

**LAPORAN AKHIR TAHUN
PENELITIAN PENCIPTAAN DAN PENYAJIAN SENI**



**EKSPERIMEN PENCIPTAAN MUSIK NUSANTARA
UNTUK PENGEMBANGAN FILSAFAT ILMU PENCIPTAAN MUSIK**

**Ketua Tim Peneliti
Dr. Bambang Sunarto, S. Sen., M. Sn.
NIDN 0026036201**

**Anggota Tim
Drs. Wahyu Purnomo, M. Sn.
NIDN 0015016705**

**Dr. Eko Supriyanto, S.Sn., M.FA.
NIDN 0026117007**

**Kontrak
Penelitian Penciptaan Dan Penyajian Seni
Tahun Anggaran 2017
Nomor: 455.C/IT6.2/LT/2017**

**INSTITUT SENI INDONESIA (ISI) SURAKARTA
Oktober 2017**

HALAMAN PENGESAHAN

Judul

: Eksperimen Penciptaan Musik Nusantara Untuk Pengembangan Filsafat Ilmu Penciptaan Musik

Peneliti/Pelaksana

Nama Lengkap

: Dr. Bambang Sunarto, S. Sen., M. Sn.

NIDN

: 0026036201

Jabatan Fungsional

: Lektor Kepala

Program Studi

: Etnomusikologi

Nomor HP

: 08170455035

Alamat surel (e-mail)

: bsunarto432@gmail.com; benarto@hotmail.com

Anggota (1)

Nama Lengkap

: Drs. Wahyu Purnomo, M.Sn.

NIDN

: 0015016705

Perguruan Tinggi

: Institut Seni Indonesia Surakarta

Anggota (2)

Nama Lengkap

: Dr. Eko Supriyanto, S. Sn., M. F.A.

NIDN

: 0026117007

Perguruan Tinggi

: Institut Seni Indonesia Surakarta

Institusi Mitra

Nama Institusi Mitra

: Musikhochschule Lübeck, Jerman

Alamat

: Große Petersgrube 21, 23552 Lübeck, Jerman

Penanggung Jawab

: Prof. Dr. Dieter Mack

Tahun Pelaksanaan

: Tahun ke 1 (satu) dari rencana 3 (tiga) tahun

Biaya Berjalan

: Rp. 172.500.000,-

Biaya Keseluruhan

: Rp 590.622.910.00

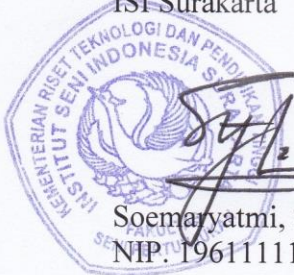
Surakarta, 30 Oktober 2017

Ketua Peneliti

Mengetahui

Dekan Fakultas Seni Pertunjukan

ISI Surakarta



Soemaryatmi, S.Kar., M. Hum.

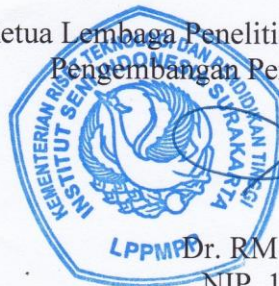
NIP. 196111111982032003

Dr. Bambang Sunarto, S.Sen., M. Sn.

NIP. 19620326 1991 031001

Menyetujui

Ketua Lembaga Penelitian dan Pengabdian kepada Masyarakat,
Pengembangan Pembelajaran dan Penjaminan Mutu



Dr. RM. Pramutomo, M. Hum.

NIP. 196810121995021001

RINGKASAN

Materi yang menjadi objek penelitian ini adalah elemen-elemen garap dalam musik Nusantara. Objek tersebut diteliti aspek pragmatismenya untuk dipilih menjadi bahan penyusunan karya musik baru. Penyusunan musik baru dilakukan dengan menggunakan pendekatan reinterpretatif kontemporer, sebuah pendekatan yang mempertimbangkan eksistensi tradisi dengan mengutamakan tumbuhnya eksistensi musik berbasis pengembangan dan kebaruan.

Penyusunan dilakukan dalam rangka pengolahan dan pengembangan *cultural heritage*. Hal ini diperlukan karena *cultural heritage* merupakan atribut jatidiri bangsa atau masyarakat yang menerima warisan budaya dari generasi-generasi sebelumnya, untuk kemaslahatan generasi yang akan datang. Jadi, dengan semangat mengolah dan mengembangkan *cultural heritage* penelitian ini bermaksud untuk melestarikan dan mengembangkan elemen-elemen musikal sebagai warisan budaya.

Penelitian ini merupakan penelitian eksperimen di laboratorium/studio didukung dengan *field work* atau penelitian lapangan. Penelitian lapangan di tahun pertama direncanakan dilaksanakan di Bali, Banyuwangi, Surabaya, Bandung, Cirebon. Namun, karena keterbatasan anggaran hanya dapat dilaksanakan di Bali, Surabaya, dan Bandung.

Target capaian pada tahun 2017 adalah terpublikasikannya hasil penelitian ini melalui Jurnal *Panggung* (jurnal Nasional terakreditasi). Namun, publikasi ke Jurnal *Panggung* agak terkendala karena terbatasnya kuota artikel yang diterbitkan. Oleh karena itu publikasi segera diarahkan pada jurnal internasional terindeks scopus. Ada dua artikel yang dikirim ke jurnal internasional, yaitu artikel berjudul *Composer' Frame of Thinking in Music Creation* yang diajukan ke *Philosophia* (International Journal of Philosophy), dan artikel berjudul *The Pillars of the Study of Art Creation* pada jurnal *Pensamiento* (International Journal of Music). *Philosophia* telah memberitahukan bahwa hasil review sekarang akan diterbitkan pada periode Januari 2019, dan sedangkan *Pensamiento* masih menunggu hasil review. Jadi, target penerbitan artikel belum dapat dilaksanakan tahun ini, sehingga tahun ini hanya submit saja di jurnal internasional terindeks Scopus. Untuk menggantinya, diupayakan bahwa pada bulan Desember tahun 2017 dapat diterbitkan satu buku sebagai hasil penelitian.

Target capaian yang lain adalah terciptanya 1 karya komposisi musik baru. Karya tersebut telah dirumuskan, disusun, dan telah dipersiapkan sedemikian rupa. Rekaman karya sudah terwujud dan dapat dinikmati. Artinya, model karya musik sebagai satu target telah selesai dikerjakan, dan tinggal dilakukan reinterpretasi dan rekonstruksi melalui latihan-latihan dan eksperimen studio.

BAB I

PENDAHULUAN

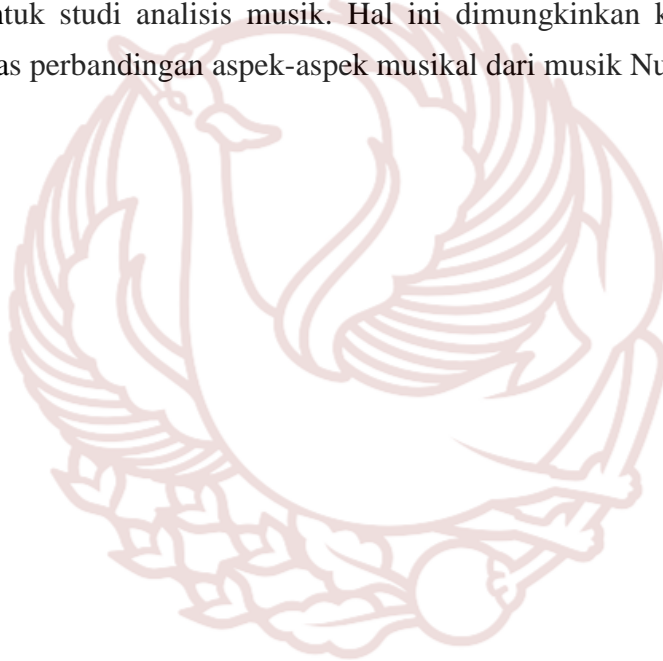
Kekayaan musik Nusantara yang beragam dan bemilai, memiliki sistem, teknik, pola, sarana, dan perabot garap serta proposisi musikal yang khas. Kekhasan itu membuat musik Nusantara berbeda dengan musik produk industri yang cenderung banyak menggunakan sistem, teknik, pola, sarana, dan perabot garap serta proposisi musikal musik Barat. Padahal, musik Nusantara adalah jatidiri bangsa. Namun, musik Nusantara tidak banyak dipahami hakikat makna dan nilainya. Musik Nusantara hanya dikenal sebagai musik tradisional dengan konotasi keterbelakangan (Yoyok dan Siswandi 2007, 3:160). Dunia musik di Indonesia tidak melihat musik Nusantara sebagai potensi yang bermakna. Kondisi ini berbeda dengan masyarakat musik di India, yang menempatkan *sangeet natak* sebagai basis materi pengembangan harga diri (Kasbekar 2006, 17).

Musik Nusantara adalah salah satu bentuk musik yang telah “menyambung masa lalu dan masa kini” (Swasono 2015, 1) Indonesia. Musik Nusantara adalah potensi yang dapat menyaring distorsi kultural, mempertegas identitas nasional, memantapkan kebanggaan nasional, dan mengokohkan keindonesiaan. Itulah sebabnya, diperlukan penelitian dan eksperimen penciptaan musik berbasis musik Nusantara.

Urgensi dari penelitian ini berada dalam aras skala lokal, nasional, maupun internasional. Urgensi di aras lokal adalah tumbuhnya kesadaran musik untuk tidak lagi memandang musik etnik sebagai simbol keterbelakangan. Urgensi di aras nasional adalah tumbuhnya musik Nusantara sebagai sarana pembentuk dan pemberi warna keindonesiaan, pentransformasi *kebinekaan* menjadi *ketunggalikaan*, tanpa kehilangan indahnya multikulturalisme Indonesia. Urgensi di aras internasional adalah tumbuhnya teori epistemologi penciptaan musik. Teori semacam itu belum tumbuh di dunia pendidikan penciptaan musik di dunia internasional. Publisitas teori epistemologi penciptaan musik melalui jurnal internasional akan mengokohkan posisi akademik perguruan tinggi seni di Indonesia, khususnya ISI Surakarta dalam *top university ranking*. Posisi itu perlu dipertahankan, karena ISI Surakarta dalam *QS World University Rankings by Subject 2016 - Performing Arts* berada dalam ranking 43. Posisi ini sejajar dengan *University of Southampton*, di atas *University of York* dan *Korean National University of Arts* bahkan *University of Chicago* dan *Queen's University Belfast* (“QS World University Rankings by Subject 2016 - Performing Arts | Top Universities” 2016). Penelitian ini diproyeksikan menghasilkan karya cipta sebagai berikut.

1. Karya komposisi musik baru berbasis musik Nusantara yang dipergelarkan di forum dan venue nasional dan/atau internasional.
2. Artikel ilmiah tentang elemen-elemen musik Nusantara sebagai sumber penciptaan musik, yang dipublikasikan di jurnal internasional bereputasi.
3. Buku referensi (ISBN) tentang filsafat ilmu penciptaan musik terkait dengan epistemologi dan ontologi penciptaan musik berbasis musik Nusantara yang terbit secara nasional.

Komposisi musik baru berbasis musik Nusantara hasil penelitian ini dapat dimanfaatkan sebagai materi pembelajaran penciptaan musik. Pembelajaran dapat dilakukan dengan cara mengenali, memahami, dan menerapkan elemen-elemen musikal karya musik, dilihat dari sisi pragmatik dan wacana musikal. Karya ini juga dapat digunakan sebagai materi pembelajaran untuk studi analisis musik. Hal ini dimungkinkan karena di dalamnya dapat dilihat secara jelas perbandingan aspek-aspek musikal dari musik Nusantara dan musik lain.



BAB II

TINJAUAN PUSTAKA

Penelitian ini adalah penelitian terapan, berupa eksperimen penciptaan musik sebagai kegiatan dari ilmu penciptaan musik. Setiap ilmu selalu eksis berdasarkan filsafat ilmu masing-masing. Filsafat ilmu adalah pilar eksistensi bagi setiap ilmu. Oleh karena itu penelitian ini adalah usaha untuk pengembangan wacana filsafat ilmu penciptaan musik. Wacana itu diperlukan untuk mengembangkan pilar eksistensi ilmu penciptaan musik. Oleh karena itu, pemikiran-pemikiran mengenai filsafat ilmu menjadi pertimbangan penting bagi pelaksanaan penelitian ini.

Pemikiran Ackerman yang memandang filsafat ilmu sebagai “...a critique of current scientific opinions... in term of criteria developed from such views” (Ackermann 1970, 19), dapat menjadi pijakan bahwa filsafat ilmu penciptaan musik adalah filsafat yang berorientasi pada tinjauan kritis atas pemikiran-pemikiran musikal bagi karya musik dan aktivitas penciptaan musik. Pemikiran Benyamin yang memandang filsafat ilmu sebagai “*philosophic discipline which is the systematic study of the nature of science, especially of its methods, its concepts, and presupposition, and its place in the general scheme of intellectual disciplines*” (Benyamin 1975, 284), dapat menjadi model pengembangan filsafat ilmu penciptaan musik sebagai disiplin filosofis mengenai sifat dasar musik dan proses penciptaannya, terkait dengan metode, keyakinan dasar, konsep yang ditorehkan komposer ke dalam karya, dan penempatannya ke dalam konstelasi kehidupan intelektual.

Jadi, penciptaan musik harus memiliki dasar filosofis sebagaimana ilmu yang didasari oleh filsafat ilmu. Jika ilmu dapat dipilah menjadi tiga dimensi, maka musik juga dapat dipilah menjadi tiga dimensi yang sama. Tiga dimensi itu adalah kesatuan logis yang satu sama lain tak dapat dipisahkan, yaitu dimensi (1) pengetahuan, (2) aktivitas, dan (3) metode.

Lachman (1969) dan Agnew (1979) memahami ilmu dari dimensi pengetahuan. Pemikiran mereka dapat dimanfaatkan bagi filsafat ilmu penciptaan musik, karena musik juga memiliki dimensi pengetahuan. Bagi Lachman ilmu adalah “...systematically organized bodies of accumulated knowledge concerning the universe which have been derived exclusively through techniques of objective observation” (Lachman 1969, 13). Oleh karena itu, musik juga merupakan kumpulan pengetahuan yang dihimpun dan disusun komposer melalui cara-cara sistemik berdasarkan observasi. Namun, observasi itu boleh jadi objektif dan/atau boleh jadi subjektif. Bagi Agnew ilmu adalah “...consists of facts fitted into a framework which permits the predication of more facts and so helps to create a more general framework which leads to a still greater number of facts...” (Agnew dan Sandra W 1979, 13). Mengacu pandangan tersebut, maka musik adalah fakta-fakta imajinatif yang dicocokkan, diterapkan, dan diekspresikan ke dalam suatu kerangka yang bersifat empiris dan simbolis,

memungkinkan interpretasi yang lebih luas sehingga membantu menciptakan kerangka nilai yang lebih maknawi dari fakta-fakta yang lebih luas. Pandangan ini menunjukkan bahwa ilmu dan musik merupakan pengetahuan yang terorganisir, yang timbul dari imaji dan pengalaman empiris, konsep-konsep, hubungan-hubungan yang bersifat persepsional, teori-teori, kaidah-kaidah, dan prinsip-prinsip. Ilmu dan musik eksis dengan sifat rasional dan metodis. Namun, sifat rasional dan metodis musik berbeda dengan sifat rasional dan metodis ilmu. Sifat rasional dan metodis ilmu berada dalam lingkup ilmiah yang cenderung objektif. Sedangkan sifat rasional dan metodis musik berada dalam lingkup artistik-musikal, yang mentoleransi subjektivitas.

Bunge, Bliss, dan Carnap memahami ilmu sebagai pengetahuan yang dirumuskan dengan suatu metode. Bagi Bunge *“science is a discipline using the scientific method for the purpose of finding general patterns (laws)”* (Bunge 1967, 1:15). Sementara itu Bliss meyakini bahwa *science is verified and organized knowledge, rationality and methodically proceeding from empirical and experimental data, simple concepts, and perceptual relations to generalizations, theories, laws, principles, and explications, and to more comprehensive conceptions and conceptual systems* (Bliss 1929, 190). Sedangkan Carnap meyakini bahwa ilmu *. including all theoretical knowledge, no matter whether in the field of natural sciences or in the field of the social sciences and the so-called humanities, and no matter whether it is knowledge found by the application of special scientific procedures, or knowledge based on common sense in everyday life”* (Otto Neurath 1982, 45). Bunge menyatakan bahwa ilmu adalah disiplin yang menggunakan metode ilmiah. Maka, musik adalah disiplin yang menggunakan metode musikal untuk menyampaikan dan menstimulir penghayatan dimensi aksiologis atas fenomena- fenomena yang dipahami dan dihayati komposer.

