

CHAPTER V

CONCLUSION

In conclusion, Phenomena of drone in Indonesian sound art, exemplified by works like ‘Lawing’ by Anugerah, ‘Listening to the stones’ by Yoga Anugerah and ‘Terra Ferma’ by Lintang Radditya showcased a unique blend of drone, traditional ethnic elements, modern technology, visual arts and a deep connection to nature. Through the innovative use of drones, resonance, visual aesthetics and noise, Indonesian sound artists are able to create immersive and thought-provoking experiences that address the social and ecological issues. The incorporation of ethnic instruments like the Kledik, natural soundscapes and soil, symbolizes a harmonious relationship with nature, while the integration of technology reflects the influence of the modern era on artistic expression in sound art in Indonesia.

Additionally, Indonesian sound artists have used their craft as a means of protest against the destructive forces of capitalism, demonstrating a keen awareness of both their environmental surroundings and cultural heritage. These artists push the boundaries of sound art to new and sophisticated levels while also preserving the essence of Indonesian music and visual art through the seamless blending of traditional musical foundations, natural soundscapes, and materials like soil with contemporary sounds. The outcome is an intricate tapestry of soundscapes that inspire feelings of peace, consciousness, and awe for the natural world. However these artists have used noise as an important element in their artworks representing the current ecological crisis in Indonesia. The literal use of noise points towards the existing problems about the social and ecological environment of the artists and their communities. The aesthetical use of noise points towards the avantgarde understandings of Indonesian artists.

All things considered, Indonesian sound art is a vibrant and developing genre that creates connections between different cultural contexts, encourages technological innovation, and is a potent tool for delving into difficult subjects and situations. Indonesian sound artists continue to influence the field of contemporary art through their creative endeavours, providing listeners with an immersive and distinctive auditory experience that touches them emotionally and culturally

Sound art in Indonesia is a movement which enriches the avantgarde with traditional Indonesian philosophy, while understanding the modern technology and use of innovation in sound

art. The artists have used drone as an influence or response to avantgarde artists like La monte Young and John Cage. It is interesting to note that avantgarde artists were inspired to use the drone from the east, but how Indonesian artists have reinterpreted drone, while getting inspired from their rich tradition and addressing the major ecological crisis happening around them. While La Monte young and other avantgarde artists were pointing towards the spiritual crisis, Indonesian artists have used drone to bring awareness about the ecological crisis in the archipelago, which are the lungs of our planet.

5.1 Innovation with drone within the context of Indonesian sound art

In Indonesia, artists like Lintang Radditya, Nursalim Yadi and Yoga Anugerah are at the forefront of a transformative movement in sound art, challenging conventional musical boundaries and redefining the role of sound in cultural expression.

In the context with innovation by Nursalim, Kledik is an ethnic instrument, and it is beautiful to observe the ways in which he conceptualized the act of nature in 'Lawing'. It is important to note that according to ethnic cultures, land is suitable for farming for some time, and it needs to rest before the next plantation. Similarly, Kledik can also be played for some time, and the instrument needs rest to warm up again. The instrument is definitely limited, but it is synchronized with the concept of nature in certain ways. However, the use of technology in this artwork or sound art does contradict this concept of nature, and the Kledik, in some ways. The use of technology, is inevitable and has become a trend in contemporary sound art. The use of air compressors in 'Lawing' symbolizes how technology has affected our existence. An artist's environment conceptualize his work, and we cannot ignore the fact that we are living in the modern era where the use of technology in any artwork is very obvious. The idea of creativity by using air compressor is a very unique and demonstrates divergent thoughts around creativity to produce drone from a rhythmic melodic drone into a simple continuous drone. Anugerah has used a simple technology like air compressor to simplify the melodic rhythmic drone of Kledik into a continuous drone. In sound art installations like 'Lawing', ambisonic sound system has appeared to more appropriate choice for an immersive experience. The complete spherical sound experience enables the listener to pay attention to the drone and have a sound immersive experience of the aural landscape created by the artists.

The new understanding of art through sound art in Indonesia is intuitive and contemporary. Further, Anugerah's use of an air compressor to bring the element of air in his performance demonstrates the highly innovative nature of his approach to address the human and breath relationship being transformed to Machine and Human relationship. Through his work, he is transforming the traditional rhythmic drone into a continuous drone by Kledik. Anugerah's interpretation of the Kledik represents the new era of Indonesian contemporary sound. He has created a unique sound with Kledik, which has led to a new sound of the drone itself.

