Music as a form of interpersonal communication (Analysis of Bahterasvara performance by Nanang Garuda)

Aziz Maulana Malik[1*], Iman Sumarlan[2]

[1,2]Communication, Ahmad Dahlan university, Indonesia

[*]Corresponding author's email: aziz1700030079@webmail.uad.ac.id[1], iman.sumarlan@comm.uad.ac.id[2]

ABSTRACT

Keywords

Interpersonal Communication
Bahterasvara Group
Nanang Garuda
Communication
Music Communication

Music is a unique form of communication with a rich history of message delivery, making it a fascinating field of study. The combination of the functions and characteristics of music with communication has given rise to "music communication". This convergence between music and communication meets human needs, this study investigates interpersonal communication during the Bahterasvara music performance at the 99th-anniversary celebration of HKTY church in August 2023. The performance combined experimental music and puppetry, involving exchanges between musicians and puppeteers, creating a unique blend of expressive storytelling and music. This research aims to understand how interaction and meaning-making occur in the collaborative creation between experimental music and puppetry. George Herbert Mead's framework of symbolic interactionism is used for analysis, qualitative research methods are employed, focusing on human instruments in natural settings. Bahterasvara, which features seven instruments representing diverse musical genres, acts as a unifying force, sustaining and combining various musical elements.

1. Introduction

Of the many sciences about the endless development of communication, interpersonal communication is a science that is always interesting to learn, interpersonal communication involves the exchange of verbal and nonverbal messages. According to (Devito, 2009) In face-to-face communication, the interpersonal messages we convey are not only through words but also through nonverbal communication such as eye gaze and facial expressions. We also receive interpersonal messages through all senses such as hearing, sight, smell, and touch. Even silence is a form of interpersonal message.

Interpersonal communication is an important aspect of daily human life, as it can involve the exchange of information, emotions, ideas, and experiences between individuals through a variety of means, including words, body language, facial expressions, and others. it refers to how diverse ways of interacting between individuals, especially in the field of music. Humans often use music as a means to express feelings and information to others. Therefore, interpersonal communication is fundamental for artists, singers, actresses, musicians, and others.

One of the means of interpersonal interaction we often encounter is communication using music because music is a universal art form that has existed throughout history. It is also a means of communication albeit in a different form. the definition of music by Inayat Khan that "Music is tunes arranged with certain rules and can be used as a means of communication." (Itasari et al., 2023). Therefore, when music is used in an interpersonal context, it uniquely connects, expresses emotions, and deepens relationships between individuals.

Because of their needs and functions that are very related, many music groups were born in the world, especially in Indonesia, both for the needs of rites in a community and group or individuals as

a form of interaction of messages that want to be conveyed in other forms besides speaking. But in reality, in addition to stopping for reasons of generation that are not going well, many music groups stop or disband due to conflicts within one of which is not optimal communication which gives the music group a reason to stop, split up to dissolve the group.

Usually, conflicts and communication failures in a group can be in the motive of different visions, the ability to play that is not commensurate, group management, to communication in the training process that always finds a dead end in the management of the music design. These conflicts are very often found in groups involving more than two people, and the way to resolve these conflicts can be by improving interpersonal communication.

With these two disciplines, Indonesia, especially Yogyakarta, is an interesting area for related research. This is because Yogyakarta is one of the regions that likes to give birth to great artists and music groups in the country. Dr. Taufiq Pasiar (Syafira, 2021) said that this happened because people in the area have more partial map abilities than other regions. Partial ability itself is the ability to adapt to the environment as a whole. This can be seen through how the people of Yogyakarta and Bali, use cardinal directions. Therefore, one of the interesting objects in this research is focused on an artist Nanang Rakhmad Hidayat S.Sn., M.Sn. often known as Nanang Garuda who made an experimentalist work, Bahterasvara. 7 musical instruments were placed on a miniature tung ship belonging to Majapahit and played by more than one person, accompanied by several people with other experimental musical instruments belonging to Nanang Garuda himself.