Ahli-ahli epistemologi yang meyakini ilmu sebagai aktivitas adalah Andersen, Churchman, Abdel, Bahm, Singer, Warfield, Benyamin, Kahler, dan Brade-Birks. Pandangan mengenai ilmu sebagai aktivitas berguna untuk menunjukkan sifat paralel antara ilmu dan musik. Sebab, musik pun merupakan hasil aktivitas para komposer. Andersen menegaskan *“science is inquiry”* (Andersen dan Koutnik 1972, 4). Bagi Churchman *“science is efficient inquiry”* (Churchman dan Ackoff 1950, 10; Churchman dan Ackoff 1979, 10). Andersen pun meyakini bahwa ilmu adalah *“...a set of activities directed towards solving an open number of related problems... to increased understanding and application”* (Andersen dan Koutnik 1972, 5). Sementara itu, bagi Singer ilmu adalah *“the process which makes knowledge”* (Black 1954, 402). Singer didukung Warfield bahwa *“...science is also viewed as a process. The process orientation is most relevant to a concern for inquiry, since inquiry is a major part of science as a process”* (Warfield 1976, 42). Benyamin membenarkan Singer dan Warfield dengan mengatakan *“it is an attempt, by means of a regulated and controlled method, subject to errors which must be avoided if possible, to achieve a systematic knowledge of certain*

subject-matter” (Ferm 1968, 542).

Andersen dan Churchman telah menunjukkan bahwa ilmu adalah hasil penelitian terhadap objek tertentu. Namun, musik memang bukan sekedar hasil penelitian, tetapi hasil penelitian dan penghayatan komposer terhadap objek dan nilai yang terpilih. Jika Andersen meyakini ilmu sebagai sekumpulan aktivitas untuk menjawab berbagai masalah, maka musik adalah aktivitas, untuk menstimulir tumbuhnya kesadaran akan adanya suatu persoalan. Menurut Kahler seni adalah *“human activity which explores, and hereby creates new reality in a suprarational visional manner and presents it symbolically or metaphorically, as a microcosmic whole signifying a macrocosmic whole”* (Weitz 1975, 71). Menurut Brade-Birks seni adalah *“the exercise of the mind to produce work pleasant to the spirit of man”* (Brade-Birks dan Higenbottam 1965, 49). Pandangan Kahler dan Brade-Birks di atas juga berlaku bagi musik.

Singer, Warfield, dan Benyamin meyakini bahwa ilmu adalah perumusan pengetahuan melalui proses penelitian, dengan bantuan metode terkendali dan teratur. Paralel dengan pandangan mereka, musik adalah ekspresi pengetahuan *apriori* dan *aposteriori* yang berkembang dalam proses berfikir komposer, menggunakan metode yang sistemik, meskipun tidak harus terkendali dan teratur. Ilmu dan musik tidak dapat dipisahkan dari prosedur, yaitu serangkaian cara dan langkah tertentu yang terpola secara tetap. Serangkaian cara dan langkah terpola itu pada dasarnya adalah metode. Metode adalah ciri ilmu, ciri lain ilmu adalah pengetahuan dan aktivitas. Metode juga menjadi pilar musik, karena tidak ada musik eksis tanpa prosedur. Bedanya, metode bagi ilmu adalah metode ilmiah, metode penciptaan musik metode itu adalah metode artistik-musikal.

Ilmu dan musik selalu mengandung dimensi (1) pengetahuan, (2) aktivitas yang terbingkai dalam suatu proses, dan (3) metode. Filsafat ilmu penciptaan musik berpijak dari tiga dimensi tersebut agar dapat mengantarkan pemahaman pada hakikat musik, yaitu pengetahuan komposer yang diformulasikan dan dipresentasikan dalam realitas empiris dan simbolis melalui suatu aktivitas yang didukung dengan metode tertentu untuk menghasilkan bentuk-bentuk musikal. Perumusan pengetahuan filsafat ilmu penciptaan musik diformulasikan dengan mengupayakan kehadiran objektivitas, meskipun kehadiran subjektivitas adalah suatu hal yang tak terelakkan.

BAB III

TUJUAN DAN MANFAAT

A. Tujuan Penelitian

Penelitian ini diselenggarakan dengan tujuan sebagai berikut.

1. Menemukan dan memanfaatkan elemen-elemen khas musik Nusantara yang memiliki nilai adaptif dengan masa kini sebagai sumber penciptaan karya musik baru.
2. Merumuskan sarana dan tatacara penciptaan musik baru serta pengembangan satu model teori penciptaan musik sebagai ilmu terapan.
3. Melakukan eksperimen penciptaan musik dengan perspektif atau paradigma penciptaan musik berbasis musik Nusantara, sekaligus eksperimen untuk menemukan dan merumuskan pengetahuan eksplisit sebagai epistemologi penciptaan musik.
4. Pengembangan filsafat ilmu penciptaan musik yang secara umum tersimpan sebagai filsafat tersembunyi untuk dirumuskan menjadi pengetahuan eksplisit.

B. Manfaat Penelitian

Penelitian ini diharapkan bermanfaat bagi usaha-usaha sebagai berikut.

1. Pengembangan epistemologi penciptaan musik sebagai pilar eksistensi ilmu penciptaan musik.
2. Pengembangan prinsip-prinsip penciptaan musik dengan sifat dan struktur paradigmatik sebagai pengetahuan eksplisit.

BAB IV

METODE PENELITIAN

Penelitian ini cenderung bersifat artistik terapan yang mirip dengan penelitian ilmiah dengan epistemologi penemuan teori baru (Suriasumantri 2015, 339). Penelitian ini dilakukan untuk merumuskan dua hal, yaitu merumuskan (1) musik baru berbasis musik Nusantara, dan (2) filsafat ilmu penciptaan musik. Musik baru disusun melibatkan objektivitas dan subjektivitas secara simultan. Filsafat ilmu dirumuskan melalui metode objektif, dan sejauh mungkin menghindari sifat subjektif.

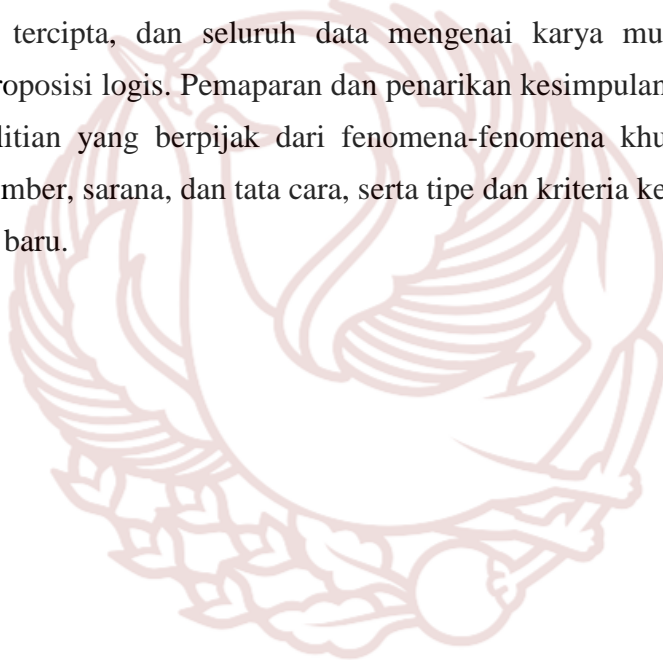
Untuk menyusun musik baru berbasis musik Nusantara diperlukan data-data musik Nusantara sebagai materi karya. Untuk mendapatkan data-data diperlukan observasi terhadap tipikalitas sistem, teknik, pola, sarana, dan perabot garap serta proposisi musikal Musik Nusantara sebanyak-banyaknya. Pada saat yang sama juga dilakukan observasi terhadap sistem, teknik, pola, sarana, dan perabot garap serta proposisi musikal musik-musik lain produk industri musik. Kemudian, di antara sistem, teknik, pola, sarana, dan perabot garap serta proposisi musikal musik Nusantara yang memiliki sifat mirip dengan musik produk industri dimanfaatkan sebagai materi dalam penyusunan musik baru.

Untuk merumuskan filsafat ilmu penciptaan musik dilakukan pengamatan secara objektif terhadap sumber-sumber, sarana-sarana, dan tata cara yang dilakukan dalam penyusunan musik. Pengamatan ditujukan kepada pemikiran dasar dalam proses penciptaan. Pengamatan ditujukan pula terhadap filsafat tersembunyi di balik penciptaan karya musik. Kemudian hasil pengamatan diungkapkan ke dalam proposisi-proposisi logis dalam dimensi pengetahuan, kegiatan, maupun metode penciptaan. Perumusan karya musik dan filsafat ilmu penciptaan musik dilakukan dengan menerapkan metode-metode sebagai berikut.

- (1) Metode *verstehen*, proses memahami unsur-unsur musik Nusantara dan karya musik baru melalui *insight*, yaitu melihat secara terang dan intuitif mengenai (a) kompleksitas musik Nusantara, dan (b) karya musik baru yang sedang dicipta.
- (2) Metode interpretasi, analisis untuk menerangkan, mengungkap, dan menerjemahkan secara interpretif dari (a) unsur-unsur musik Nusantara, serta (b) sifat-sifat pengetahuan, proses kegiatan penciptaan, dan metode penyusunan karya musik baru.
- (3) Metode analisis garap, upaya untuk memilah dan mengungkap (a) sistem, teknik, pola, sarana, dan perabot garap serta wacana musikal musik Nusantara, dan (b) sumber, sarana,

dan tatakelola penciptaan musik baru.

- (4) Metode hermeneutik, upaya menangkap makna terdalam dan substansi karakter simbolik musik Nusantara untuk direkonstruksi menjadi dan/atau ke dalam karya musik baru. Metode ini juga digunakan untuk mengungkap hakikat nilai pada konstruksi musikal karya musik baru, sehingga dapat ditemukan tipe dan kriteria kebenaran dalam penciptaan karya musik baru yang telah dicipta.
- (5) Metode induktif, proses (a) merumuskan karya musik baru setelah data sistem, teknik, pola, sarana, dan perabot garap serta wacana musikal musik Nusantara yang diyakini memiliki potensi adaptive dengan tuntutan kekinian, dan proses (b) memaparkan dan menarik kesimpulan untuk merumuskan filsafat ilmu penciptaan musik setelah karya musik baru tercipta, dan seluruh data mengenai karya musik baru tersusun dalam proposisi- proposisi logis. Pemaparan dan penarikan kesimpulan dilakukan dengan prinsip logika penelitian yang berpijak dari fenomena-fenomena khusus, yang terkait dengan substansi, sumber, sarana, dan tata cara, serta tipe dan kriteria kebenaran dalam penciptaan karya musik baru.



BAB V

HASIL DAN LUARAN

A. Hasil Yang Dicapai

Sesuai dengan proposal yang telah diajukan, sifat dari penelitian ini penelitian eksperimen. Penelitian eksperimen dalam penciptaan musik berbeda dengan penelitian eksperimen untuk membuktikan kebenaran suatu teori. Penelitian eksperimen di dalam penciptaan musik lebih merupakan pembuktian *proper* dan tidaknya elemen-elemen musikal digarap menjadi proposisi artistik baru dengan pendekatan-pendekatan tertentu. Oleh karena itu, eksperimen dilaksanakan di laboratorium/studio didukung dengan pencarian data-data elemen musikal yang dilakukan dengan metode *field work* atau penelitian lapangan.

Penelitian lapangan di tahun pertama direncanakan dilaksanakan di Bali, Banyuwangi, Surabaya, Bandung, dan Cirebon. Namun, target tersebut sulit direalisasikan karena keterbatasan anggaran. Keterbatasan anggaran itu disebabkan tidak terpenuhinya jumlah usulan anggaran yang diajukan. Oleh karena itu, penelitian lapangan hanya dapat dilaksanakan di Bali, Surabaya, dan Bandung. Pilihan ketiga tempat itu dimaksudkan untuk melihat konstruksi musikal dari budaya musik Jawa, Sunda dan Bali. Terutama dari aspek sistem, teknik, pola, sarana, dan perabot garap serta proposisi musikal. Berdasarkan pengetahuan mengenai konstruksi musikal di tiga budaya musik itulah, penciptaan musik atau eksperimen studio dilakukan.

Dari pelaksanaan penelitian yang telah dilakukan dihasilkan beberapa pengetahuan dasar mengenai sumber penciptaan. Sumber penciptaan tersebut terdiri dari dua hal penting. Pertama adalah pengetahuan tentang beberapa genre musik Nusantara berikut elemen-elemen khas musik Nusantara. Utamanya adalah elemen musik Nusantara dalam budaya musik Jawa, Sunda, dan Bali. Elemen-elemen itu memiliki nilai adaptive dan fungsional sebagai sumber penciptaan karya musik baru. Kedua adalah pengetahuan mengenai sumber penciptaan sekaligus wujud karya musik baru sebagai hasil dari eksperimen penciptaan musik dengan perspektif atau paradigma penciptaan musik berbasis musik Nusantara.

Genre dan elemen-elemen khas musik Nusantara tersebut dapat dipilah menjadi tiga hal dasar dan sangat penting fungsinya sebagai sarana penciptaan musik baru. Pertama adalah pengetahuan tentang sistem tangga nada. Kedua adalah pengetahuan tentang struktur musikal dari musik Nusantara yang berbeda dengan tradisi musik Barat. Ketiga adalah sarana serta tatacara penciptaan musik Nusantara yang dapat difungsikan sebagai salah satu model

penciptaan musik sebagai ilmu terapan. Tentu, secara filosofis kedua hal tersebut eksis sebagai realitas ontologis maupun aksiologis dari konstruksi musik Nusantara.

Pengetahuan mengenai sumber penciptaan musik baru terdiri dari dua hal yang bersifat sangat mendasar. Pengetahuan itu dalam praktek penciptaan musik menjadi pijakan bagi komponis untuk mengkonstruksi musik baru dengan perspektif atau paradigma penciptaan musik baru berbasis musik Nusantara. Dua pengetahuan penting tersebut adalah pengetahuan mengenai sumber penciptaan dan pengetahuan tentang sarana penciptaan. Kedua pengetahuan sebagaimana telah disebut di atas telah dirumuskan menjadi pengetahuan eksplisit sebagai epistemologi penciptaan musik.

B. Luaran Yang Dicapai

Sesuai rencana yang diajukan dalam proposal, target capaian penelitian ini pada tahun 2017 adalah dua luaran. Pertama adalah terciptanya sebuah model karya musik baru sebagai hasil penciptaan berbasis musik Nusantara. Kedua adalah artikel ilmiah sebagai refleksi filosofis penciptaan musik yang telah dilakukan.

Model sebuah karya musik baru telah terwujud. Model tersebut sudah dapat dinikmati sebagai karya musikal. Namun, karya tersebut masih belum sempurna. Untuk itu masih diperlukan reinterpretasi dan rekonstruksi ulang agar dapat menjadi sebuah pertunjukan musik yang layak untuk dinikmati secara *life performance* ke tengah publik. Reinterpretasi dan rekonstruksi memerlukan pendalaman yang dan pemikiran reflektif, sehingga untuk itu masih diperlukan waktu untuk dapat menghasilkan *life performance* yang bermutu.

Di sisi lain, artikel ilmiah juga telah terwujud. Semula target artikel adalah untuk diterbitkan ke Jurnal Seni *Panggung*, sebagai salah satu jurnal nasional terakreditasi di bidang seni. Seperti telah kita ketahui bersama, jurnal nasional terakreditasi di bidang seni adalah sangat terbatas, karena secara nasional hanya ada jurnal *Mudra*, *Panggung*, *Harmonia*, dan *Resital* sehingga tidak mungkin dapat terbit di tahun ini. Setelah dicermati, masa tunggu untuk penerbitan di empat jurnal-jurnal ini adalah 2 tahun. Jadi, cukup lama untuk dapat diterbitkan apabila artikel disubmit ke jurnal-jurnal tersebut.

Untuk itu, dengan pertimbangan yang mendalam, artikel ditulis ke dalam bahasa Inggris yang kemudian disubmit ke jurnal internasional yang terindeks Scopus. Satu artikel juga telah disubmit ke jurnal *Philosophia*, dengan subject area *subject area Arts and Humanities* dan kategori Filsafat dengan publisher *Philippine National Philosophical Research Society*. Satu artikel yang lain juga telah disubmit ke jurnal internasional yaitu

Pensamiento Journal, dengan *subject area Arts and Humanities* dan kategori Filsafat, dengan publisher *Servicio de Publicaciones de la Universidad Pontificia Comillas*.

Artikel berjudul *Composer' Frame of Thingking in Music Creation* telah dikirim ke jurnal *Philosophia*. Pengiriman ini telah mendapat respon yang cukup positif, dan diinformasikan akan diterbitkan pada periode penerbitan Januari 2019. Sedangkang artikel berjudul *The Pillars of the Study of the Art Creation* juga telah dikirimkan ke *Pensamiento Journal*. Respon dari *Pensamiento* saat ini adalah masih dalam review. Jadi, untuk publikasi artikel ilmiah telah terjadi penyimpangan, karena publikasi yang dilakukan berbeda dengan rencana. Semula diproyeksikan untuk dikirim ke Jurnal *Panggung*, jurnal nasional terakreditasi.