Yoga's primary focus is on creating drone-based sound art, which involves sustained sounds or tones and natural soundscapes that create a continuous and immersive sonic experience. This contrasts with traditional music compositions that often involve nature, harmony, and rhythm as central elements. Yoga's approach involves using field recordings of natural phenomena, such as rivers, wind, and volcanic landscapes of Mount Merapi to create his soundscapes. These environmental sounds formed the basis of his compositions, reflecting a deep connection with nature and ecological concerns. In contrast, traditional music compositions typically rely on musical instruments and structured compositions, Yoga's artwork often embraces a minimalist aesthetic, focusing on the exploration of textures, timbres, and sonic landscapes over complex musical structures. Yoga's work in drone sound art reflects this minimalist approach, allowing listeners to engage with the subtleties of sound and space in a contemplative manner. Yoga's artwork often carry thematic narratives and conceptual depth, inviting listeners to reflect on environmental issues, human-nature relationships, and the impermanence of natural landscapes. This narrative-driven approach sets his artwork apart from traditional music compositions that may prioritize emotional expression or entertainment value. Yoga's artistic process involves deep listening, an active practice that encourages attentive listening for subtle nuances in sound. This practice goes beyond immediate perception and aims to create a mindful engagement with the sonic environment. This emphasis on deep listening distinguishes Yoga's approach to drone sound art from traditional music-making practices. The concept of human and non-human relationships plays a significant role in Yoga's artistic process, shaping his approach towards producing drone based sound art and influencing the thematic depth of his compositions. Yoga has used noise as a tool to create an effect of subtle disturbances during the album, which points towards the aggressive limestone

mining and socio-political issues in the Merapi region of Yogyakarta, Indonesia. Also, he preferred to choose listening to his environment and uncondition the sounds of his culture to create a new approach towards creation. He has chosen to listen to his present fully and explore the human and non human relationship for creativity.

Lintang's pioneering work with Sound installation, analog synthesizers and electronic timbres fuses traditional influences with modern technology, offering fresh perspectives on Indonesian sound art. His collaborations and cross-cultural exchanges expand creative possibilities, pushing the boundaries of drone production and composition.

Lintang's 2023 artwork, "Terra Firma," dives into the realms of sound art and drone, highlighting the need of including both visual and compositional components into the creative process. By using this holistic approach, "Terra Firma" demonstrates a ground breaking manner of combining drone experiences with soil to enhance and deepen artistic creation. Lintang's work emphasizes the significance of not just focusing on the aural parts of sound art, but also thinking about how visual features of soil might interact and improve the overall artistic effect. This innovative fusion of soil and drone produced through carrier waves results in a more immersive and multi-dimensional artistic experience, pushing the boundaries of traditional sound art and offering a new perspective on how material like soil can be manipulated to produce visual and auditory experience for the audience and listeners. Like the other two artists, Lintang is also addressing the environmental crisis in the Central Java region. His careful use of soil is a symbolic interpretation of the ecological crisis existing the region.

Artists in Indonesia are experimenting with sound in innovative ways to challenge traditional perceptions of music and push the boundaries of auditory experiences. Indonesian artists, such as Lintang Radditya, Nursalim Yadi and Yoga Anugerah are using synthesizers, natural soundscapes and ethnic music to create sound installations and performances. Sound artists in Indonesia are exploring timbres to create new sounds inspired by traditional influences. By harnessing the power of technology, sound artists push the boundaries of sound production and composition, offering fresh perspectives on sound art and the ecological crisis of Indonesia.

Numerous contemporary Indonesian composers, including Nursalim Yadi Anugerah (Kalimantan), Otto Sidhartha (Jakarta), Rangga Purnima Aji (Yogyakarta), Enry Johan Jaohari (Bandung), Youga (Yogyakarta) and Lintang Raditty (Yogyakarta) have adeptly harnessed technology and drone in the creation of sound art in Indonesia. They seamlessly integrate these elements while preserving the core of their ethnic music and philosophical foundations. Indonesia's diverse and vibrant ecology serves as a wellspring of inspiration for artists, propelling them towards creativity and innovation in their works. Sound art and technology are closely intertwined, with advancement in technology playing significant role in evolution and innovation in sound art . Living in the machine age, we are constantly living in the drone. The drone of the factories, traffic, air conditioners and many more man made machines is a constant noise in our environment. However, many artists have used tools like analog synthesizers, digital synthesis, DAW's and software synthesis to produce music which represents various kinds of drones in our environment. Ambisonic and Spatial audio systems have been developed to create a unique listening experience for drone music.