This research discusses how the management of the Bahterasvara music group coordinated by Nanang Garuda can use interpersonal communication effectively even though Nanang Garuda is not a musician and is not an expert in music. Nanang Garuda also does not require Bahterasvara's cast members to be music experts, the most important thing according to him is to recognize sound and respond to all forms of sound with soul into an expression that makes this music result has harmony and soul in every performance

2. Method

This research uses qualitative methods, which is contextual research that makes human instruments and is adapted to a natural situation about data collection which is generally qualitative. According to Bogdan and Tylor, qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and behaviors that can be observed (Habsy, 2017)

The qualitative approach is characterized by research objectives that seek to understand communication patterns in such a way that does not require quantification because communication patterns are not possible to measure precisely. From the results of field research on interpersonal communication carried out between Bahterasvara musicians and puppeteers through forms of verbal communication and nonverbal communication during the pre-performance process starting from the idea of messages, division of roles, and the communication process during rehearsals.

Location/Subject of Research This research was conducted at Garuda House during rehearsal sessions and at Ganjuran Church during performances. ***Research Time,*** which is needed in this research, to do the analysis related to the chosen object is approximately 3 months.

Data Collection Techniques The data collection techniques used in this research are as follows**:**

1. Interviews

In the interview technique, researchers try to obtain information for research purposes using face-to-face questions and answers. Interviews were used to obtain information from Pak Nanang the initiator in the creation of the Bahterasvara music group as well as the players during the training session.

2. Documentation

The documentation technique was carried out in the form of photos and videos documenting bahterasvara activities during rehearsals and during performances at the performance venue.

Data Analysis Technique data analysis used in this research is descriptive qualitative. The data analysis technique used in this research is a technique developed by Miles and Huberman (1992:17) namely: (a) Data Reduction, Data reduction is a form of analysis in the form of grouping, sharpening, directing, removing unnecessary, and organizing data in such a way that conclusions can be drawn. (b) Presentation of Data, Presentation of data is an activity of compiling information, so that there is a possibility of drawing conclusions and taking action. (c) Conclusions, Initial conclusions are still temporary, and will change if strong evidence is found. Data Validation Techniques (Validity Test), Researchers use triangulation, namely triangulation techniques and sources: (a) Triangulation Techniques, Researchers used participant observation, detailed interviews, and documentation from the same data source at the same time. Researchers observed directly when the group was in a joint training session, conducted in-depth interviews with the players, and took pictures for documentation. (b) Triangulation of Sources, Apart from interviews, researchers also used books, pictures, or photos of written documentation, and mass media.

Communication: The history of science present in this world gave birth to many definitions and points of view related to communication theories that have become applied science and various developments. But in general, communication is the process of exchanging symbols that contain meaning, with symbols that humans share in sending and receiving messages. In general, types of communication consist of verbal communication and nonverbal communication (Siti Rohmah, 2021) because of the developments that are always interesting to understand from dynamic human communication patterns and changing characteristics, this does not eliminate the role of humans as social creatures who like to interact with each other. and one of the sciences that explore interaction is commonly known as interpersonal communication.

Interpersonal Communication: According to Joseph A. DeVito, an expert in the field of communication, interpersonal communication is the process of exchanging messages between two or more people involving active and passive communicators in a context involving verbal and non-verbal messages. The following is an explanation of the definition and transactional model of interpersonal communication according to DeVito:

Interpersonal communication is a process of exchanging messages, ideas, information, or feelings between two or more people. This process involves communicators who act as senders (active communicators) and receivers (passive communicators) to achieve understanding and response from the other party. Interpersonal communication includes verbal communication (spoken words) and non-verbal communication (body language, facial expressions, voice intonation, etc.) as well as the context that influences the messages conveyed and received.

Transactional Model of Interpersonal Communication: DeVito suggests a transactional model of interpersonal communication, which means that communication is a reciprocal process between the parties involved. This model describes communication as an exchange of messages involving an active communicator (message sender) and a passive communicator (message receiver). Some of the key points in this model include: Message is the information or message that the active communicator wants to convey to the passive communicator. This message can be in the form of words, gestures, or facial expressions. Code is the system used to encode (send) and decode (receive) the message. This code can be verbal language, body language, visual language, and so on. Context, Context in interpersonal communication refers to the situation, environment, and other factors that affect the way messages are delivered and received. Context can include time, place, culture, and the relationship between communicatiors. *Noise* is a factor that can disrupt or hinder communication. Noise can be physical interference (e.g., noise), psychological interference (e.g., differences in perception), or semantic interference (differences in the meaning of words). Feedback is the response given by the passive communicator to the active communicator. It helps in ensuring that the message has been understood correctly and serves as important feedback in the communication process.