BAB VI

RENCANA TAHAPAN BERIKUTNYA

Tahap lanjut dari penelitian ini adalah melakukan reinterpretasi dan rekonstruksi model musikal yang telah terumuskan, menjadi musik yang dapat dipertunjukkan secara *life*. Reinterpretasi merupakan kerja penalaran yang merupakan manifestasi dalam mengolah sumber dan sarana penciptaan musik, agar menghasilkan *life music*. Rekonstruksi lebih merupakan kerja teknis artistik yang berupa penataan musikal. Rekonstruksi berkenaan dengan garap, berhubungan dengan pengolahan dan penataan bunyi yang dikonstruksi dari nada-nada dan instrumentasi. Reinterpretasi dan rekonstruksi sangat diperlukan untuk menterjemahkan model yang telah dapat dinikmati secara auditif menjadi realitas musikal yang tidak sekedar auditif, menjadi karya seni pertunjukan musik yang memiliki bobot *aesthetic audibility* dan *aesthetic visibility*. Diharapkan, hasilnya dapat dipergelarkan di forum dan venue nasional dan/atau internasional.

Selain itu juga diperlukan penyelesaian lanjutan dalam penulisan pengetahuan yang masih merupakan filsafat tersembunyi bagi komposer. Penulisan itu diperlukan agar hal-hal yang masih bersifat implisit dapat segera menjadi pengetahuan eksplisit yang dapat membantu pemahaman publik mengenai teori penciptaan musik. Pengetahuan itu berkenaan dengan pijakan seorang komponis dalam mengkonstruksi musik baru dengan perspektif atau paradigma penciptaan musik baru. Pengetahuan itu adalah tentang sumber dan sarana komponis dalam mewujudkan karya musik. Kedua hal inilah yang memungkinkan seorang komponis musik memiliki *adeg-adeg* atau paradigma dalam penciptaan.

BAB VII

KESIMPULAN

Dari paparan di atas, tampak bahwa target capaian untuk tahun pertama telah terpenuhi. Untuk itu diperlukan tindak lanjut penelitian berikutnya, di tahun kedua. Proposal tahun kedua sangat diperlukan untuk memudahkan acuan kerja pada tahun kedua. Kegiatan penelitian di tahun kedua perlu dilakukan, terutama penelitian artistik terapan yang lebih eksploratif, agar temuan epistemologis di bidang penciptaan musik dapat lebih mantap, tergali berdasarkan sumber dan acuan penciptaan musikal yang lebih beragam.

Tahun kedua akan difokuskan untuk melakukan penyelesaian konstruksi musikal. Penyelesaian itu diharapkan lebih tepat untuk memungkinkan lahirnya penyempurnaan karya musik yang telah dikerjakan di tahun pertama. Penyelesaian itu dalam rangka mewujudkan *life performance* yang visionable, yang memang tidak mungkin dilaksanakan pada tahun pertama.

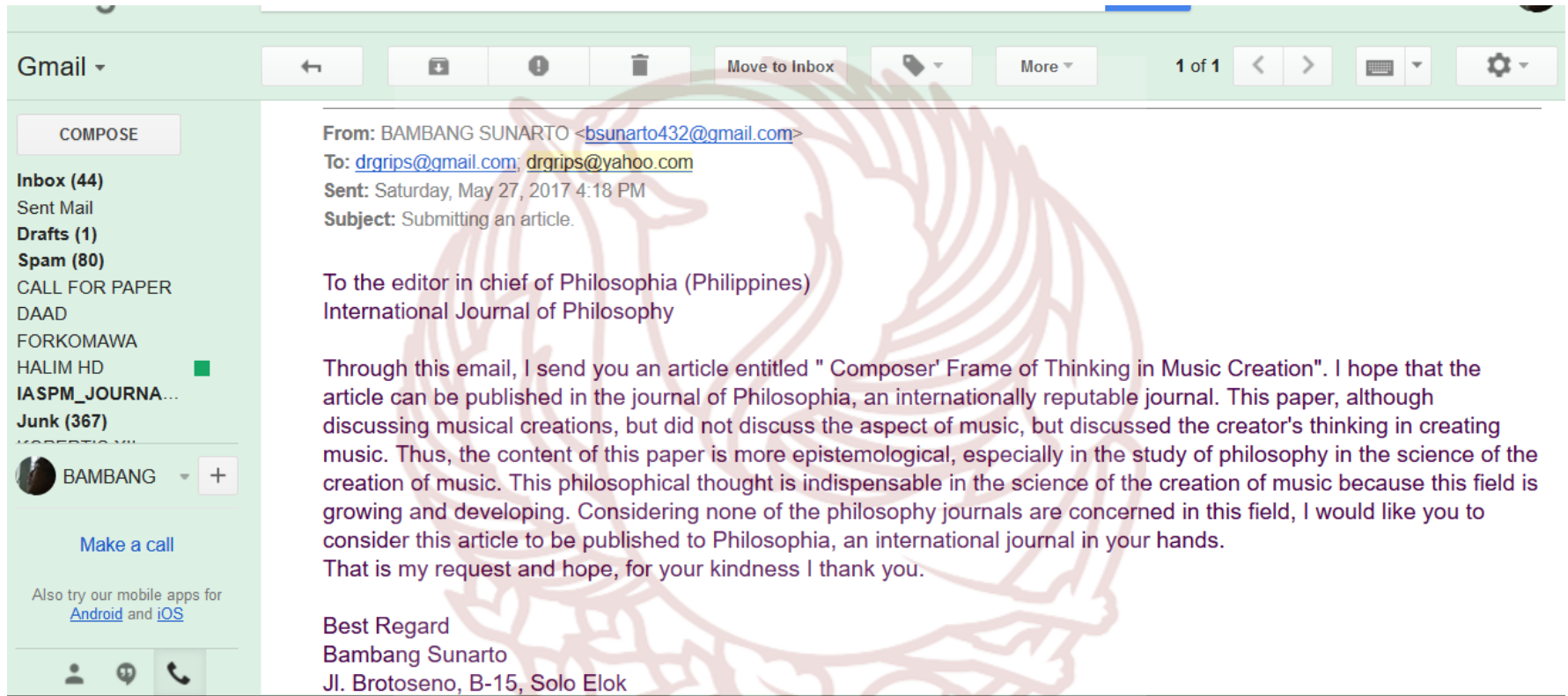
Di samping itu, masih juga diperlukan penyelesaian perumusan pengetahuan eksplisit yang berkenaan dengan sumber dan sarana penciptaan. Perumusan mengenai pengetahuan eksplisit itu akan dirumuskan ke dalam sebuah artikel yang akan dikirimkan ke Jurnal Internasional terindeks Scopus. Pada saat yang sama juga akan dilakukan penyempurnaan draft buku yang telah selesai dikerjakan. Diharapkan di tahun kedua sudah dapat terbit satu buku, sebagai hasil dari penelitian tersebut.

DAFTAR PUSTAKA

- Ackermann, R. 1970. *The Philosophic of Science: An Introduction*. New York: Pegasus.
- Agnew, Neil McK, dan Pyke Sandra W. 1979. *The Science Game: An Introduction to Research in Behavioral Science*. New York: Prentice-Hall.
- Andersen, H.O., dan Paul G. Koutnik. 1972. *Toward More Effective Science Instruction in Secondary Education*. New York: Macmillan.
- Benyamin, A.C. 1975. "Philosophy of Science." In *Dictionary of Philosophy*. Totowa, Littlefield: Adams.
- Black, M. 1954. *Critical Thinking: An Introduction to Logic and Scienctetific Method*. New York: Prentice-Hall.
- Bliss, H.E. 1929. *The Organization of Knowledge and the System of the Sciences*. New York: Henry Hold and Company.
- Brade-Birks, S.G., dan Frank Higenbottam. 1965. *Concise Encyclopedia of General Knowledge*. London: English University Press.
- Bunge, M.A. 1967. *Scientific Research (Studies in the Foundations, Methodology, and Philosophy of Science)*. Vol. 1. 2 vol. Berlin, New York: Springer-Verlag.
- Churchman, C.W., dan R.L. Ackoff. 1950. *Method of Inquiry: An Introduction to Philosophy and Scienctetific Method*. New York: Educational Pub.
- . 1979. *Method of Inquiry: An Introduction to Philosophy and Scienctetific Method*. New York: Dell.
- Ferm, V. 1968. *A History of Philosophical Systems*. Totowa: Adams.
- Kasbekar, Asha. 2006. *Pop Culture India! Media, Arts, and Lifestyle*. Santa Barbara, California, Denver, Colorado, Oxford: ABC-CLIO.
- Lachman, S.J. 1969. *The Foundation of Science*. Cetakan ke-4. Cetakan ke-1 Th. 1960. New York: Vantage Press.
- Otto Neurath, at al. 1982. "Logical Foundations of the Unity of Science." In *Encyclopedia and Unified Science*. Chicago: University of Chicago Press.
- "QS World University Rankings by Subject 2016 - Performing Arts | Top Universities." 2016. Diakses April 26. <http://www.topuniversities.com/unfversity-rankings/unfversity-subj ect-rankings/2016/performing-arts#sorting=rank+region=+country=+faculty=+stars=false+search=>.
- Suriasumantri, J.S. 2015. *Filsafat Ilmu: Sebuah Apresiasi terhadap Ilmu, Agama, dan Seni*. Jakarta: Pustaka Sinar Harapan.
- Swasono, Sri-Edi. 2015. "Sambutan Ketua Dewan Penyantun pada Dies Natalis Ke-51 ISI Surakarta." In *Upacara Dies Natalis Ke-51 Institut Seni Indonesia Surakarta*. Surakarta.
- Warfield, J.N. 1976. *Societal System, Planning, Policy and Complexity*. New York: John Wiley & Sons.
- Weitz, Morris (Ed.). 1975. "What Is Art?" In *Problem in Aesthetic*. New York: American Cooperation.
- Yoyok, R.M., dan Siswandi. 2007. *Pendidikan Seni Budaya*. Vol. 3. Bandung: Yudistira.

LAMPIRAN

1. Email submit untuk Philosophia



2. Email Balasan dari Editor Philosophia Journal

Gmail ▾

←

📧

ⓘ

🗑️

Move to Inbox

🏷️ ▾

More ▾

1 of 1

⏪

⏩

☰ ▾

⚙️ ▾

COMPOSE

Inbox (44)

Sent Mail

Drafts (1)

Spam (80)

CALL FOR PAPER


DAAD

FORKOMAWA

HALIM HD


IASPM_JOURNA...

Junk (367)

 BAMBANG ▾ +

Make a call

Also try our mobile apps for [Android](#) and [iOS](#)

 Gripaldo Rolando <drgrips@yahoo.com>

May 27 ☆ ↶ ▾

to me ▾

Thank you for submitting your paper to *Philosophia* (Philippines). We send your paper to two readers and the results come in 4-7 months, and sometimes more. The issues for 2018 are filled up. The latest issue, if your paper is accepted for publication, will be in January 2019, which will appear in December 2018 or in May 2019.

There are, however, two major policies of the Philippine National Philosophical Research Society (the publisher). One is that the author of an accepted paper (as recommended by the readers) is required to be a member of PNPRS (\$70) and to pay the processing fee of \$50 plus the mailing fee of \$30 for the two issues (January and May) of the journal, or a total of \$150, excluding bank or PayPal or Western Union charges. The other policy is the use of the logical word "proposition." Please see the back cover of the May 2017 issue and the copyright page for the policies.

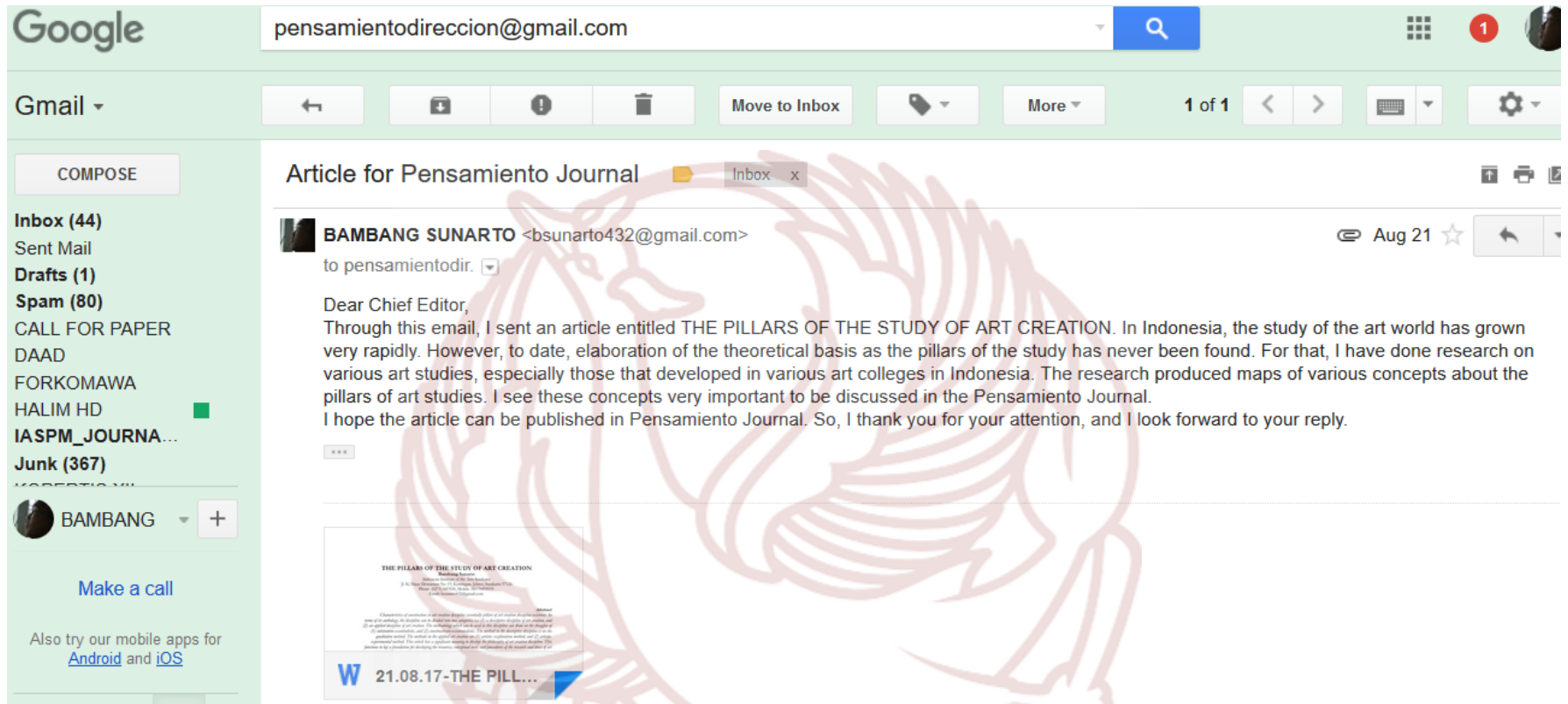
Once the paper is recommended for publication, PNPRS will collect the \$150 prior to processing.

I hope these are all right with you.