5.2 *Aesthetic and Experiential quality of drone in Indonesian sound art*

The Aesthetic and Experiential quality of drone helped the author to observe the artworks phenomenologically within the context of drone. The immersive experience of the ambisonic performances, sound installations and minimalistic albums underpins the philosophical and phenomenological understanding about the use of drone in Indonesian sound art.

The research describes how the music in the album engages the senses, prompts synesthetic perceptions, and fosters a meditative state of consciousness . Listeners are enveloped in atmospheric sounds that feel both vast and intimate, hinting at an otherworldly journey about to unfold . This immersive experience allows listeners to escape into sonic landscapes and engage in deep listening practices, prompting personal introspection and communal connection .

The artworks prompts listeners to reflect on broader ecological themes and the interconnectedness of all living things. By immersing audiences in sonic experiences drawn from Earth's ecosystems, artists like Yoga, Lintang and Nursalim have the

potential to evoke a profound sense of environmental empathy in listeners. Through the act of listening to sound art, individuals may gain a visceral understanding of the urgent need for climate action and conservation efforts, bridging the gap between scientific knowledge and public perception .

Deep listening is described as a way for individuals to reclaim control over sound, leading to personal empowerment and introspection . This notion extends to highlight the communal aspect of deep listening, especially within humanitarian contexts where it can facilitate collective healing and empathy. The artworks immersive soundscapes and compositions invite listeners to engage in deep listening practices, fostering personal introspection, communal connection, and a sense of spatial exploration.

During the study on drone-based sound art in Indonesia, the findings illuminate the profound subjective impact of immersive sonic experiences on listeners' imaginative and psychological realms. The study reveals that the utilization of drones in sound art not only engages the senses but also prompts synesthetic perceptions, fostering a meditative state of consciousness differently among participants. Through deep listening practices, individuals reported a heightened awareness of their surroundings and inner consciousness, indicating a transformative journey through sound. The results suggest that drone-based sound art has the potential to evoke emotional responses, facilitate personal introspection, and foster a sense of communal connection. Overall, the research underscores the power of drone-based sound art to bridge the gap between artistic expression and audience perception, offering a unique platform for exploring environmental themes, promoting empathy, and inspiring meaningful engagement with planetary challenges.

The use of the drone in 'Lawing' created a creative experience for both the performer and listeners. Their observation and the concept of breath and instrument relationship transforming to the concept of instrument and machine relationship, where the ensemble becomes the listeners, creating innovation with drone in a very unique way. 'Lawing' by Nursalim is an extraordinary piece of work, representing drone, resonance and noise with a distinctive aesthetic approach. The tonality and innovation with drone makes 'Lawing' a unique work to study in sound studies. Sound art is an inclusive and interdisciplinary approach for creating such artwork. The drone sounds of 'Lawing' take

the listener on a journey of transcendence and stillness. However, Aldo and Gug had their own perspective and subjective experience, as the dynamic of Lawing contains a range of textures, colours, and resonance. The participants experienced 'Lawing' according to their own subjectivity, but the aesthetics of drone, noise, texture and minimalism were perceived quite similarly in the case of 'Lawing'.

Yoga drew his inspiration from the ecological environment, including natural landscapes, geological formations, and environmental phenomena. By immersing himself in these natural settings and listening to the sounds they produce, Yoga gains insights that inform the textures, tones, and themes of his drone-based sound art. This direct engagement with the environment serves as a primary source of inspiration for his compositions. Yoga incorporates field recordings of natural sounds, such as bird calls, wind rustling through trees, and water flowing, into his compositions. These ambient sounds capture the essence of the ecological environment and add layers of texture and depth to his drone-based soundscapes. By integrating these field recordings, Yoga creates immersive sonic experiences that transport listeners to the natural world. Through his drone-based sound art, Yoga reflects ecological concerns and highlights the impact of human activities on the environment. By weaving themes of environmental conservation, sustainability, and the interconnectedness of all living beings into his compositions.

The research concludes that listening is a subjective experience. Sound artists use listening as a tool to produce drone in sound art but the audience or listeners may perceive these sounds subjectively. The background and musical choice of the listeners could be observed in their perception of drone. Vishesh and Yussan come from India and Indonesia, which forms a unique perspective in the research as one of them originates from India, where the traditional music is drone based. Whereas Yussan is from Indonesia, which is mostly a rhythm based culture. Their perspectives were very different although both could imagine natural landscapes during their observation. Yoga prompts listeners to contemplate their relationship with the natural world. His art serves as a platform for raising awareness about environmental issues and advocating for a harmonious coexistence with the Earth.