This transactional model of interpersonal communication emphasizes the importance of two-way interaction between communicators and the impact of context and interference in the communication process. This model focuses on a deeper understanding of how messages are sent and received in the context of interpersonal communication (DeVito, 2013). There are several models of interpersonal communication apart from the transactional model, including:

First, a linear model describes a one-way process in communication where the communicator's message does not get significant feedback and must be delivered quickly and linearly. Second, symbolic interaction is social communication involving the exchange of symbols, emphasizing the importance of meaning that affects interpersonal interactions. Third, nonverbal communication focuses attention on communication without words such as facial expressions, body language, eye contact, and tone of voice. In the process of interpersonal communication or interpersonal communication, the flow of communication that occurs is circular or rotating, meaning that each individual has the same opportunity to become a communicator and communicant. Because in interpersonal communication the effect or feedback can occur instantly. The following are the components of interpersonal communication:

Sender - Receiver

Interpersonal Communication involves at least two people to be said to be effective, everyone involved in interpersonal communication focuses and sends and sends messages while receiving and understanding messages. The term sender or communicator is used to emphasize that, this sender and receiver function is carried out by everyone involved in interpersonal communication, for example, communication between members of the players in a music group. In the context of music groups, communicators can be referred to as presenters or performers, both musicians and singers. The existence of a performer is the most important in music performance.

Encoding - Decoding

Encoding is the act of producing a message, a message is something that will be conveyed coded, or formulated in advance using words, symbols, and so on. Conversely, the act of interpreting and understanding the message received is also known as Decoding. In Interpersonal communication, because the sender also acts as a receiver, the encoding-decoding function is carried out by everyone involved in interpersonal communication.

Messages

In Interpersonal communication, these messages can be verbal (such as words) nonverbal (gestures, symbols), or a combination of verbal and nonverbal forms. Usually, it is used in music groups, in every process, verbal communication can be done when delivering or discussing the concept of the process of both rehearsals and performances. Nonverbal communication will not be separated from the interaction of music players whose meanings have been mutually agreed upon in the symbols that are interacted with. Human distinctiveness is the mutual translation and mutual definition of action, not just a mere reaction to the actions of others, but based on the "meaning" that has been given to the actions of others in previous interactions.(Haliemah & Kertamukti, 2017)

Channel

This channel functions as a medium that can connect the sender and receiver of the message or information. Personal communication channels, both direct individual and group, are more persuasive than mass media channels. This is because first, delivering messages through personal communication channels can be done directly to other music players.

An example of Interpersonal communication in bahterasvara is that we talk and listen (the sense channel of the listener with sound). Visual cues or something that appears (such as gestures, facial expressions) besides that, all forms of sound both intonation, tone, and tempo produced from Bahterasvara is a medium and channel of communication between music players.

Interference or Noise

In reality, often the messages sent are different from the messages received, resulting in no interaction or feedback to color changes, including in the Bahterasvara group itself. These things can happen because of interference during communication, which consists of:

Physical Interference, This interference usually comes from outside and interferes with the physical transmission of the message, such as noise, interruptions, distance, and so on. ***Psychological Interference,*** This interference arises due to differences in ideas and subjective judgments between people involved in communication such as emotions, differences in values, attitudes, and so on. Semantic Disorders, These disorders occur when words or symbols used in communication, often

have multiple meanings, causing the recipient to fail in capturing the intentions of the message conveyed, examples of language differences used in communication in bahterasvara can occur during practice such as, beat or tone errors so that the music can stop. *Feedback*, Feedback plays a very important role in the interpersonal communication process, because the sender and receiver continuously and alternately provide feedback in various ways, both verbally and nonverbally. This feedback is positive if it is mutually beneficial. It is positive if it has no effect and negative if it is detrimental.

Field of Experience

The field of experience is the most important factor in interpersonal communication. Communication will occur effectively and maximally if the actors involved in communication have the same field of experience.

Effect

Compared to other forms of communication, interpersonal communication is considered the most powerful to change the attitudes, beliefs behaviors, and opinions of communicants. This is because communication is done face-to-face (Devito, 2009).

3. Result and Discussion

Bahterasvara is an association space engaged in music and performing arts. The music presented by Bahterasvara boils down to an instrument that resembles and is inspired by a Majapahit "Jung" ship. Jong-type ships were recorded by Gaspar Correia, a Portuguese chronicler in the early 16th century, larger than the tallest and largest Portuguese ship, the Flor de la Mar. but Jong's technology is recorded as the best wooden ship technology in the world (Irawan, 2018). From this inspiration, it was then designed by Garuda artist Nanang Rahmat Hidayat. Bahterasvara contains 7 musical instruments that represent various types of musical instruments such as percussion, string, string, wind, etc.