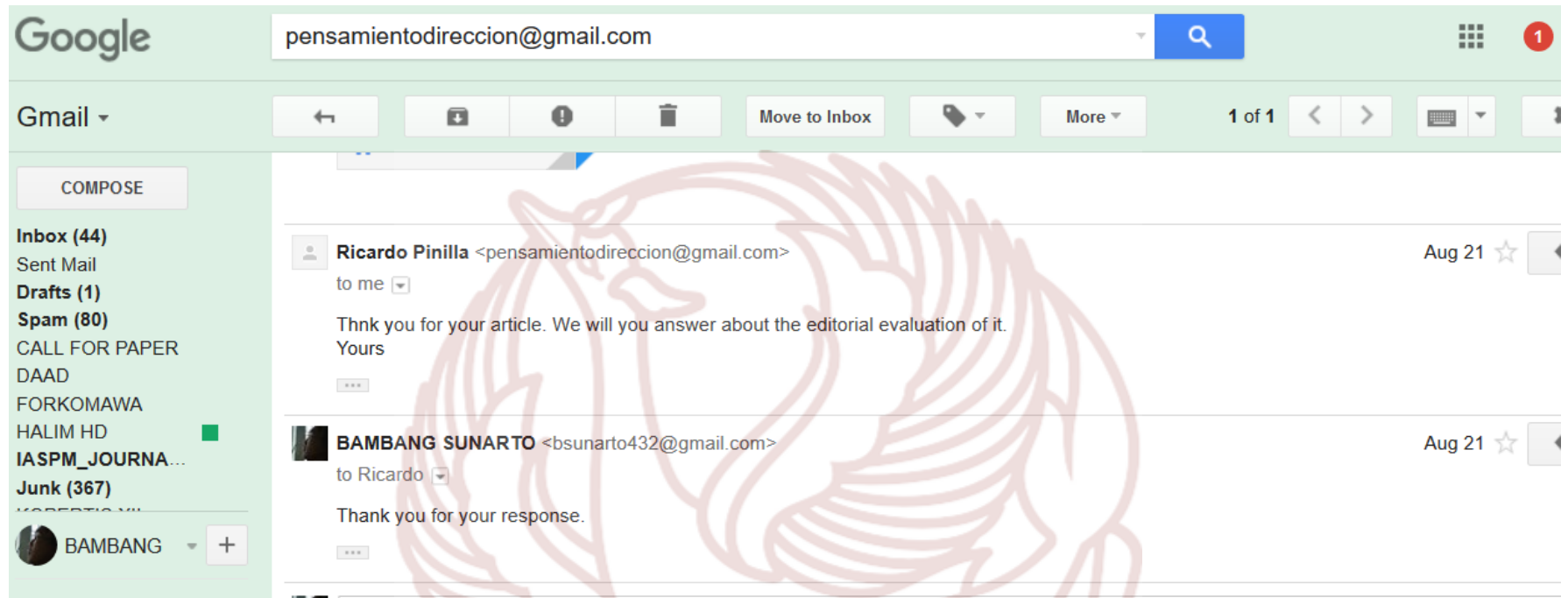
Truly yours,

Dr R Gripaldo
Editor

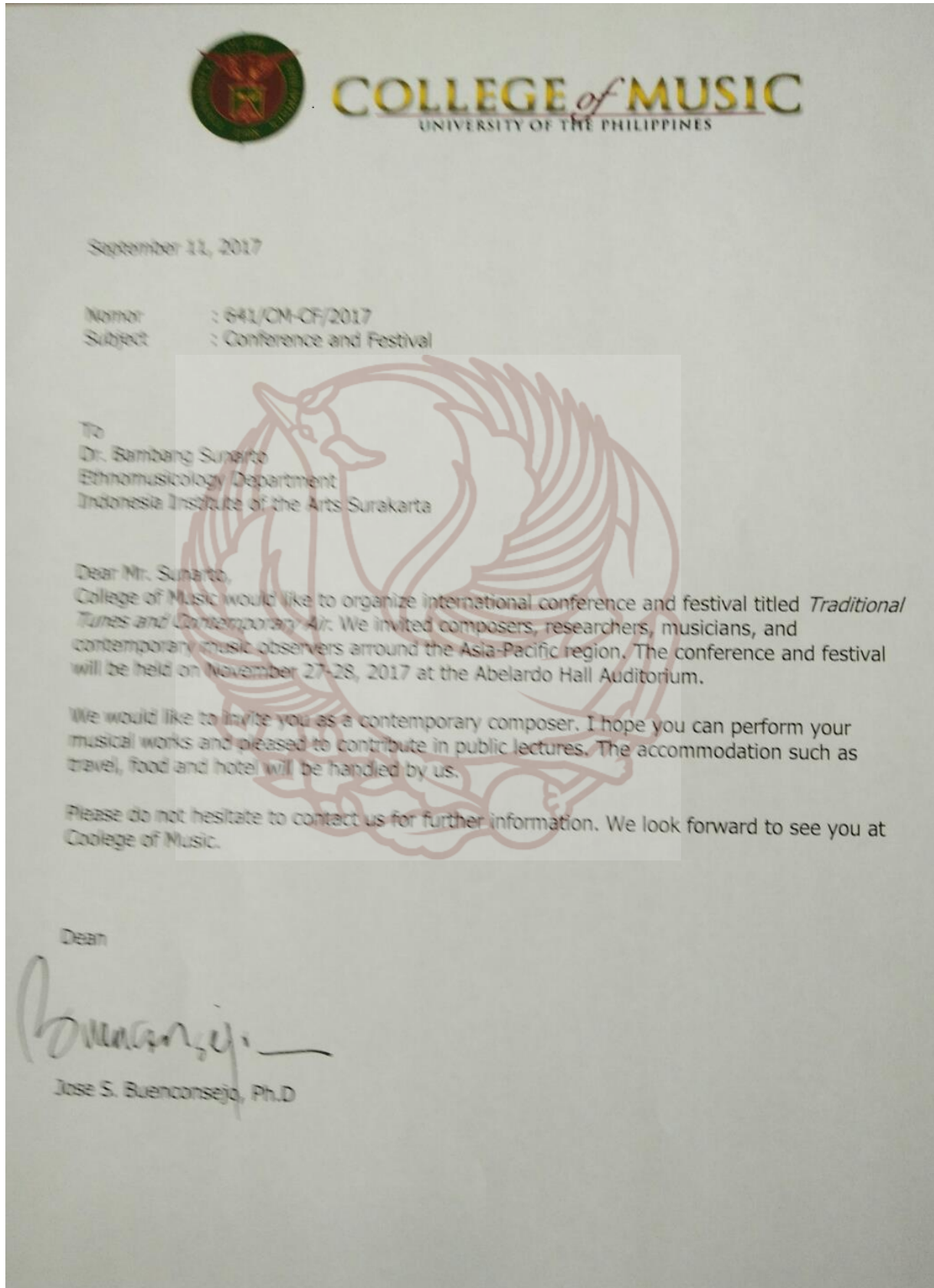
3. Email submit untuk Pensamiento Journal



4. Email balasan dari Pensamiento Journal



5. Surat dari Dean College of Music University of the Philippines



6. Artikel yang disubmit ke Philosophia Journal

COMPOSER' FRAME OF THINKING IN MUSIC CREATION

Bambang Sunarto, Wahyu Purnomo, Eko Supriyanto

Institut Seni Indonesia (ISI) Surakarta

Jl. Ki Hadjar Dewantara No. 19

Surakarta - Indonesia 57126

Telp. 62-271-647658; Fax. 62.271.646175

www.isi-ska.ac.id

bambangsunarto@isi-ska.ac.id

Abstract: *This paper reveal the process of music creation that epistemologically done by composer. It has equality and similarity to the process of research conducted by a scientist. A scientist does research based on scientific process to produce new knowledge. A composer create music goes through creative processes to compose a music. Both process are done with a certain frame of thinking or paradigm. It is formed according to certain elements and certain reasoning processes, consisting of models, concepts, and methods as as source, medium, and a means of the creation of music. Without the existence of model, concept, and method, there will not be the existence of music.*

Keywords: *epistemology, creative process, paradigm, model, concept, method*

Introduction

Lately, music creation has been developed as a science in many universities with nomenclature of composition study program in music department. Each science has 3 pillars of existence, namely: (1) epistemology, (2) ontology, and (3) axiology (Siswomihardjo 1997, 7). Epistemology is “the branch of philosophy concerned with the nature and scope of knowledge” (Porter 1913, 501; Edwards 1967), or “theory of the nature and grounds of knowledge” (Mish 2007, 421). Ontology is “the philosophical study of the nature of being, becoming, existence, or reality, as well as the basic categories of being and their relation” (Coffey 2010, 107; Manfield 2015, 104). Axiology is “the philosophical study of value, either the collective term for ethics and aesthetics” (William 2013, 18). Basically, all knowledge including music also has those three bases (Suriasumantri 1984, 35). Based on that notion, the development of music creation as a scientific discipline requires knowledge on epistemology as the primary basis. It is needed so that this discipline can be developed into knowledge with a sturdy existence pillar.

Discipline of music creation needs consideration academically, because at this time, this discipline as academic field is not supported by the knowledge on epistemology as the primary basis. It means, now the development of music creation is not shored by its existence pillar as a science. Hence, there is a crisis of science epistemology in developing discipline of music creation or composition. The crisis actually does not need to happen because every composer has an epistemology model for his works. Every composer generally is a developer of music creation paradigm. This shows that the composers extend the effort to develop their knowledge on epistemology.

However, the epistemology developed by composers just becomes a hidden philosophy. The epistemology is only saved in composer's individual memory as tacit and implicit knowledge. Tacit knowledge is knowledge gained from experience, not in declarative form, and cannot be changed into declarative form. Implicit knowledge is not in declarative form yet, but it can be changed into declarative form (Griffith 2003, 267). Epistemology developed by composers has not yet become explicit knowledge, namely: knowledge that can be readily articulated, codified, accessed and verbalized (Subastien and Ron 2010, 1002).

Now, the development of epistemology in music creation is just for pragmatic matter. The reality of epistemology existing is never accompanied with explanation toward its basic concept, model, and method so that it is hard to find the paradigmatic construction of music creation in form of explicit knowledge. Therefore, this article will elaborate the paradigmatic construction in music creation as manifestation of the frame of thinking of composers in constructing musical composition.

This article is meant to answer the epistemology crisis in music creation. The easiest way is to uncover the epistemological model of music creation, which was developed by some composers. This is done because it is clearly impossible to reveal all of epistemology models from all composers in just one research. The problem is, every composers in creating their work are always grounded in the paradigm model of creation, which is considered itself. It takes time to build a theory of epistemology on the creation of music of all composers.

This article was written based on a survey of two famous composers, Aloysius Suwardi and Dieter Mack in creating music composition. This research was done with qualitative philosophy method. The research material was directed to objects that save musical data and verbal data produced by composers. The techniques for collecting the data of research were done in the following steps: (1) field research through applying (1.a) observation, (1.b) documentation, and (1.c) in-depth interview; (2) laboratory study; and (3) literature study. They were analyzed by doing verification and categorization toward a set of subjects to identify, categorize, and interpret so that it will obtain understanding about the meaning behind musical data and verbal data.

The verification was done by “reading” and identifying certain objects such as (1) the fact thinking of composers attached to the music, (2) signs that have associative links with composer’s idea, especially are signs that can serve to provide guidance for researchers on how composers develop creativity toward points of interest, recreational or cultural orientation, and (3) sources as references think of composers. Categorization was done to identify musical cases, because the musical cases were manifestations of the sign that reflects (1) symbolic character related to the existence of music, and (2) composer’s ideas. Analysis was also done by revealing musical discourse related to the characteristic of the medium and musical construction, so it can be identified and recognized some resources, facilities, and procedures to manage of (a) the elements of music, (b) musical vocabulary, and (c) governance relationship between vocabulary and musical elements are used.

To recognize the frame of thinking of composers in music creation, it is necessary to simultaneously see the scientific paradigm and creative paradigm. Scientific paradigm is a frame of thinking which is usually used by scientists while creative paradigm is frame of thinking which is usually used by music composers. Understanding the essence of these concept is really important, because the concepts are core element of an act of creative thinking in the creation of music. However, only recognizing the matter of concepts are not enough, because concept is only created if there is relation between composers as a subject and their object unfolded in their consciousness. Therefore, in order to be able to clearly conclude on how composers’ frame of thinking in creating their music, it is required to see some how the formation of models, concepts and methods that was used by composers to create their music.

Scientific Paradigm and Creative Paradigm

Each composer has epistemological, ontological and axiological orientation to determine how to manage the realities and values into musical expression. The Orientation is always managed and achieved by using particular paradigms that are directly selected and

determined by the composer. Selection and determination of a paradigm is based on the object, which becomes an object of attention. Each composer has always directed its attention to a particular object as a target. Target or creation object of music is the world's various phenomenon, which is an aesthetic moment, which can be processed into music. Orientation, direction and objectives of the creation of music is grounded on values to express the values anyway.

Music creation always uses a means of thinking and reasoning, which is used consistently by composers. That is, the creation of a musical composition is performed composers always use a set of interrelated concepts logically.. A set of concepts projected by a composer is a framework, point of interest, or paradigm, which serves to process, to carry out, to manage, or to treat values to be realized in music. . Thinking and reasoning is a means to shape the perspective, in the form of ontological, axiological and epistemological awareness of composers, so as to produce meanings.

In-depth research to reveal the epistemological model of music creation, which was developed by the two composers, has been done. The result is explicit knowledge that is quite important, because it can be use as a frame of reference for potential doctorate candidate in music creation, in explaining their paradigm of the works they created. We know, doctoral candidates in the course of music creation has an obligation to create the music and explain the paradigm of creation which they did. This obligation is necessary, because a doctor is qualified researchers, who are able to give a critical review of the theory or methods that already exist, or offers a new theory or method (Sedyawati 1991, 66).

The knowledge as the results of this research is related to how is the formation of the frame of work of a composer in music creation and the formation of frame of work of a scientist in doing scientific research. After doing in-depth research, it turns out that both are very similar, but both also have elements with different characteristics. The similarity and the difference are mainly related to some substantial matters. The similarity can be seen after the conception of paradigm or the scientific frame of work in social-cultural science (Ahimsa-putra 2008; Ahimsa-putra 2007) is juxtaposed with paradigm conception or creative frame of work in the activity of music creation (Sunarto 2013, 85–88). The similarity between scientific process and the creative process in composing music is undoubtedly. Scientific process is a research process with procedure, requirement, and principle as what is used by a scientist in revealing new knowledge or science. Creative process in music creation is a process including procedure, requirement, and principle as what is used by a composer in composing music. Scientific process uses series of reasoning steps as systematical thinking process to obtain conclusion in form of scientific knowledge. Creative process in music creation is an activity using series of reasoning steps as systematical thinking process to obtain formula in musical form that is embodied empirically.

As has been explained earlier, it clearly emerges that both have a similarity and a difference. The difference lies in the procedure and the products or findings as well as the "container" discourse. The similarity lies in the purpose i.e. both equally used to find and discourse something. The difference is in the procedure and discovered product, which is obtained and in the "container" of the discourse. The procedure of scientific process is different from the procedure of creative process. The discovered product obtained by scientific process is different from the discovered product of creative process. Scientific process is shown to find and discourse the truth according to the perspective chosen by the scientist. Creative process is shown to find a form of expression as container towards the discourse of values according to the perspective chosen by the composer as well.

The values always contain three entities that connect to each other, namely: goodness,

beauty, and truth. Goodness is a concept to direct the orientation of an act and to recommend a behavior so that it enables the activities, movements, and actions which are believed whether it is true or not. Goodness is a concept related to ethics. Beauty is an interpretation of feeling contained by form, style, and movement of an object that is believed enjoyable. Beauty is a concept related to aesthetic. Meanwhile, truth is a concept which is usually used to obtain meaning of suitability between knowledge and fact, reality, standard, and originality. Based on the suitability, truth can also mean as sincerity in action, character, and utterance.

It is clear that scientific process is oriented to find truth. While creative process is oriented to find musical form that is used as a container of expression about values. This means that creative process is oriented to an effort to reveal many kinds of substance which have a wider scope than that of scientific process.

Every social scientist when doing scientific research always bases it on a certain paradigm. The main elements in social-cultural science paradigm include (1) basic assumption, (2) values, (3) model, (4) problems required to be solved or answered, (5) concepts, (6) research method, (7) analysis method, (8) the result of analysis, and (9) ethnography or representation (Ahimsa-Putra 2007, 6–7; Ahimsa-Putra 2008, 8). Every composer essentially uses paradigm in composing music. Actually, paradigm in music creation is similar or almost the same as social-cultural science paradigm if juxtaposed. The similarity is so undoubtedly because both have the same orientation, namely developing discourse and revealing value.

A composer, comparable with social scientist when doing scientific research, when composing music also bases it on a certain paradigm. The main elements in the paradigm of music creation includes (1) values, (2) basic belief, (3) desire to work, (4) model, (5) concept, (6) method of concept developing, (7) method of concept application, and (8) music. All of those elements are a systematical unit that the guidance of the whole elements reflects composer's intellectual construction toward the object done according to the tendency of thinking, acting, behaving, and musical technique controlling. Paradigm elements in social-cultural science and those in music creation if compared will be as follows.

Social-Cultural Science Paradigm	Music Creation Paradigm
1) Basic assumptions	1) Values
2) Values	2) Basic belief
3) Model	3) Desire to produce works
4) Problems to be solved or answered	4) Model
5) Concepts	5) Concept
6) Research method	6) Concept development method
7) Analysis method	7) Concept application method
8) Result of analysis	8) Music as the result
9) Ethnography or representation	

1st Chart
Comparison of Paradigm Element
Between Social-Cultural Science and Musical Composition

The first element of the paradigm of music creation, indicating composers in the creation of music cannot be separated from values, because it always departs from intrinsic and extrinsic values of objects. The second element indicates that after identifying values, in the mind of the composer grew a basic conviction toward the object, which becomes limelight or cynosure and consciousness. Based on the values and basic conviction which subjectively appear in the composer's mind, then the second element of music creation paradigm comes up, namely: the desire to work. When the desire to work appears, actually a conception of a model

that is developed in the composer's imagination also appears in the composer's mind. Model for musical composition in music creation is identical with the frame of work, namely: composer's imaginative conception about form of musical construction that is assumed to be manifested and intentioned to be done and materialized. This can be said to be different from the framework, because the framework is the paradigm of thinking or the point of view of the composer. While the frame of work as the composer's imaginative conception about musical construction is part of the composer framework.

Thus, the essence of model is a form of musical construction that intends to be created and has been imagined in the composer's delusion. When the model has been imagined, the composer has intellectually formulated explanations of musical model that has been imagined. The explanation, information, or description about the construct and the meaning are what is called a musical concept.

The model and concept that is intellectually formulated will not be materialized if it is not supported with method. It is because model and concept are still ideas. In order to empirically materialize idea which is still abstract, then the method of concept development and method of concept and materialization are needed. After the elements or works strengthen each other, then music is obtained as the result of operational of all of paradigm elements used by composer.

The first element of Social-Cultural Science paradigm as explained before is a basic assumption. The first element of musical composition is values becoming composer's concerned target. Basic assumption is a viewpoint about matters (such as object, knowledge, and purpose of a discipline) which are believed, and the truth is no longer doubted" (Ahimsa-putra 2007, 8). The second element of Social-Cultural Science paradigm is values while the second element of musical composition paradigm is basic belief. The second element of the musical composition paradigm has similarity with the first element of social-culture paradigm. What is meant by basic belief here is both intellectual agreement and feeling agreement that the object becoming the concerned target has quality of beauty, goodness, and a certain truth without firstly doing verification. That agreement is an idea having potentials and pragmatic force to be developed into music.