Yoga has used sound profoundly in his artwork but his approach towards sound art differs from the other two artists, where visual is not an important aspect of his

presentation. Yoga solely focussed on the auditory aspect of sound art which makes his artwork unique in the context of sound art in Indonesia. The use of concept and research based approach categorizes him as an sound artist. He used sound as a metaphor, instead of an abstract only, which is the case in music compositions.

The observation of the artwork through the phenomenological approach of listening, helped the author to understand listening as phenomena of sound within the context of drone. Indonesia is heavily influenced by rhythmic music of gamelan, however it is interesting to observe how sound artists have interpreted ethnic music and natural soundscapes to create drone with the help of technology. The elements of resonance, minimalism, dynamics, texture, colour, space, environment, reverberation, echo, embodiment, layers of drone and many other aspects of drone in the performance and sound could be understood through deep listening

Sound artists from Indonesia developed the idea of drone into a more sophisticated and aesthetic way. Drone encourage us to hear the Earth's singing, to be here, and to be moved by its beauty. Natural drone sounds have a unique ability to evoke feelings of awareness and tranquilly in us. They inspire amazement and interest in us by bringing us to hidden locations in the woods and fostering a sense of tranquilly. The drone noises shift as the day gives way to night, growing eerier and more enigmatic. These distinctive sounds arouse our feeling of curiosity and conjure images of wild places through soundscapes, performances and sound installations. Artwork like 'Listening to the stones' brings our attention to the natural soundscapes and the phenomena of drone in nature in unique artistic ways.

5.3 *Cultural understanding within the context of Indonesian sound art*

Sound art, as an interdisciplinary field, bridges the auditory and visual arts, providing a unique medium through which cultural narratives and understandings are conveyed and interpreted. The interplay of sound with cultural elements allows for a deeper exploration of identity, history, and community. Sound art in Indonesia encapsulates a wide array of Indonesian expressions, reflecting the diversity of Indonesia. By incorporating sounds from different tribes and islands, sound artists in Indonesia can create works that resonate with varied audiences, fostering a greater appreciation for

cultural diversity. Sound art in Indonesia often draws on both historical and contemporary sources, blending traditional sounds with modern technologies. This fusion allows for a reinterpretation of Indonesian aural landscapes, making them relevant and accessible to a global contemporary audiences. It also highlights the evolution of Indonesian cultural practices and how they adapt over time. Sound art installations frequently involve interactive elements like the soil in *Terra Firma*, encouraging a multisensory experience for the listeners and audience. This engagement can lead to a more personal and immersive experience, where individuals connect with narratives of the sound artist on a deeper level. The physical presence in a sound space allows for an embodied understanding of the artists concept. Sound has a profound effect on the senses and emotions, often bypassing intellectual barriers and touching audiences on a visceral level. This sensory impact can evoke memories, emotions, and associations related to specific cultural contexts, making the experience of cultural understanding more immediate and impactful. Sound art in Indonesia serves as a powerful medium for cultural understanding of Indonesia, offering a rich, immersive, and interactive experience that bridges socio-ecological issues. Through its ability to evoke emotions and create cross-cultural dialogues, sound art in Indonesia fosters a deeper appreciation and empathy for ecological issues .

Lintang Radditya, a key figure in this cultural movement, advocates for a more research-intensive approach in ethnomusicology in Indonesia, highlighting the importance of methodological rigor and comprehensive research to deepen the understanding and preservation of cultural traditions. Through his collaborations and projects like *Derau*, Lintang exemplifies innovation in sound art by exploring new sound spectrums, integrating technology, and experimenting with cultural influences like the Gamelan makers from Bali. His work not only contributes to the evolution of sound art practices in Indonesia but also fosters collaborative learning opportunities and pushes the boundaries of traditional music into modern contexts.

Indonesia is prone to natural disasters such as earthquakes, tsunamis, and volcanic eruptions. Lintang recognizes the need for communities to be resilient in the face of these disasters, emphasizing the importance of preparedness, early warning systems, and sustainable practices to mitigate their impact. This understanding led him

to devise a word called Java Futurism. The concept of “Javanese Futurism” as discussed in the interviews showcased a unique and innovative approach to research in experimental art in Indonesia. Unlike traditional European Futurism, which focuses on technological advancements and avant-garde aesthetics, Javanese Futurism emphasizes resilience, preparedness, and the integration of cultural heritage with forward-thinking strategies. This approach has led to the emergence of research on experimental music genres like noise and drone in Indonesia, representing a significant departure from conventional musical forms and pushing the boundaries of auditory experiences. Javanese Futurism, as discussed by Lintang Radditya, incorporates elements that are more philosophical, transcending mere musical expression. Lintang Radditya’s work serves as a testament to the transformative impact of cultural foresight, practical solutions, and a research-intensive approach in shaping the future of sound art and music in Indonesia and beyond.

