What was the intention behind creating Lawing?
3. How do you manage to create the artwork without any substantial support?
4. What did you learn while working with the Indigenous communities?
5. What are the challenges you face while working with the community?
6. What are the technological aspects of Lawing?
7. How did you create the Drone-based art-work, or did you discover it spontaneously?

The interview with **Otto Sidhartha** was conducted on 21 September, 2023 and the following questions were asked.

1. What do you feel about the connection between nature and the phenomena of drone ?
2. What do you think about the existence of phenomena of drone in the ethnic music of Indonesia?
3. What do you think is the connection between technology and drone based sound art?

The interview with **Fithra** and **Dewa** were conducted within the context of Lawing on 23 September, 2023 and the following questions were asked

1. Do you consider Kledik as a drone instrument?
2. What is your interpretation about the drone of ‘Lawing’?
3. What were you listening within the context of texture, colour, resonance and minimalism in ‘Lawing’?

An Interview with **Yoga Anugerah Usmad** was conducted on 3 march, 2024 and the following questions were asked .

1. What was the inspiration behind the album ‘Listening to the stones’
2. What is the artistic approach within the context of the artwork
3. What are the stories behind each track and if any special equipment was used to create these artworks

Interview with **Lintang Radditya** was conducted on 4 march, 2024 and the following questions were asked

1. What is your opinion about the culture of sound art and experimental music
2. What is the context and concept of your work called ‘Terra Ferna’
3. What are the challenges faced by cultural understanding around sound art in Indonesia

Interview was conducted on 4 march, 2024 with **Shekhar Sharma** and **Woto Wibowo** the following questions were asked

1. What is your opinion about the drone sound in ‘Terra Firma’?
2. What do you think about the intersectionality between the visual and sound as a new medium in ‘Terra Firma’?
3. Do you think that sound installatins like ‘Terra firma’ contributes towards the culture of Indonesia?

Interviews were conducted with Vishesh Khurana and Yusaan Ahmed Fauzi and they were questioned about their listening experience within the context of minimalism, texture, colour, resonance, and sound art in regards to Yoga’s artwork.

The data collection from the interview was written as verbatim and were coded with initials ( see Appendix 1).

**Table 1.** Participant Initials

Participant	Initials	Meaning
Anugrah	P1.M.36	First participant. Male. 36 years old
Sulistiyanto	P2.M.46	Second participant, Male, 46 years old
Sidhartha	P3.M.69	Third participant, Male, 69 years old
Lintang	P4.M.43	Fourth participant, Male, 43 years old
Yoga	P5.M.35	Fifth participant, Male, 35 year old
Fithra	P6.M.31	Sixth participant, Male, 27 year old
Gug	P7.M.27	seventh participant, Male, 27 year old
Yussan	P9.M.33	Ninth participant, Male, 33 years old
Vishesh	P10.M.31	Tenth participant. Male, 31 year old
Shekhar	P11.M.46	Eleventh participat, Male, 46 year old
Woto	P12.M.49	Twelth participant, Male, 49 year old

### 3.4 Analysis

The analysis of existing academic literature, articles, and publications related to sound art, technology and cultural practices in Indonesia, provided a theoretical framework and contextual background for the research. Capturing visual documentation through photographs, videos, or multimedia presentations of sound art installations, performances, and artistic processes complemented the data collection process and provided visual insights into the creative aspects of the artwork.

““The Phenomenological Relevance of Art,” Mark Wrathall (2011) maintains that phenomenology in general and specifically the traditions developed by Heidegger, Merleau-Ponty, Sartre, and Dufrenne take works of art to be capable “of showing us the phenomena under consideration more directly, powerfully, and perspicuously than any philosophical prose could” (Wrathall, 2011, p. 9)”. (Szyszkowska, 2018, p.142)

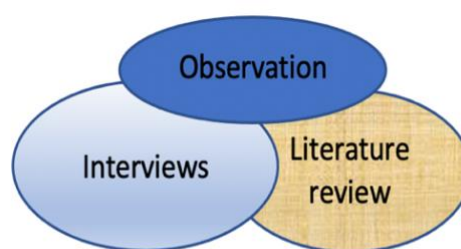
Thus, a combination of data collection tools were employed to gather diverse and comprehensive data. This data was then used by the researcher to explore the intricate relationship between drones, traditions, sound art, technology, cultural perspective,

philosophical understanding and community engagement in Indonesian sound art. Content analysis and triangulation with theoretical review was used to interpret the results and discussion for this research.

Content Analysis: The content of interviews, observations, and literature was reviewed to extract key information about the aesthetic aspect, community engagement, technological innovations, and the socio-environmental discourse embedded in artworks. Recurring themes and patterns were identified within the data to uncover underlying meanings and concepts related to the integration of drone sounds, technology, cultural influences, and environmental themes in sound art.

“During Observation, researcher’s recognisability of the source material is maintained, even if it subsequently undergoes transformation. The researcher’s knowledge of the environmental and psychological context of the soundscape material is invoked and encouraged to complete the network of meanings ascribed to the music; The composer’s knowledge of the environmental and psychological context of the soundscape material is allowed to influence the shape of the com-position at every level, and ultimately the composition is inseparable from some or all of those aspects of reality” (Drever, 2002).

The final process of the data analysis was triangulation. Theoretical overview was used imbibing theories like constructivism, listening, avantgarde and cultural perception of drone to analyse the results and artwork by participants were discussed with results during the interviews with the participants.



### 3.4 Conclusion and generalization

1. Synthesis of findings: Findings from the individual cases was developed comprehensively, understanding of the phenomena of drone in sound art in Indonesia. The phenomena of drone within the context of sound art in Indonesia was concluded in reference to each participant.



2. Generalization to broader context: while each case was unique, the insights gained from the selected cases was generalized to broader contexts within Indonesia. Broader implications with reference to art work by Nursalim Yadi Anugerah, Yoga Anugerah Usmad and Lintang Radditya were concluded for the understanding the phenomena of drone within the context of Indonesian sound artists and their relationship with innovation, listening and culture.

By adopting a phenomenology method, the research offered a nuanced and contextually rich exploration of the phenomena of drone in sound art in Indonesia, providing valuable insights into the interplay between innovation with sound, culture, and the natural environment.

### *3.5 Validation of Data*

The artworks from the artists were validated by two audience or listeners within the context of each case, with Otto Sidharta as a senior musician for the overall perspective on the phenomena of drone in sound art in Indonesia. In the case of Nursalim, Aldo Ahmed Fithra and Avant Garde Dewa Gug were interviewed for the validation. In the case of Yoga's artwork, Vishesh and Yussan were interviewed. In the case of artwork by Lintang, Shekhar and Woto were interviewed. The findings were validated with the audience or listeners in order to get a more focused perspectives about the phenomena of sound art in Indonesia.