Concept of Scientific Paradigm and Creative Paradigm

In musical composition, values cannot be separated from the object which becomes the composer's focus of attention. Values are believed as "quality" that can be favored, wanted, and useful and can be an object of a certain interest. Values are also believed as "specialty" which is considered as goodness. Based on the belief, composer develops the desire to compose music.

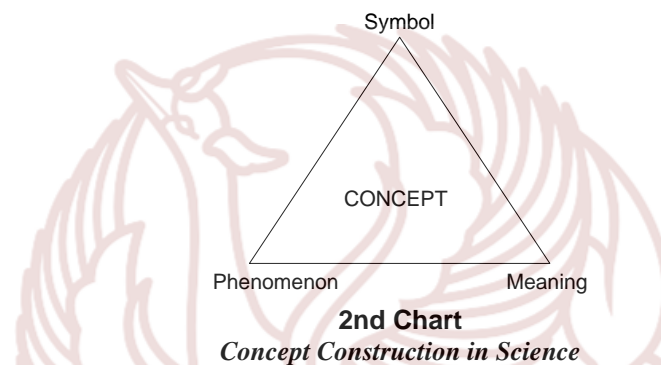
Values believed by a composer are musical values that exist in a certain object. The musical values can be in the form of instrumental values or intrinsic values in a certain object. The former are those owned by a certain musical object, which is believed (1) to be able to obtain something wanted, and (2) to be able to function as an instrument to obtain something wanted. The latter are musicality in the form of orientation directions which are desired and will be achieved by the composer.

Musicality of an object that creates belief of a composer has potential to be portrayed as instrumental values. The composer imagines that the role can obtain new musical construct. The thought of new musical construct is essentially related to various possibilities of a work entity which includes work material, work medium, and work equipment that can be applied in the object.

Musical construct essentially is a model. But the management plan toward work

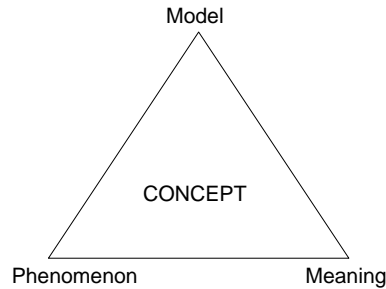
material, work medium, and work equipment essentially is a concept. Concept of Social-Cultural Science is “terms or words that have certain meanings, which can be used to understand, interpret, analyze, and explain the events or social culture symptoms being studied” (Ahimsa-Putra 2007, 13). The concept of musical composition is not the same as the epistemological concept of social culture science research because in musical composition, it is defined as a strategic plan to manage, interpret, contain, and express values based on the musical materials or idioms which are meaningful. In this context, the meaning of epistemological concept of social culture science is different from that of musical composition.

Essentially, concept is unity of symbols, phenomena, and meanings (Ihalauw 2004, 24). Terms or words in Social-Cultural Science are meaningful symbols which are used as a medium to understand, interpret, analyze, and explain about events or social cultural symptoms. The concept of knowledge can be illustrated as follows:



Although the meaning of concept of musical composition is not the same as the meaning of epistemological concept of research on Social-Cultural Science, there is a similarity. The concept of musical composition is the explanation of musical conception and its perception, or things appear in the composer’s consciousness which is represented or presented through the musical symbol which will be created by a composer. The essence of symbol that will be created by the composer is the model or plan of work, namely: the composer’s imaginative picture about form or musical construction that is assumed to be materialized and intended to be done and actualized. Thus, the concept of musical composition is also defined as a strategy plan to manage, interpret, contain and express the values based on the musical meaningful materials or idioms.

The concept of musical composition, therefore, is a manifestation of work plan in the form of musical model and conception about meaning and phenomena of model or work plan which is imagined, perceived, and understood, and which is about to be created into music. Concept is identification of musical phenomena abstracted into model. It is expressly said that concept has connection and cannot be separated from model imagined by a composer. The position of abstract model in the composer’s delusion functions as a symbol which contains phenomena and meanings that are spelled out. Absolutely the picture of model imagined by a composer also uses terms or words representing what are imagined by a composer. The connected relation between concept and model is as follows:



3rd Chart

Concept Construction in Musical Composition

From the chart above, it can be seen that model is one of the elements of concept. The contents of construction are (1) model, (2) musical phenomena contained in the model, and (3) musical meanings contained in phenomena. In developing the concept, a composer perceives and observes a model imagined so that what appears in model and what is imagined by a composer will also appear in his or her consciousness. Model is popular in a position as symbol having phenomena needed to be explained. Then the explanation about phenomena is interpreted until it obtains meanings.

Concept of musical composition is an understanding, interpretation, and explanation about the meaning of object interpreted in the composer's idea. The meanings of object concerned by the composer include content and scope of understanding of created object which is imagined in model. The content and scope of understanding as what is meant is knowledge about conditions, categories, forms, and structures related to the object and are popular in the model as entity which is imagined by the composer and enables the composer as the subject to manage it into something meaningful.

Concept of musical composition includes phenomena and meanings known and imagined as vital elements of material and immaterial existence which is about to be produced, managed, created, and offered by a composer to public in responding condition, category, form and structure of object. Phenomena are basically defined as a condition, category, form, and structure of object which is popular in the model perceived by a composer so that it appears in the composer's creative consciousness. The more concrete explanation is the composer's purpose in managing and offering values of an object. Thus, concept of musical composition encompasses intention, plan, and value that are about to be achieved in activity of managing an object into musical form. Concept has relation with basic belief, values, desire to work, and model imagined to be developed or materialized into empiric reality, namely: music.

Relation of Subject and Object in Musical Composition

The relation between subject and object in musical composition is an intact unity in paradigm formation. Therefore, in the relation of subject and object there are many substances which become the elements of paradigm which are connected to each other. The connection can be seen especially in the formation of model, concept, and creation method.

The composer in the formation of model, concept, and method always uses logic, namely: right thinking law that outlines rule and requirement of thought to form right knowledge. There are two kinds of logic, namely (1) formal logic that is rule of thinking that requires step of thinking through 3 steps of thinking forms, namely: (a) meaning, (b) decision, and (c) rule, and (2) material logic that is rule of thinking which focuses more concern on the material or the thinking content than on the thinking form (Gazalba 1977, II:147).

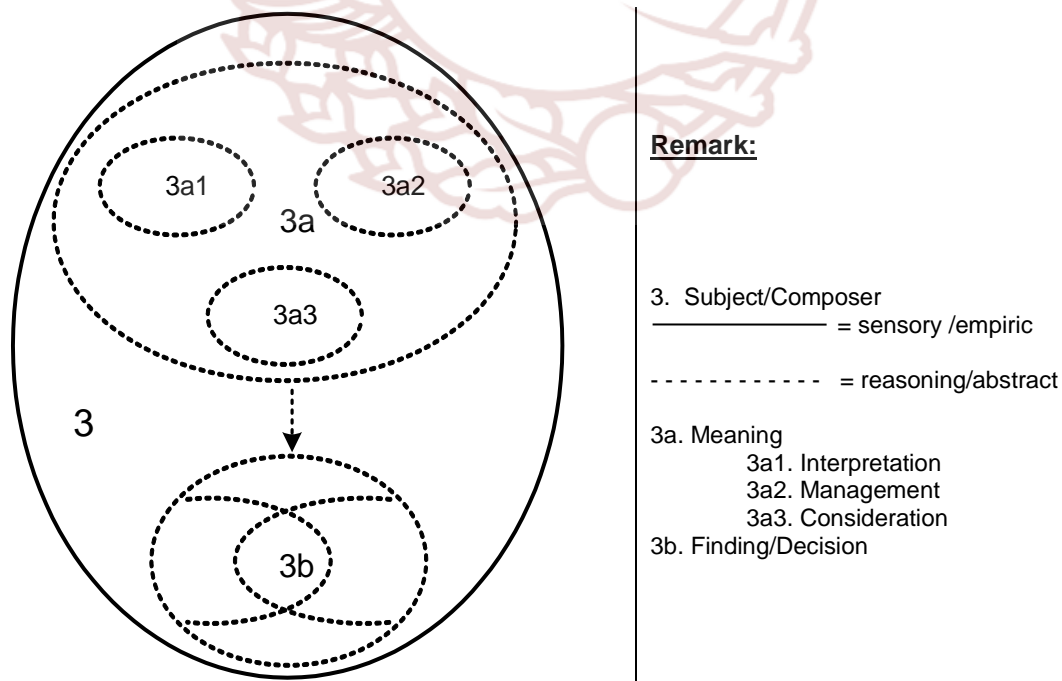
To view that the right law of thinking used by composer as the focus in the thinking process on his or her work comes into effect, below is the description of the composer's way of thinking, from the finding of the object to the creation of music. As presented on the chart below, the formation of meanings, decisions and discussions are initiated and based on the encounter between a composer and a certain object whose elements are as follows:



4th Chart
Basic Element of the Creation of Work
 (Sunarto 2013, 97; Sunarto 2015, 287)

The essence of those three elements includes source, medium, and procedure of music creation. The composer and the object are essentially sources and medium for the creation of music. The encounter of the object and the subject is procedure of music creation. The relation (2) between the object (1) and the subject (3) causes personal thinking process of the subject.

Thinking process is a mental activity of the subject that occurs, an activity of driving the reasoning in order to achieve a certain result through identification, categorization, definition development, analysis, synthesis, and interpretation. Thinking process is an inner dialogue using abstract ideas whose reality is not fictive. Thus, thinking process is a kind of reasoning activity in making decisions and statements as manifestation as an action of planning. The personal thinking process of the subject can be assumed as what can be seen in this picture.



5th Chart
Subject's Thinking Activity
 (Sunarto 2013, 100; Sunarto 2015, 288)

The three entities consisting of (1), subject (3), and the encounter of both (2) are the main prerequisite of the happening of musical composition activity. The meaning of object in this context is everything either concrete or abstract that is provided for the subject's senses or consciousness. Object can be in the form of various entities of object or event which are outside of the subject, which stimulates the subject's consciousness. Object can also be in the form of idea in the subject that awakens certain consciousness. The meaning of subject is self-existence that brings everything that is affirmed or denied by quantity, relation, characteristic, and trait. The intended meaning of subject is self-existence as a container of something attached, consciousness or quality, relation, characteristic, and certain traits.

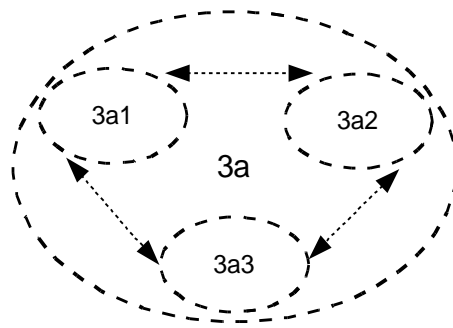
Basically, the encounter between the subject and the object is the encounter of various object entities or events outside the subject or various ideas in the subject, which stimulates the subject to be aware of the existence of both. The inner experience is the desire to do deeper perception toward the object, to represent and to express, particularly representing and expressing the development of thought, feeling, emotion and certain semiotic passions of the object. Thus, the encounter of the object and the subject is an event or momentum of the appearance of semiotic symptom in the subject. The Semiotic symptom is the indication of effort to develop musical symbol and its conception pragmatically, related to musical construction function representing the subject's musical thinking, feeling, emotion and desires.

The object, the subject, and the encounter of both are prerequisite of the happening of musical composition. Therefore, the three of them must always exist in every musical composition activity. If one of those does not exist, then the musical composition activity will not exist as well. If musical composition activity never exists, then music will never be obtained. If the composer as the subject cannot find the object, then the composer will never produce music. Otherwise, if there is an object without subject, then the musical composition will never happen as well. If there are composer and the object at the same time, but the composer does not realize and does not give attention to the object appearing in his/her mind, and the composer does not realize about the essence and existence of the object, then the musical composition activity will not happen so that the music will never be produced as well.

Necessity behind the encounter of the subject and the object is an awareness happening in the subject about the existence of the object. That awareness is a beginning process of motivation to recognize, choose, and decide the musical deed that is about to be done so that there is a performance and creation of product that is suitable with the subject's desire. The process of motivation to recognize, choose, and decide that musical deed happens in the subject's thinking activity. Basically, thinking activity is an undoubted reasoning process.

Formation of Model, Concept and Method

Inner reasoning process of the subject happens in two steps. The first is the formation of meanings related to the object. Those meanings are formed as the result of the working process of the subject's interpretation, management, and consideration in understanding the object. It is required to form the understanding of the object as a foundation to find or understand the values of the object. Those values will be sources that will be done and expressed into music. In the first step of reasoning process, namely: meaning formation process, the three entities that are in form of interpretation, management, and consideration in understanding object are synergized each other. If it is illustrated, the synergy and the relation between entities will be as the following chart:



Remark:

3a. Meaning

----- = reasoning/abstract

3a1. Interpretation

3a2. Management

3a3. Consideration

6th Chart
Reasoning Process of Step I
(Meaning – Synergy among Entities)

Meaning is the subject's understanding of the accidental reality or the object's essential reality. The subject's understanding about either accidental reality or the object's essential one is the reasoning process that forms reasoning in another step, namely: the formation of musical decision in form of conceptual idea. Thus, the subject's understanding of the object's essence and accidental reality is the first step of reasoning process whereas the conceptual idea formation as musical decision is the second step of reasoning process.

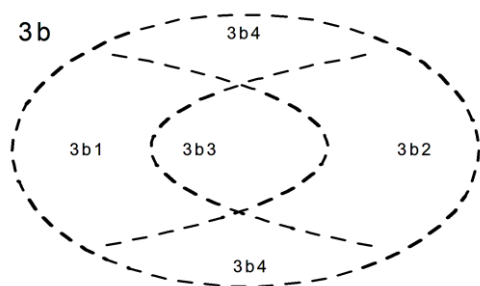
Reasoning process is an active process that enables the objective world to be reflected in the forms of concept, theory, and certain method that might be able to be related to solving a problem. The reasoning process with the exceeded steps is a medium to determine the objective world which is reflected and manifested into music. Without the existence of reasoning process, there will not be musical composition activity and music materialization. Thus, the reasoning process in musical composition is a medium determining the event of musical composition. The reasoning process is a necessity of causality, which explains the objective world turning into musical composition activity and music itself.

Musical decision as conceptual idea is a provision of the subject's reasoning in developing motivation. Motivation development is done by choosing and deciding model, concept, and method in doing musical action which is about to be done in order to make a performance and creation of product as what is expected to happen. The provision of reasoning in model, concept and method determination in doing musical action is a medium of problem solving, especially musical composition matter. That provision answers the question about how to obtain empirical form that has symbolic meaning in order to be able to convey about values gotten from the object.

Musical decision formation essentially is a working process of the composer's ability in doing abstraction, reflection, and understanding of the essence, and accidental of the object. The essence and accidental of the object is objective world that can be abstracted, reflected, and understood so that the activity of reasoning in abstracting, reflecting and understanding produces transition of the object's objective image from sensory reflective forms into idealistic reflective forms. The entity of idealistic reflective forms of an object is the object's image or illustration in the subject's cognitive domain in the forms of model, concept, and method.

Thus, the entity of idealistic reflective forms of the object manifested in the forms of model, concept, and method of creation is a manifestation of the subject's understanding of the object, and the result of abstraction, reflection, and understanding process of the essence and accidental reality of the object. Model, concept, and method mutually have structured and systemic functional relation. Therefore, musical decision in the form of conceptual idea has a

systemic construct or structure. Musical decision contains forms related to each other, synergized to form blueprint of musical sign system, the composer's medium to state art expressions. Those elements can be seen in picture as follows:



Remark:

- 3b. Musical Decision
 3b1. Idea about medium
 3b2. Idea about vocabulary
 3b3. Idea about treatment
 3b4. Idea about context/message/value

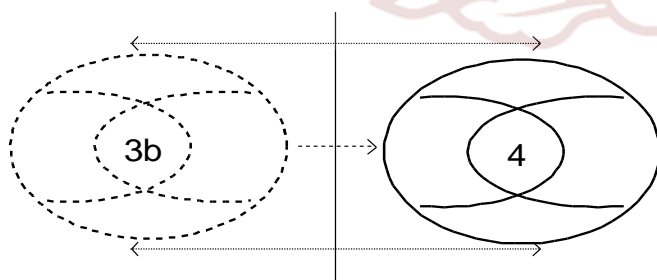
7th Chart

Reasoning Process of Step II

(Decision – Musical Construction Concept – Result of Reasoning Process of Step I)

(Kushartanti and Lauder 2005, 6)

Musical decision is a conceptual idea consisting of some elements whose every element has existence and function as concept. Thus, musical decision is a set of synergistically managed concept which forms integrated series among concepts in the form of musical propositions, namely: the concept of medium, vocabulary, treatment, and the concept of context, message, and value. The composer conceptually produces a kind of theory in the form of musical propositions. The composer creates a theoretical musical statement because theory is a statement about (a) the essence of a reality or a fact, or about (b) the relation between reality and fact mentioned with another reality or another fact, and the truth of the statement has been tested through certain method and procedure (Ahimsa-Putra 2007, 3). The composer creates statement system about phenomena of an object. Then musical concept which is in the form of musical propositions and which is theoretical in nature is then manifested, implemented, or embodied into empiric form becoming a symbolic reality in the form of music as shown the following the chart :



Remark:

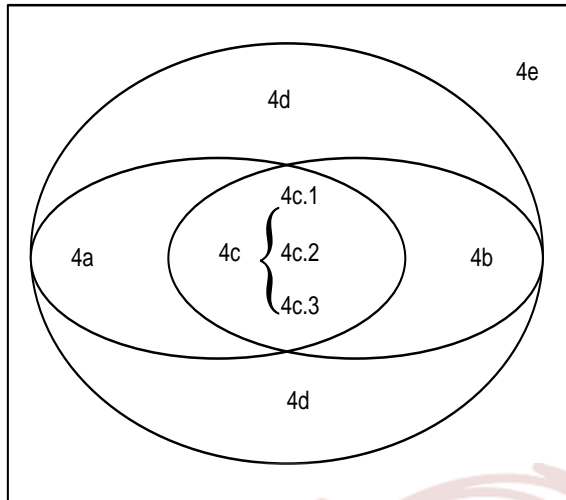
- 3b : Decision/Musical Concept
 4 : Music
 ————— = sensory/empiric
 - - - - - = reasoning/abstract

8th Chart

Transfer, Implementation, and Manifestation of Concept into Music

Music is reflection, result of transfer, manifestation, and implementation of the composer's conceptual idea. Music has load of element like what is loaded in the conceptual idea that is systemically structured and constructed in musical decision. Thus, the essence of music is conceptual relational system and principles whose elements are like what is presented in the chart as illustrated on the following page.