Fig 1. Nanang Garuda and Bahterasvara

His vision and mission through bahterasvara, Nanang Garuda wants to gather musical instruments and sounds both ethnic and modern to bring together the various diversities that exist in unity. Just like the Majapahit kingdom that has traveled the entire archipelago on a mission of unity.

In this research interview, Nanang Garuda shared that the Bahterasvara was not originally a musical instrument, but was designed as a carrier for his son's wedding offerings. However, due to the long process, the Ark project was not completed so Nanang Garuda was inspired to make it into a Bahterasvara that accommodates 7 musical instruments.

From the creation of the Bahterasvara, Nanang Garuda finally has the vision to accommodate and unite various musical instruments in all corners of the world. As well as restoring the spirit of the diversity of the archipelago which has begun to lose its existence, preservation, and enjoyment. Bahterasvara has been exhibited in various exhibitions in Yogyakarta as a work of art that has values and messages that are broad and deep enough to be explored.

Sound Delibration (Musyawarah Bunyi)

Musyawarah Bunyi (sound deliberation) is a movement initiated by Nanang Garuda as a space for expression, reflection, taste, and so on by responding to sounds between players into a series of tones, tempos, and other harmonious forms. Nanang Garuda made the sound deliberation movement to break

down the rules of music and art that should be owned by anyone, even non-musicians can be involved in the sound deliberation activities.

With this idea, Nanang Garuda initiated his idea by making approximately 100 forms of musical instruments as a result of the exploration of ethnic and modern musical instrument approaches around the world. Not just producing aesthetic sounds and ideas are always involved in every musical instrument he makes, such as the violin from the AK-47 type of weapon he made with the idea to eliminate all forms of warfare and start giving birth to harmony, changing the sound of explosions into sounds that inspire the soul to maintain diversity.

Fig 2.

Nanang Garuda plays his artwork Khorasnikov at the opening of ISI Yogyakarta's cross-generation interior design reunion exhibition at Kopi Macan


Fig 3.

Nanang Gara introduces his AK-47-inspired work at the opening of ISI Yogyakarta's cross-generational interior design reunion exhibition at Kopi Macan

In practice, musyawarah bunyi does not break down the boundaries that are fortified by musical principles, Nanang Garuda invites anyone to respond to each other and interact through sounds to find consensus from all forms of uniformity. There is no definite rehearsal process for each sound deliberation performance, it is only necessary to arrange the concept before the performance, the rest is the response to emotions, tempo, and tone as naturally as possible between players. Even in every performance, the audience can participate and respond to these sounds in various forms such as playing the available musical instruments, dancing, singing, poetry, or any response that attracts them to participate in the sound deliberation. Apart from being a medium of communication and sharing messages through the expression of sounds. Musyawarah is always involved in accompanying one of Nanang Garuda's works, Bahterasvara.

Interpersonal Communication in Bahterasvara group

The process of interpersonal communication in a music group is key to ensuring that members can interact effectively so that harmonious collaboration will be created during rehearsals and performances. In a music group, such as a band, orchestra, or vocal group, interpersonal communication encompasses interactions between group members including musicians, singers, and managers or producers. According to Joseph A. DeVito, interpersonal communication is the exchange of messages, ideas, feelings, and information between two or more individuals through intense verbal and non-verbal interactions. In music groups, interpersonal communication is the key to collaborating, understanding each other, and creating harmonious music (DeVito, 2013). Effective communication has been applied by the Bahterasvara group in every rehearsal process and during performances. The following are the steps in the process of interpersonal communication in the Bahterasvara group.

Table 1. Interpersonal Communication Bahterasvara Group
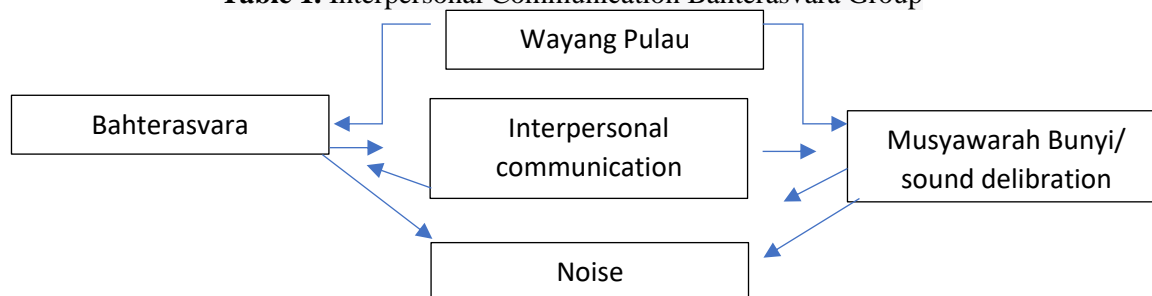
Goal Setting and Shared Vision