As of yet, sound art is still not enjoyed by the middle class in Indonesia. However, it has been addressing socio-political and ecological issues for a significant period of time. Anugerah has successfully accomplished the focus of ‘Lawing’, that is, to point towards the deforestation trends in Kalimantan. Yoga has emphasized on the aural Landscape of Mt Merapi. While, Lintang focused on Soil, pointing towards the importance of preserving soil for the future generations.

Anugerah’s work with the local communities in archiving the ethnic music of Kalimantan is an act of preservation and unlearning the influences of the modern era. It can be said that he is using his full potential to do whatever he can and to be righteous with the local ethnic communities and human experiences in Kalimantan through his artwork. Anugerah has been involved with the Dayak communities in his own unique way. His experience of the modern world and inquiry into indigenous traditions have led to the creation of ‘Lawing’. The presence in his music of the drone of the Kledik points towards the existence of an environmental crisis in Kalimantan. ‘Lawing’ creates awareness about the Dayak communities and the problems they face. Anugerah enjoys the process of meeting people in the community and creating greater solidarity together. Once they connect, he knows that these are his people, and he wants to build something with them. It is very important to him to collaborate without hierarchy, not only with the artists but also universities or the government. Although he understands that the

government does not have the resources or energy to think about the problems, their community must deal with the problem in their own way.

Science and technology studies have played a crucial role in understanding the technological innovations that facilitate the production and dissemination of sound art, from recording equipment to digital software. Sound studies contributes to the spatial design of sonic environments, influencing how sound interacts with physical space and shaping the immersive experience of sound installations. Moreover, sound art and sound design themselves serve as disciplines that provide tools and frameworks for artists to explore sonic expression and experimentation.

5.4 *The contribution of sound art towards Art Education in Indonesia*

The study of sound art can significantly contribute to art education in Indonesia by expanding the boundaries of traditional art forms and fostering a more interdisciplinary approach to creativity. By incorporating sound art, students are encouraged to think beyond visual aesthetics and explore the auditory dimensions of art, merging elements of music, technology, and visual arts. This integration not only nurtures innovation and critical thinking but also allows for a deeper understanding of how different art forms can interact and enhance each other. Furthermore, Indonesia's rich cultural heritage, with its diverse range of traditional music and sound practices, provides a unique foundation for sound art education. Sound art encourages critical listening and analysis for developing a sharper mind to enhance the listening perspective of Indonesian students. Students learn to identify and manipulate sound properties, enhancing their critical thinking abilities. By blending these traditional elements with modern techniques, students can create contemporary works that honour and preserve their cultural identity while also engaging with global artistic trends. This approach can lead to a more holistic art education that values both the preservation of local traditions and the exploration of new, innovative forms of artistic expression.

By embracing these interdisciplinary approach, scholars and practitioners inside and outside academia can gain a holistic understanding of the cultural influences that contribute to the production of sound art in Indonesia. This inclusive perspective allows for a nuanced exploration of how drone

impacts the diverse cultural traditions, historical legacies, and contemporary influences converging to shape Indonesia's vibrant and dynamic sonic landscape.

Soundscapes that encapsulate the very spirit of Indonesian forests, rivers and wildlife, when interwoven with drone elements, have the potential to craft immersive and captivating experiences within the realm of sound art. Indonesian sound artists have been employing their craft as a means of protest, pushing back against the ongoing onslaught on nature resulting from the surging forces of Capitalism

As the drone unravels its secrets, it unravels the profound impact it possesses in shaping and reshaping the intricate fabric of our existence, thereby uncovering the hidden layers of meaning and understanding that lie beneath the surface. By navigating the vast expanse of the human experience, the drone acts as a catalyst for introspection and reflection, inviting individuals to delve into the depths of their own emotions, memories, and aspirations. It serves as a conduit for self-discovery, enabling individuals to gain a heightened awareness and appreciation for the nuances and subtleties that define the human condition. In doing so, the drone not only broadens our understanding of cultural significance but also illuminates the transformative potential that lies within each and every one of us.