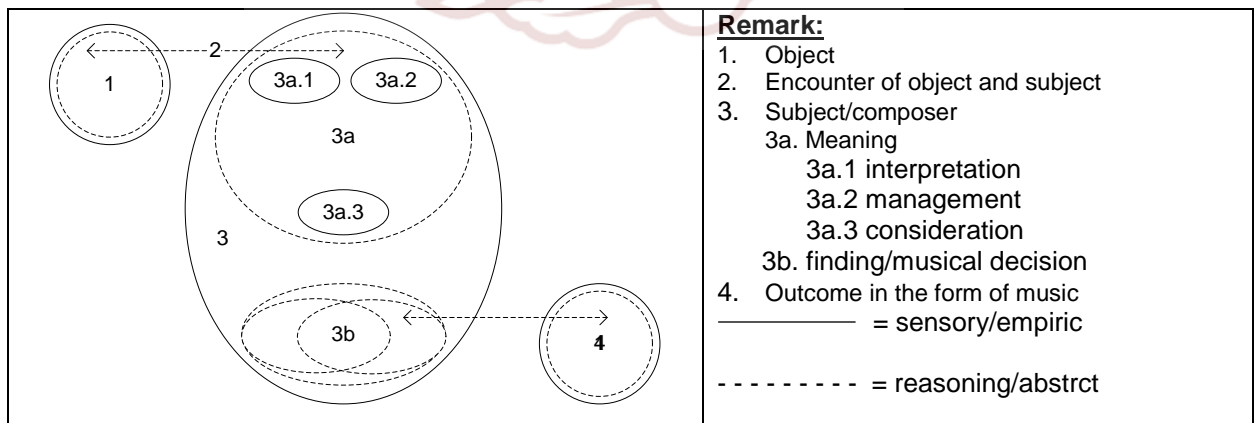
4

**Remark:****4. Construct of music**

- 4a. medium
- 4b. vocabulary
- 4c. treatment
 - 4c.1. treatment of medium
 - 4c.2. treatment of vocabulary
 - 4c.3. treatment of feeling
- 4d. message/meaning
- 4e. context

8th Chart
System of Music
Development of the Result

From previous chart , it can be seen that musical system related to music includes medium, vocabulary, message or meaning, and context. The system of treatment includes treatment of medium, treatment of vocabulary, and treatment of feeling. The formation of musical system is the composer's thinking process. That thinking process starts from a certain point and it ends at another point. The thinking process of musical composition has a flow, which starts from the subject who encounters the object. Then there occur two steps of reasoning process, namely: the formation of musical meaning and decision in the form of concepts. Concepts are transferred, manifested, and implemented into empirical and symbolical real form that is in form of music. Thus, thinking flow in musical composition can be illustrated as follows:

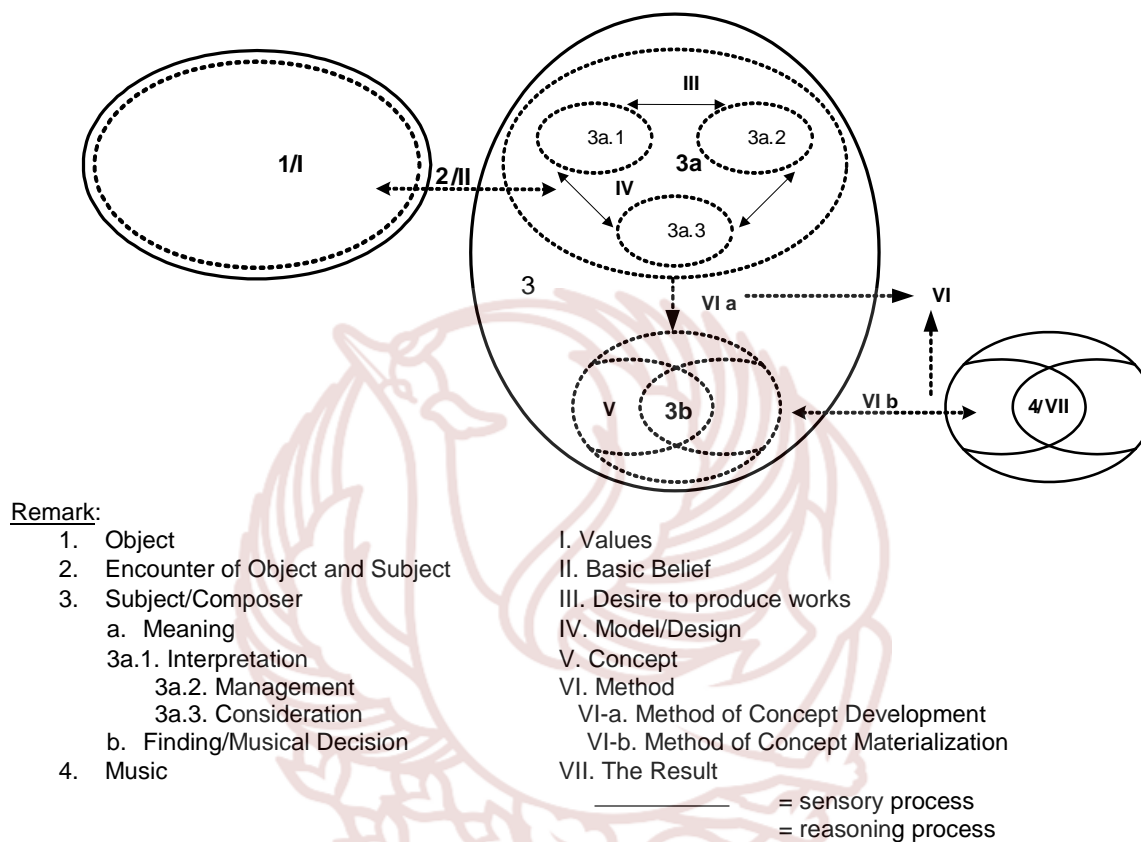
**Remark:**

- 1. Object
- 2. Encounter of object and subject
- 3. Subject/composer
 - 3a. Meaning
 - 3a.1 interpretation
 - 3a.2 management
 - 3a.3 consideration
 - 3b. finding/musical decision
 - 3b.1 = sensory/empiric
 - 3b.2 = reasoning/abstract
- 4. Outcome in the form of music

10th Chart
Flow of Thinking Process in the Creation of Work

The composer's encounter as the subject with the object causes thinking process. The

thinking process is covered with a paradigm that simultaneously exists with the thinking process itself. There will never be a thinking process without a paradigm. The elements of paradigm in musical composition include basic belief (I), model (II), concept (III), method (IV), which is divided into method of concept development (IV-A) and method of concept materialization into work (IV-B), and also (V) entity of the work. The relation between the paradigm and the thinking flow of the composer as the subject is as follows:



11 th Chart

Basic Element, Subject (Composer)'s Thinking Process, Music, and Paradigm

Basic belief appears when the encounter between the subject and the object happens. The appearance of basic belief comes from the receipt of an idea and values contained in the object through the reasoning process either beforehand or directly without previously going through reasoning process, and through feeling. Based on the basic belief, then it obtains meaning so that the desire to produce works appears. An earnest desire to produce works supported with the meaning of producing works generates model as the result of reflective understanding of the object. In the end, the desire to work supported with the existing meaning obtains decision. Decision contains concept, namely: blueprint of defined musical system, which is conceptual and systematic, the main asset of musical composition. It contains four (4) kinds of idea or form of concept, namely: idea about medium, vocabulary, treatment, and context or message of value. Before and after the appearance of concept, method exists. The method existing prior to the appearance of concept is method used by the composer to develop the concept. Meanwhile, the method which exists following the appearance of concept is the method used by the composer to materialize the concept which is still in the form of idea into empirical form of work. The last is result that has close character with the systematical or

theoretical decision or concept.

Conclusion

Based on the previous descriptions, it can be concluded that the essence of music creation epistemologically is equal or similar to the scientific research process. Although the procedure, requirement, and principle of scientific process are different from the procedure, requirement, and principle of creative processes, the difference is just at the ontological and axiological levels.

The epistemological similarity is on the reasoning existence. The similarity can be found when the scientific process in research and the creative process in music creation are juxtaposed. It can clearly be seen that both of them are always covered with a frame of thinking or a certain paradigm. The paradigm is always with certain elements and is formed through certain reasoning process. Those elements color the relation between the subject and the object in the development of reasoning process. The color of the relation is called necessity, because music is created based on the object in the composer's consciousness as the subject.

The relation between the subject and the object in the composer's thinking process produces model, concept, and method that are in the form of abstract knowledge at the levels of sense and imagination. Music as an empirical and concrete reality is the result. The essence of model, concept, and method is an epistemological reality in music creation. Meanwhile, the music itself is an ontological reality of music creation. Epistemological reality encompasses the source, medium, and step to form the ontological reality. Therefore, model, concept and method existing in the composer's mind are source, medium, and also step of the production of music. Without the appearance of model, concept, and method in the composer's mind, it is certain that there will not be any existence of music.

References

- Ahimsa-Putra, H.S. 2007. "Paradigma, Epistemologi Dan Metode Ilmu Sosial- Budaya: Sebuah Pemetaan." Paper presented on Pelatihan Metodologi Penelitian. CRCS-UGM.
- . 2008. "Paradigma Dan Revolusi Ilmu Dalam Antropologi Budaya: Sketsa Beberapa Episode." Inauguration speech in the appointment of Professor Position. Fakultas Ilmu Budaya, Universitas Gadjah Mada, Yogyakarta.
- Coffey, Cody J. 2010. *As See It: A Compelling Insight into the Existence of God*. Bloomington: Author House.
- Edwards, Paul. 1967. "Epistemology." *Encyclopedia of Philosophy*. New York: Macmillan, Inc.
- Gazalba, Sidi. 1977. *Sistematika Filsafat*. 2nd ed. Vol. II. Jakarta: Bulan Bintang.
- Griffith, T.L. 2003. "Virtualness and Knowledge in Teams: Managing the Love Triangle of Organizations, Individuals and Information Technology." *MIS Quarterly* 27 (2): 265–87.
- Ihalauw, J.J.O. 2004. *Bangunan Teori*. Salatiga: Styra Wacana University Press.
- Kushartanti, Yuwono U., and MRMT Lauder. 2005. *Pesona Bahasa: Langkah Awal Memahami Linguistik*. Jakarta: PT Gramedia Pustaka Utama.
- Manfield, Alex. 2015. *Advance Stress of Management*. www.levaweb.com.
- Mish, Frederick C. 2007. "Epistemology." *Merriam-Webster's Collegiate Dictionary*. Springfield, Massachusetts, U.S.A.: Merriam-Webster Incorporated.

- Porter, Noah. 1913. "Epistemology." *Webster's Revised Unabridged Dictionary*. G & C Merriam Co.
- Sedyawati, Edi. 1991. "Pengajaran Bahasa Dan Sastra Jawa Di Pendidikan Tinggi." In *Prosiding Konggres Bahasa Jawa Di Semarang*. Vol. II. Surakarta: Harapan Masa.
- Siswomihardjo, K. 1997. *Filsafat Ilmu Sebagai Dasar Pengembangan Ilmu Pengetahuan*. Yogyakarta: Intan Pariwara.
- Subastien, Helie, and Sun Ron. 2010. "Incubation, Insight, and Creative Problem Solving: A Unified Theory and a Connectionist Model." *Psychology Review* 17 (3): 994–1024. doi:10.1037/a0019532.
- Sunarto, Bambang. 2013. *Epistemologi Penciptaan Seni*. Yogyakarta: Idea Press Yogyakarta.
- . 2015. "Basic Knowledge and Reasoning Process in the Art Creation." *Open Journal of Philosophy* 5: 285–96. doi:http://dx.doi.org/10.4236/ojpp.2015.55036.
- Suriasumantri, Jujun S. 1984. *Ilmu Dalam Perspektif*. 5th ed. Jakarta: Yayasan Obor Indonesia & LEKNAS-LIPI.
- William, Chistopher, R. 2013. *Ethnic for Crime and Criminal Justice*. 1st ed. Content Technology Inc. and Cram 101 Publishing.

7. Artikel yang disubmit ke Philosophia Journal

THE PILLARS OF THE STUDY OF ART CREATION

Bambang Sunarto, Wahyu Purnomo, Eko Spriyanto

Indonesia Institute of the Arts Surakarta
Jl. Ki Hajar Dewantara No 19, Kentingan, Jebres, Surakarta 57126
Phone. (0271) 647658, Mobile. 08170455035
Email: bsunarto432@gmail.com

Abstract

Characteristics of construction in art creation discipline essentially pillars of art creation discipline existence. In terms of its anthology, the discipline can be divided into two categories, i.e. (1) a descriptive discipline of art creation, and (2) an applied discipline of art creation. The methodology which can be used in this discipline can draw on the thoughts of (1) substantive-essentialistic, and (2) constructivists-existentialistic. The method in the descriptive discipline is on the qualitative method. The methods in the applied art creation are (1) artistic -exploration method, and (2) artistic-experimental method. This article has a significant meaning to develop the philosophy of art creation discipline. This functions to lay a foundation for developing the resources, conceptual tools, and procedures of the research and those of art creation activities, in a constructive thinking.

Keywords

scope art creation, epistemology, methodology, method, proposition, applied, descriptive

A. INTRODUCTION

Based on scientific research that has been implemented in various courses at several famous universities in Indonesia, it was found that recently many universities open new programs of bachelor, master, and the doctorate on the study of the creation of art with their various nomenclatures. It indicates that at its bottom line the higher education has made two categories of disciplines. They are (1) art studies and (2) study of the creation of art. Discipline

in Mish (2003:356) perspective is *"orderly or prescribed conduct or pattern of behavior"* or *"system of rules governing conduct or activity"*. In a discipline, *"orderly or prescribed conduct or pattern"* and *"system of rules"* have to be logically reasonable; they can be functioned to formulate new knowledge. Both disciplines are separate, since the perspective, logical reasoning, the construct and the knowledge structure in the two are different from one to another.

The art studies is a study of art, focusing on art phenomena as its object or target. The phenomena include (1) performing art¹, (2) music, (3) fine art², (4) craft³, (5) media art recording⁴, (6) design⁵, (7) fashion, (8) advertisement, and (9) culinary arts. In its practice, art studies often draws on paradigms, perspectives, or approaches which are used by other disciplines. It is the reason why the art studies tend to be interconnected or interdisciplinary with other disciplines. Thus, art studies as a discipline can apply the paradigms in socio-culture, linguistics, philosophy, history, economics, management, education, technology, ecology, sciences, and many other disciplines.

The paradigm in art studies is not singular. The plurality is due to the fact that the essence and the empirical phenomena of the art or the form and the content of the art are the issues concerned with the social science, culture, philosophy, history, economics, management, education and others. The problems in all those disciplines are inherently the issues of the art world. Like in other disciplines in general, type of knowledge resulted from the art studies are theories on forms and/or genre of arts, that seen from the external aspect of living phenomena of the art world.

The pillar of existence in the discipline of art studies has no serious problem because it uses the paradigm of other disciplines that possess the pillars of strong existence. Thus, it does not have any serious issue about the matter. The real problem is the clarity of the pillars of the study of the creation of art as a discipline. This is very critical because it determines the value, intensity, and effectiveness in the discipline itself.

To this point, the discourse on the pillars of existence and epistemology of the creation of art discipline is scarce, or in fact, it is none. Hence, this article gives the concern on the issue of art creation discipline. This is simply to fill in the empty space. In addition, it is also to elicit the growth of possibility space for the development of art creation discipline.

B. SCOPE AND OBJECT OF THE STUDY OF ART CREATION

The scope of the studies include (1) performing arts, (2) music, (3) fine arts, (4) craft, (5) media arts recording, (6) design, (7) fashion, (8) advertisement, and (9) culinary arts. The formal object of the studies is directed to the mastery and the actuality of art forms, referring to the internal aspect, and oriented to the depth of art essence. Thus, the studies are the activities to analyze and to explore the artistic processes to find the depth of the art essence.