The first step taken by the Bahterasvara group, led by Nanang Garuda as the initiator of the message to be conveyed through the performance, is to discuss ideas, concepts, and technical preparations. Accompanied by Igo Kaba as the trusted composer and non-permanent member, Nanang Garuda will discuss the direction and framework of the music that will be produced in collaboration with sound deliberation and island puppetry. After the vision is formed and agreed upon, Nanang Garuda and other members will look for and gather the necessary players to strengthen the framework, because the rest are anyone who wants to play and try, such as musyawarah bunyi musicians, singers, logistics teams, and or the addition of other elements, such as puppeteers to bring wayang pulau to life, theater dancers or other performance artists.

In preparation for the 99th-anniversary performance of HKTY Ganjuran, Nanang Garuda used the concept of collaboration between Bahterasvara, Musyawarah Bunyi, and Wayang Pulau. In this collaboration, Nanang Garuda wants to give a message about the current situation of the country, as well as give a message of the struggle for diversity of all colors, races, and religions that exist in this country through Bahterasvara, Musyawarah Bunyi, and Wayang Pulau.

Person Assignment

In the Baterasvara group, assignments are usually divided among the person playing the Ark, supporting ethnic musical instruments, the director, and the producer. This is done to design strategies to realize the goals and vision of Bahterasvara. Usually, Nanang Garuda gives directions divides the roles directly, and entrusts the roles according to their portions. Since there is no permanent group of this group, Nanang Garuda looks for personnel through his relations. In preparation for the 99th-anniversary performance of the founding of the HKTY Ganjuran church, Igo Kaba S.Sn. was entrusted with being the composer in the preparation of the Bahterasvara musical framework. In addition to being a composer in leading the management of Bahterasvara music, Igo Kaba and two participated in playing Bahterasvara as a benchmark and setting the tempo and direction of the music later to other players. While Nanang Garuda himself became a player of one of his rebabs as an accompaniment.
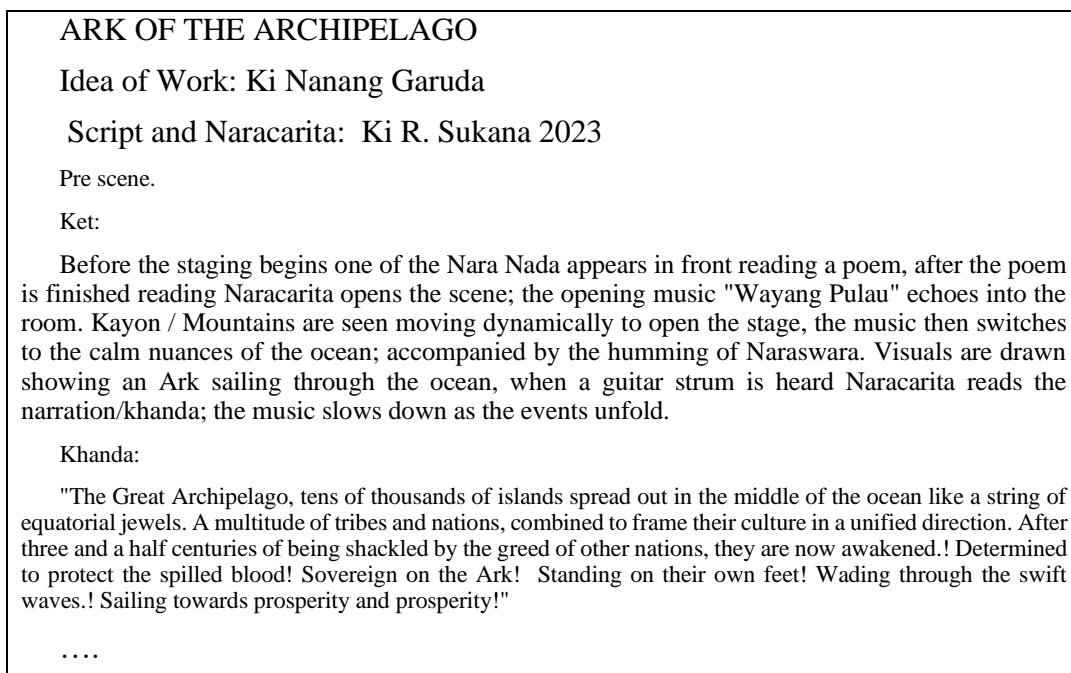
Communication During Exercise