It studies and analyzes the sign systems used by the creator as the drive of art work creation. It also studies the sign systems in the mind of the users of the works, to express and to understand the meaning of art expression. At its bottom line, the study is actually concerned with the semiotic systems as a means of cooperation between the people behind the artistic

¹ Performance arts includes dance, theater, puppetry, music, gamelan music, other traditional music, and other performing arts.

² Fine arts includes painting, sculpture, graphic, and intermedia art.

³ Craft includes wooden craft, leather craft, ceramic craft, textile craft, and metal crafts (precious metal and jewelry)

⁴ Media arts includes film, photography, television, broadcasting, graphics, and publishing.

⁵ Design includes interior design, landscape, visual communication design, product design, and architecture.

creativity, including (a) among the creators, (b) the creator and the user, or (c) among the users of the works. The cooperation here refers to 'the communication' and the 'confirmation' of the values and self-existence, collectively and personally. The types of the knowledge produced are complete: (1) theoretical, and (2) practical knowledge.

Based on the formal object and the knowledge type produced, the art creation study is divided into two categories, (1) applied art creation, (2) descriptive art creation. The former is oriented to the growth of the practical knowledge. Latterly, it is oriented to the growth of the theoretical knowledge. Both refer to the depth of art essence, concentrating on the existence of art actuality.

1. Applied Study of Art Creation

This discipline studies, processes, and implements a sign system as a means to encourage the creation of artwork or other artistic expressions. The perspective in it is oriented to the efforts to produce artistic and expressive manifests as the sign systems bearing meaning and values in a certain context, based on particular knowledge and skills. The learners are required to have practical competence, and to be able to give a critical review on the existing artistic paradigm, or offering a new paradigm and method. The products in the study are practical and artistic pieces of knowledge of the symbolic construction in forms of artworks, and its underlying rational paradigm explanation. This study is important, assuming that the artistic reality in an artwork stands as an expressive medium of human communication which always has a specific form, meaning, and context.

Models to refer in the paradigm development in the study are all disciplines of which development is based on constructivism and existentialism, like education and technology, and philosophical conception containing the meaning of imitation, representation, reception, expression and presentation of the natural beauties as a manifest of the God's beauty (Gebauer & Wulf, 1995: 1). The target of the study is to achieve the artistic competence. The elements of the competence are model mastery, artistic techniques, and expression methods in the practical knowledge which is explicit and tacit and the seen on implicit knowledge. The mastery of the knowledge can be reached by developing the learners' insight and skills to grow intuitive potentials in the artwork creation. The products are the empirical reality of the artwork having a conceptually accountable paradigm. In practice, the discipline is developed in the art college and of the in the study program of art creation.

2. Descriptive Study Art Creation

This discipline studies and describes the processing of the sign systems as a means to drive the creation of artwork or other artistic expressions. The perspective in the study focuses on critical understanding, mastery, and deep knowledge of the sign systems and other related things as (1) generative power of artwork creation, (2) artistic expression, and (3) a medium of cooperation among the artists, and between the artists and their audiences. Researchers conducting this type of research are required to work academically, providing critical reviews of theories, or methods of art creation or artistic methods. They are inventing, creating, disclosing, expressing, and describing new theories and methods. The result of the discipline is a scientific knowledge in the form of verbal text. The discipline emphasizes on the mastery of principles, rules, concepts, and theories on the phenomena of the creation of the art or artistic phenomenon in many branches, forms, or the genre of art. The resulted knowledge is theoretical, of which paradigm refers to the internal aspect, or at the depth of art essence.

This is important to develop, to invent, and to formulate the scientific concepts and

theories. The type of knowledge is theoretical knowledge. The knowledge models to refer to the paradigm development in art creation in the descriptive discipline are linguistics, focusing on three categories, i.e. (1) language forms, (2) language meaning, and (3) language context (Martinet, 1960: 15; Greenberg, 1948: 140-147). The focus of the descriptive art creation discipline includes (1) artistic forms, (2) artistic meaning, and artistic context, with typical structure and management.

Linguistics can be used as a model because, in its bottom line, there is a similarity between language and art, i.e. sharing the sign or symbol systems. Language exists because of the logical relation of symbolical realities. Art also does by the same reason. Thus, art, like a language, is constructed by a logical relation. However, in the art discipline, it is not only the logical relation but also the emotional relations. Therefore, the study is also dealt with the emotional relations.

It is about analyzing artwork creation, covering a study on phrasal construction and arrangement of symbolic phrases making the sign system meaningful. This attempts to reveal the logical structure in the forms of art, and the internal context of use in arts. The study can be extended to (1) artistic history, and (2) socio-artistic. Artistic history concentrates on the origins of the internal use of artistic existence. Socio-artistic concentrates on the change of artistic realities due to the relation between artistic variations when there is an interaction of cultures.

The scope, discipline, perspective, and material object of art creation study can be seen in the diagram below.

SCOPE	DISCIPLINE	PERSPECTIVE	MATERIAL OBJECTS	
1.Performaing Art (a. Dance, b. Theater, c. Puppetry, d. Music, e. Gamelan, f. Other performing arts)	Descriptive Art Creation	Refers to the internal and orients to the depth of art essence	The sign systems and other related things as (1) the generative power of artwork creation, (2) artistic expression, and (3) the medium of cooperation among the artists, and the artist and their audience.	The values are imaged in the expressions of (1) performing arts, (1) music arts, (2) fine arts, (3) craft arts, (4) recording media arts, (5) design arts, (6) fashion, (7) advertisement arts, and (8) culinary arts.
2.Fine Arts (a. Painting, b. Statue, c. Graphic, d. Intermedia) 3.Craft Arts (a. Wooden, b. Leather, c. Ceramics, d. Textile, e. Metal [including precious metal and jewelry]) 4.Recorded Media Arts (a. Film, b. Photography, c. Television, d. Broadcasting, e. Graphics, and f Publishing) 5.Design Arts (a. Interior, b. Landscape, c. Visual Communication, d. Product Design, and e. Architecture) 6.Fashion 7.Advertising. 8.Culinary Arts.			The artistic forms as a sign system to make them meaning and the values in a context based on a certain knowledge and skill.	

Diagram 1
Scope, Discipline, and Object of Art Creation

C. METHODOLOGICAL BASES

Every object to discover in a study always uses a certain perspective. Based on the perspective, the learner determines the method used. The decision of method uses logical principles as their base. Logical principle as the base of method selection is called

methodology. Methodology always has to step on a philosophical thought. The foundation is the source and the means to think for the learners to create. Methodology in art creation study can be developed by stepping on the epistemology of (1) substantive-essentialistic, (2) constructivists and existentialistic.

1. Substantive-Essentialistics Epistemology

Substantive-essentialistic epistemology relies on substantive and essentialism. Substantive is a conception of anthropology to explain economic behavior (Carrier, 2005: 15). It views the economy in two meanings, i.e. (1) formal meaning, and (2) substantive meaning. The formal meaning of economy is a logics of decision making, an option from a variety of meaningful alternatives. The substantive meaning of economy is that the decision making has to be logics, based on the condition to achieve the comfortability (Polanyi, 1957: 243). In an art study, substantive is understood as a thought to see the human being substantially who adapts to his/her environment. It is viewed as a foundation supporting the symptoms in the art community in adapting to their environment and its material conditions.

Essentialism is a thought seeing everything to have the incidental attribute, which is necessary to identity and function (Cartwright, 1968). It views everything by reducing it to find its essence. The result of the reduction is used as the base of the necessary attributes. The essential things are there, and their presence is required to make a thing exist as it is. Essential natures refer to stable, unchanged, and meaningful aspects.

An art study of this type seeks the truth based on (1) artistic facts, and (2) mental facts surrounding the artistic forms and facts. Substance or essence is deeply explored, by selecting and sorting out the accident accompanying the facts. Essentialism for Ellis (2001: 1) is a belief that everything is simply a manifestation of the law of nature. Law depends on the property of essential objects, so the law will be independent and imminent.

Substantivism in art study is seen as an effort to understand the artistic taste and sense as the substance. Essentialism is a perspective in understanding the characters within, behind, and around art phenomenon as the core building a steadiness. Therefore, art study, with a base of substantive-essentialistic epistemology has two meanings. The first meaning seeks for the deepest characters building the steadiness in an art phenomenon. The second meaning views an art substance as the core to meet the artistic taste and sense in the life.

2. Constructivistics-Existentialistic Epistemology

Substantive-essentialistic epistemology relies on substantive and essentialism thoughts. Constructivism is theories related to the ways to build the meaning through a creation of particular forms (Glaserfeld, 1989: 162). Existentialism is a thought focusing on the condition of individual existence, related to his/her emotion, action, responsibility, and thought (Mullarkey & Lord, 2009: 309).

Lots of theories on constructivism emerge in education, particularly on learning (McInerney & Liem, 2008: 36). They are also seen in the art theories of art creation (Cooke, 1995). Constructivism in learning and art creation leads into by design-created forms. The forms function to evoke (1) disorderliness for the sake of orderliness, (2) misunderstanding for the understanding, and (3) unawareness for the growing of awareness. Constructivism in art study reveals the performance of the artist who constructs and modifies meaningful knowledge through new valued symbolic forms.

Existentialism is a thought believing that an individual is responsible for giving a meaning in his/her life (Mish, 2003: 438). Thus, existentialism refers to a view saying that a

point of departure of thought is individual from an individual experience. This thought is the first point to seek for the truth of meaning behind individual existence.

A thought for existentialism is believed to be insufficient to understand a human being (Mullarkey & B. Lord, 2009: 309). Understanding human being will not be enough to see him/her as the unity of independent items, like "thought" and "body" or "spirit" and "physics". It is the physical view which sees human being from their basic elements only. To existentialism, such a view is not authentic, because personality, spirit, and character are seen to have no truth (Stewart, 2011: ix). Therefore, existentialism puts forward the principles ruling that existence is not only abstract thinking object or cognitive experience but also a direct personal experience, in an individual mind. The human being is impossible to be separated from the existence of intention, responsibility, character, task, virtue, and others as the base of his/her human existence (Solomon, 2005; Kaufmann, 1968: 12).

Art creation study, on the base of constructivism-existentialism epistemology, sees the depth of art from the aspect of an individual artist who has independent, creative and innovative thinking, and the competence of analysis, conceptualization, and synthesis of experiences to create meaningful knowledge and forms. The study sees an artwork as a manifestation of the artist's will which cannot be detached from the existence of intention, responsibility, character, task, virtue, and others as its foundation. Therefore, the epistemology orients to the efforts to see the depth of the art from its inner part based on the artist's intention, responsibility, characters, task, and virtue.

D. METHODOLOGY

Methodology in its central core is a logical option or a reasoning to formulate the principles necessary to construct the basic concepts of research activities and art creation activities. It is a logical principle as the reason to determine the method, a compass to understand or to solve the problem. It tends to constitutional principles and scope of thought used in a particular discipline (Mish, 2007: 781). Thus the content of methodology refers to the general and comprehensive flow of thought, as a foundation to make up the theoretical idea of developing knowledge and of expression of knowledge.

The logical principle in art creation study is the epistemology of (1) substantive-essentialistic, and (2) constructivists-existentialistic. The substantive-essentialistic epistemology results in descriptive art creation discipline. Substantive-essentialistic epistemology is actually referred by art studies discipline. That is why the descriptive art creation study is similar to art study discipline. However, both have the different orientation. The former orients to explore and to identify the art issues from "inside" and comes into the depth of art existence. The later orients to explore and to identify the art issues which exist and realize in cultural contexts.

The substantive-essentialistic epistemology results in applied art creation discipline. The different epistemological reference will give a consequence of different method. The paradigm of art creation study should be developed by the actors of the study because it cannot apply the paradigms in other settled disciplines. This means that each researcher and every art creator in this discipline has to develop their own basic assumption or artistic belief, model and concept and attempts to identify the values in the objects as the target of their research and creation. This way will lead from a specific perspective.

1. Methodology of Descriptive Art Creation Study

Methodology in the descriptive art creation study has a bit similarities to that in art studies-- especially on its foundation on a substantive-essentialistic epistemology. The use of this methodology is adjusted to the character and the orientation of the discipline. Art studies lead into an attempt to develop knowledge on art at the macro level, while art creation study focuses on and attempts to develop knowledge of art system at the micro level. A methodology which is appropriate to this foundation is qualitative one.

Qualitative methodology is one which is widely used in a variety of academic disciplines, social and human studies. It is also frequently applied in market research (Malhotra, 2006; McDonald, 2007). It is generally used to collect the knowledge of human behaviors and the reasons behind them. It surely includes the behavior of artists and of the art users in their contexts and their relation to the art existence. The methodology is used to explore the knowledge about why and how a decision is made; it is not only about what, where and when (Denzin & Lincoln, 2005). A decision in descriptive art creation study is the artistic decision of an artist as he/she creates an artwork and that of its users. At the end, this methodology will result in (1) information of conclusion on the learned cases, (2) knowledge which can be used to get the empirical supports and (3) knowledge functioning to be a certain hypothesis.

2. Methodology of Applied Art Creation Study

The methodology of applied art creation study stands on constructivists-existentialistic epistemology. The study is related to factual and internal phenomena of the practical issues in an art world. It processes sign systems to explain the meaning of art expression. The function of sign system is to ease the cooperation among the creators, and between the creators and their users, and also among the users, particularly the cooperation to communicate and to confirm the self-values and expression through artwork (Sunarto, 2010: 552). This discipline is practical, tacit, and implicit.

It stands on the basic assumption that every work always has paradigm or principle, at its base, which a creator idealizes. The realization of the paradigm is an artist' idealism to communicate his/her artistic expression created and presented to the public. Based on the paradigm, an artist surpasses many alternatives of artistic options in the creative processes he/she undertakes.

As a base of artistic working, a paradigm exists with the elements, as a whole unity of logics and feelings. There are seven elements as an artist builds his/her paradigm in creating an artwork. They are (1) belief⁶, (2) creative will, (3) model, (4) concepts, (5) method of concept development, (6) method of conceptual application, and (7) artwork (Sunarto, 2010: 35). In an illustration, the unity of the paradigmatic elements in art creation is as follows:

⁶ The term "belief" is not intended to demonstrate the spiritual ties to the religion.

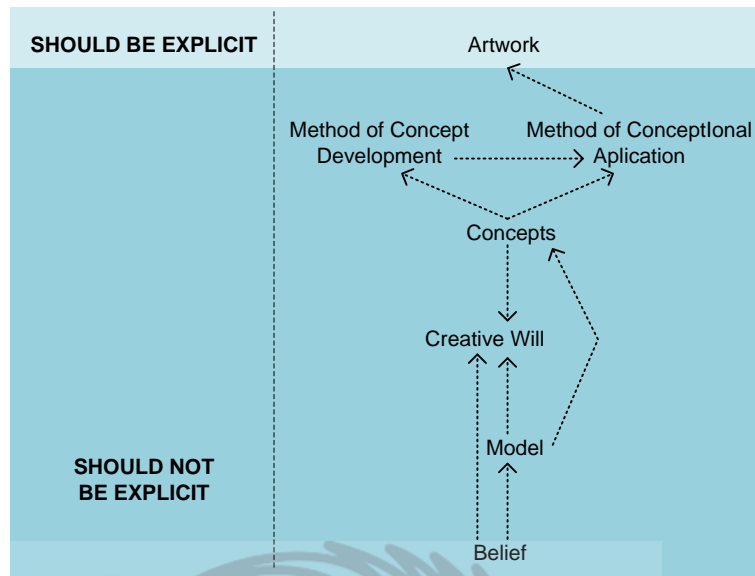


Diagram 2
Elements of Art Creation Paradigm

Belief, in the context of methodology in the study of applied art creation, is the intellectual and emotional agreement that the object in front of the awareness of subject creator can represent the beauty, goodness, or truth. Thus, in the belief, it contains knowledge of intrinsic or extrinsic values of an object. That agreement is an idea potential bearing pragmatic power to create an artwork (Sunarto, 2010: 35-53).

The will to work is the intention to present the artistic conception, based on the belief of the values in the object. Model is the imagined forms. Its form is an imaginative description of the artistic shape or construction, a work embryo. According to Dieter Mack, the concept is the explanation or confirmation of the model existence, manifestation of artistic awareness and intellectual awareness of an artist.

Method, as a way to realize the purpose in the art creation, has to obey the will to work, the models, and the concepts. The four elements of the paradigm are direction and purpose of the art creation. A method in the art creation includes (1) method of concept development and (2) application method in realizing the concept. The last element in the paradigm of art creation is the artwork. This element is an empirical symbolic reality, which can be understood as the existence equivalent to ethnographic or other works as products of ideas, such as scientific papers. It is said to be equivalent because an artwork contains the relationships between variables, between elements, and between symptoms of the artist creator's concern to express empirically and symbolically. The difference is only in the fact that an artwork is in the form of an artistic construction, while the ethnographic or scientific work is a textual elaboration of an object. Both have an explanation and a potential explanation of the relationships between variables, elements, and symptoms.

The material object in the study of applied art the creation is various forms of performance and products of the artistic performance. An artistic performance is a performance based on the paradigm, principle, or an idealized conception of an artist, supported by the parties making a comprehensive performance. Therefore, the methodology used is supposed to be able to recognize and uncover the principles of artist's performance which are constructivists and existentialistic. Therefore, an artistic performance is the manifestation of thought resting on constructivists and existentialistic philosophical

foundation.

E. METHOD

The method is ways or procedures in achieving certain goals. Djajasudarma (2006: 1) says that the method is "an order and well-thought way to achieve goals; a systematic working to facilitate the implementation of activities to achieve the setup goals." The nature of method in science is the procedure with regard to the orderly and systematic steps and processes for collecting and analyzing data. The procedures are necessary in order to (1) produce (a) explanation, (b) the concept of development, (c) a description, and (d) the classification of new knowledge, (2) correct, and (3) integrate the existing pieces of knowledge. Thus, the method contains the techniques of data collection and data analysis embodied in a series of steps in a logical sequence, which must be followed. A good data collection and analysis in the study should consider the appropriateness between (1) the techniques and procedures used and (2) the line of thought and epistemology as the reference of its paradigm. The method should be in accordance with the epistemology as its paradigm reference.

The study of descriptive art creation is oriented to two types of knowledge, namely (1) the knowledge of the deepest characters of an entity, within, behind, and around a phenomenon of the arts as a core building an artistic steadiness; and (2) knowledge of the substance of art to meet the needs of artists and audiences. The applied art creation is oriented to search and to formulate the applicative knowledge and techniques in artistic expression. Based on the different orientations, the method for the two disciplines is also different. A descriptive art creation is ascertained to use qualitative methods. The applied creation uses artistic exploration and experimentation methods.

1. Method for Descriptive Art Creation Study

Based on its epistemological reference, the method of the descriptive art creation should use qualitative methods. The data involved in it are verbal and artistic data. They were collected through library research, interviews, laboratory studies (studio research), and observations, and both participatory and non-participatory observations.

The principal working of the qualitative methods in the discipline of descriptive art creation is to analyze the data by interpretation, supported by the hermeneutic and logic methods. The hermeneutic method is to understand the meaning, content, context, and function of the use of verbal and nonverbal forms used in artistic communication as well as other aspects affecting the communication, such as prejudice, assumptions, and beliefs. The logics meant here is the intellectual activity as the arguments, both deductive and inductive arguments, why verbal and nonverbal forms are used in the artistic communication. Therefore, the discipline attempts to build meanings of an artistic phenomenon based on the views of artists and people involved in the birth of an artwork.

The method is applied in an attempt to work on the necessary aspects, namely; (1) find and formulate the microscopic concept and theory of art existence; (2) develop an understanding of the source, the means and ways to treat the creation idea into an artistic form of an art; and (3) to understand the artistic system of an artwork as an object based on the artistic-verbal data found in the empirical reality behind the artwork. The study with these perspectives and methods produces a deep description of the depth of the art existence. It is in the form of an analytical description or conceptual-theoretical reconstruction of an artwork phenomenon as a whole.

2. Method for Applied Art Creation Study

The study of applied art creation is a practical discipline, supported by theoretical knowledge. It is a study of the skill in managing a system of signs to be used as a means to express meaning through an artistic expression. The epistemological reference for this discipline is a constructivist thought because the work of art is an artistic construction to express the understanding of values. The constructivist understanding of the values in art is the meaning of the art construction to the artwork. Therefore, the constructivist epistemology in the applied art creation is a view producing the assumption that an artist, in creating artworks, simultaneously creates a concept or theory. In the creation theory formulated and manifested in the work, it also relates to the method an artist chooses and uses.

Another epistemological reference of this discipline is existentialistic philosophical thought. That is, the essence of art is a philosophical manifestation in the form of individually artistic thinking. The artwork is a medium to express an individual existence. Philosophical thinking is used in the applied art creation as a basis of the assumption that the nature of an artwork is a form of an artist's existence. An artwork is a manifestation of thought, conscience, spirit, and soul of the individual artist--all of them exist in symbolic forms. Based on that assumption, the study in this discipline is centered on the individual artist. Realizing the work and performing the existence are done by methods of (1) artistic exploration and (2) artistic experiment. Surely, besides these two methods, many possibilities for other methods are widely opened.

a. Method of Artistic Exploration

Artistic exploration is an action of searching or browsing around the artistic field for the purpose of discovering artistic resources. An artistic field is the place, scope, location, and environment becoming the locus of the subject matter, where the values and forms and artistic expression tools are discovered. Artistic exploration aims to find empirical forms, which have a descriptive meaning, and can be used as a means of forming an artistic medium. Thus, the essence of exploration is an effort to find and develop beautiful forms, and it is accompanied by interpretive understanding of the meaning potentials and the artistic functions they have. Therefore, exploration is a visionary work, refining the sensitivity of imagination to find an inspiration.

b. Method of Artistic Experiment

Artistic experiment is an experiment action in preparing artistic propositions based on the findings of beautiful forms made in the exploration stage. This phase is a methodical step guided by reasoning and intuition. In the application of reason and intuition, the procedure used is likely to be (1) objective, (2) methodically-systemic, and (3) trial and error. The objective procedure is the management of beautiful forms by an application according to the form of the object, with no manipulation. Methodical-systemic procedure is a controlled management of beautiful forms by a system of which the artistic framework has been set up and prepared as the basis. The trial-and-error procedure is the management of beautiful forms, and it tends to be speculative, without any control and prepared system. The core of the experiment purpose is to find the precision of a relationship of the artistic forms into a meaningful expression form.

a. Proposition for Descriptive Art Creation Study

Propositions in the descriptive art creation cannot be distinguished from the proposition in

other disciplines. The forms of the propositions in it can be (1) descriptive, (2) prescriptive, (3) exposition pattern, and (4) historical reconstruction. The form of descriptive propositions is a compilation of statements having descriptive, illustrative, and explanatory nature by providing the details on forms, composition, role, and other details. The items depicted are the facts, objects, places, events, and all aspects of a phenomenon. This proposition is non-evaluative statement to the object (Purslow, 2008: 24). Prescriptive form of proposition is a collection of statements in the form of guidelines or rules about what it should be, the necessary, or something should happen in order to achieve a certain phase. The proposition of pattern explanation is a statement summarizing the exposure of patterns in a set of properties, characteristics, tendencies, or processes that occur behind a phenomenon as the target of scientific research. Propositions of historical reconstruction are statements describing or narrating an event, accompanied by arguments that indicate the relation of a growth of something better in the past as a result of human intervention or because of natural processes.

F. PROPOSITION

Each study, in stating the truth or values revealed, should use statements. Art creation discipline also should be. Statements in a discipline are called the proposition, i.e. a verbal or non-verbal tangible expression (Butts, 1989: 13). According to Liang Gie (2000: 142), a scientific proposition has form and content.

1. Propositional Form

The proposition of the applied art creation is different from those in the descriptive one. This difference is due to the orientation and nature of the applied art creation study which is practical in nature. Therefore, the propositions required by the applied art creation study is combined statements which are (1) descriptive, (2) prescriptive, and (3) the symbolic reconstruction / the explanation of artistic forms.

The propositions of symbolic reconstruction are the statement of an array of meaningful symbols, artistic organ as a result of imaginative reconstructions, and it has patterned forms making up a structure. The propositions of symbolic reconstruction is a distinctive proposition in the study of applied art creation. Descriptive and prescriptive propositions are needed in the discipline. It should be able to be applied in practice. Therefore, it is with the necessary instructions or rules about what should be, which are necessary, or that should be there. Thus, the study of applied art creation should result in descriptive and prescriptive propositions as its scientific statements. The propositions of symbolic reconstruction are the explanation of artistic construction in an artwork. The explanation contains the meaning values. Therefore, the artistic forms of media messaging that are symbolic.

2. Propositional Content

The proposition in art creation study also has the contents of scientific propositions. Each proposition, either in the form description, prescription, exposition pattern, historical reconstruction, or of the reconstruction of symbolic or exposure of other art forms has a specific content. Each acknowledges the truth of the object or the recognition of goodness or beauty of the object value. The recognition of the truth is disclosed in the forms of (1) principles, or (2) rules, or (3) concepts, or (4) theory. Meanwhile, the recognition of the goodness and beauty of the values is expressed in the aesthetic form, reinforcing the existence of symbolic proposition itself.

a. Principles

In a discipline, the principle is a statement about the system, ideas which are acceptable, verifiable, and bounded in logical formulas (Jevons, 2003: 322). In the discipline of art creation, the scientific proposition can be an explanation of statements that can be applied as a reference for artistic action. In a music piece, for example, the statement of "music is willing to accommodate language as long as this does not interfere with the music" is a statement containing a principle. Its scientific meaning is equivalent to the statement of "equal pay for equal work" in the social sciences (Simeon, 1997: 9). Both principles can be used as a reference to perform meaningful actions. In the discipline of music creation, a statement of "music is willing to accommodate language as long as this does not interfere with the music" is meaningful for a composer to determine the proper way of expressing the values of the interpretation results. In the social sciences, a statement of "equal pay for equal work" is meaningful for the manager to manage the performance of employees and manage the payroll system.

b. Rules

In a discipline, rule is a statement about the regularity or constancy, indication of regular relations between elements of a fact or event (Buldygin, 1997: 453). The regular or uniform relations among the elements are applicable to a variety of similar phenomena. Its applicability enable the rules verifiable, so it can be used to see the universality of the phenomenon, based on regular relationships between the same elements, which will be always the case in certain conditions. Rules can also be used as a means to make predictions (Coffey, 2009: 414). If there is a proposition in a scientific paper stating that there is a rules which apply in a phenomenon under study, but it does not apply in others, the its truth is questionable.

c. Concept

Concept is a compilation of the facts or reality definition. The concept embodies in three interrelated elements, forming a unity of substance, i.e. an understanding. The elements are (1) the symbols, (2) phenomena, and (3) the meaning. Ihalauw (2004: 24) states that the concept is unity of a phenomenon symbol and its meaning, and it is used to express the definition of a phenomenon. Concept, in general disciplines, is always there and spreads in various forms of scientific statements. Therefore, there is no discipline/science exist without it. Thus, to make the existence of art creation study significantly there, its presence must be declared or realizes its being through the concepts.

d. Theory

At the top of scientific statement is to present theory, a collection of logically-interrelated propositions. The set of propositions is a tool to explain a phenomenon as the object (Smith, 2003: 10). Theory in the art creation study may refer to ideas or phenomena that cannot easily be observed by the senses. Therefore, theory serves as a means to explain, understand, test, prove, oppose, reject, or manipulate an object, arranged consistently according to methods.

e. Aesthetics

Proposition containing an aesthetic is only necessary in the applied art creation study.

The content of the proposition is only the form of propositions of symbolic reconstruction/artistic forms explanations. Therefore, the symbolic or empirical realities of the artwork expression is essentially an aesthetic manifestation of the artistic idea of an artwork creator. Understanding aesthetic in this context is understood as symbolic artistic forms, concerned with the potential, creation and appreciation of a beauty and taste. Its existence is reached through the senses, so that its existential reality manifests only in the form of sensory-emotional values. Therefore, it cannot be separated from the aesthetic judgments of sentiment towards a specific object, so it creates taste or feeling on a specified object. It is in this aesthetics that a critical reflection of the actor of the applied art creation discipline can be found.

G. CONCLUSION

The explanation above illustrates that art creation discipline is typical. However, in its ontology, it has similarities with art studies and other disciplines. Its similarity to art studies are on its material objects as the target of its study, i.e. some branches, forms and genres and sub-genres of (1) performing arts, (1) music arts, (2) fine arts, (3) craft arts, (4) recording media arts, (5) design arts, (6) fashion, (7) advertisement arts, and (8) culinary arts. The similarities with other disciplines lie in the used propositions.

The similarities to others is a necessity, because even though the study of art creation has a typical character, but it is also bound to the general nature of science. The general natures appear in the forms and the content of the propositions used. In the study of descriptive art creation, the propositions used are statements that are (1) descriptive, (2) prescriptive, (3) exposition pattern, and (4) historical reconstruction. These are same with those of other disciplines, especially the studies of humanities. Thus, the four propositions commonly used in human studies are also used as pillars in the study of applied art creation. However, the applied art creation study requires different forms of scientific statement from other disciplines in general, because it needs a statement of the reconstruction of the symbolic artistic forms.

The content of the meaningful propositions embodied in the propositions in the art creation study is also the same with other studies. The contents of the propositions in the descriptive and applied art creation studies always contain one of the four (4) possibilities, namely (1) principles, (2) rules, (3) concept, and (4) theory. However, there is a proposition unique only to the applied art creation, is an ontological force of this study, namely the aesthetic content. Thus, aesthetics is the ontological spirit of the typicality belonging to the applied art creation study.

H. BIBLIOGRAPHY

- Ahimsa-Putra, H.S. 2008. "Paradigma dan Revolusi Ilmu dalam Antropologi Budaya: Sketsa Beberapa Episode". Inauguration Speech Professor in the Faculty of Cultural Science Gadjah Mada University, 10 Nopember 2008.
- Buldygin, V.V. 1997. *Asymptotic Behaviour of Linearly Transformed Sums of Random Variables*. Dordrecht; Boston: Kluwer Academic Publishers.
- Butts, R.E. 1989. *William Whewell's Theory of Scientific Method*. Indianapolis: Hackett.
- Carrier, J.G. 2005. *Handbook of Economic Anthropology*. Cheltenham, UK: Northampton, MA: Edward Elgar.
- Cartwright, R.L. 1968. "Some Remarks on Essentialism". *The Journal of Philosophy* 65 (20): 615-626.

- Coffey, P. 2009. *Ontology, The Theory of Being; An Introduction to General Metaphysics*. Reprinted from the 1938 publication. New York: Dover Publication.
- Cooke, C. 1995. *Russian Avant-Garde: Theories of Art, Architecture and the City*. London: Academy Editions.
- Denzin, N.K. & Lincoln, Y.S. (Eds.). 2005. *The Sage Handbook of Qualitative Research*. (3rd ed.). Thousand Oaks, CA: Sage Publication.
- Ellis, B. 2001. *Scientific Essentialism*. Cambridge: Cambridge University Press.
- Gebauer, G. & Wulf, C. 1995. *Mimesis: Culture, Art, Society*. Berkeley: University of California Press
- Gie, T.L. 2000. *Pengantar Filsafat Ilmu*. Fifth Printed. First Printed in 1991. Yogyakarta: Liberty Yogyakarta.
- Glaserfeld, E. 1989. *Constructivism in Education*. Oxford England: Pergamon Press.
- Greenberg, J. 1948. "Linguistics and ethnology". *Southwestern Journal of Anthropology*. Published by University of New Mexico No. 4. Pages: 140-47.
- Ihalauw, J. J.O.I. 2004. *Bangunan Teori*. Salatiga: Satya Wacana University Press.
- Jevons, W.S. 2003. *The Principles of Science: A Treatise on Logic and Scientific Method*. Reprinted from 1973 & 1958. Honolulu: University Press of the Pacific.
- Kaufmann, W. 1968. *Existentialism from Dostoevsky to Sartre*, Cleveland: Meridian Books.
- Malhotra, N.K. 2006. *Basic Marketing Research: A Decision-Making Approach*. 2nd Edition. Upper Saddle River, NJ: Prentice Hall.
- Martinet, A. 1960. *Elements of General Linguistics*. Tr. Elisabeth Palmer (Studies in General Linguistics, vol. i.). London: Faber.
- McDonald, M. 2007. *Marketing Plans*. 6th Edition. Oxford, England: Butterworth-Heinemann.
- McInerney, D.M. & Liem, A.D. 2008. *Teaching and Learning: International Best Practice*. Charlotte, N.C.: Information Age Publishing.
- Mish, F.C. 2003. *Merriam-Webster's Collegiate Dictionary*. 11th Edition. Merriam-Webster, Incorporated. Springfield.
- Mullarkey, J. & B.Lord (Eds.). 2009. *The Continuum Companion to Continental Philosophy*. London: Continuum.
- Polanyi, K. 1957. *Great transformation*. Second Edition. First Printed in 1944. Boston: Beacon Press.
- Purslow, F. 2008. *Learning to Write-Descriptive Paragraphs*. New York: Weigl Publishers Inc.
- Simeon, B. 1997. "Equal Pay for Equal Work Still Important Goal for Woman" in *Jet*. Magazine. Vol. 92 No. 18. Issued 22 September 1997.
- Smith, P. 2003. *An Introduction to Formal Logic*. Cambridge, UK; New York: Cambridge University Press.
- Solomon, R.C. 2005. *Existentialism*. New York: Oxford University Press.
- Stewart, J. 2011. *Kierkegaard and Existentialism*. Farnham; Surrey; Burlington, Vt.: Ashgate
- Sunarto, B. 2010. "Epistemologi Karawitan Kontemporer Aloysius Suwardi". Dissertation. Universitas Gadjah Mada Yogyakarta.
- Turner, D. 2004. *Faith, Reason, and the Existence of God*. Cambridge, New York, Port Melbourne, Cape Town: Cambridge University Press.
- Wijnhoven, F. 2009. *Information Management: An Informing Approach*. New York: Routledge.

Wollheim, R. 1980. *Art and Its Objects: with Six Supplementary Essays*. Cambridge; New York: Cambridge University Press.