Interpersonal communication is key during rehearsal. After there is an agreement and division of tasks, information, regarding the adjustment of rehearsal time will be communicated through WhatsApp group media. Rehearsals are usually held in the afternoon and evening at Nanang Garuda's house museum. However, the interactions that take place on WhatsApp media are just ordinary interactions. The interpersonal approach usually occurs during the practice meeting, where the interaction is quite intense. Nanang Garuda will re-explain the vision, framework, or concept of the performance preparation to the musicians or other members. After the concept is conveyed, the musicians will look for musical instruments that are already available or bring them from outside according to their needs. When the musicians have found the instruments, the sound deliberation session will begin as a means of interaction and harmonization of flavors and frequencies, as well as an exchange of emotions with each other.

In the sound deliberation process, effective interpersonal communication occurs nonverbally, starting from responding to the beat or playing symbols of one of the musicians, slowly the other musicians will adapt and respond using the instruments they play. One by one, they begin to get involved in every sound that is initially undirected until finally complementing each other, either in

the form of repetition or other improvisations, the interaction continues and repeats. If there is a change of form, there will be codes through gestures, eye contact, or voice, as well as beats in the music they play. Deliberation sessions will be held until everyone feels comfortable with their instrument and can easily respond to each other.

During the deliberation session, Nanang Garuda tried to collaborate bahterasvara, sound deliberation through an island puppet script that he initiated with puppeteer Ki R. Sukana entitled "Bahtera Nusantara" with a sample script belonging to the puppeteer (Sukana, 2023) with the following contents:

ARK OF THE ARCHIPELAGO

Idea of Work: Ki Nanang Garuda

Script and Naracarita: Ki R. Sukana 2023

Pre scene.

Ket:

Before the staging begins one of the Nara Nada appears in front reading a poem, after the poem is finished reading Naracarita opens the scene; the opening music "Wayang Pulau" echoes into the room. Kayon / Mountains are seen moving dynamically to open the stage, the music then switches to the calm nuances of the ocean; accompanied by the humming of Naraswara. Visuals are drawn showing an Ark sailing through the ocean, when a guitar strum is heard Naracarita reads the narration/khanda; the music slows down as the events unfold.

Khanda:

"The Great Archipelago, tens of thousands of islands spread out in the middle of the ocean like a string of equatorial jewels. A multitude of tribes and nations, combined to frame their culture in a unified direction. After three and a half centuries of being shackled by the greed of other nations, they are now awakened.! Determined to protect the spilled blood! Sovereign on the Ark! Standing on their own feet! Wading through the swift waves.! Sailing towards prosperity and prosperity!"

….

Fig 4. Ark of the Archipelogo

Communication in Music Making

The rehearsal session began after the sound deliberation was over, the script of the island puppet story that had been conveyed with all its meanings began to be interpreted into the preparation of sound in the form of music by prioritizing meaning and message as well as expression. Igo Kaba was the instructor and director of the music played by musyawarah bunyi and bahterasvara. Following the script that has been conceptualized in its realization, after the poem is read by one of the players with the accompaniment of rebab played by Nanang Garuda, the atmosphere is silent, then igo kaba gives instructions through eye contact to other players to simultaneously play their instruments with great energy to produce noisy sounds to produce a magnificent atmosphere as the opening of the story, igo kaba gives directions by tapping his thigh to use a fast beat as a sign that the tempo played must be fast. After the beat is harmonized and gives enough feel, the instructor will evaluate both technically and strengthen ideas for the other players.

Troubleshooting or Distraction

In the process of practicing bahterasvara, the problem that usually arises from the beginning is the confusion of players to adjust and respond to bahterasvara games, usually igokaba provides a solution to simplify the form of music but still within the framework and concept that has been agreed upon at the beginning. In his interview, igo said that the problem that usually arises during the training process is the sensitivity between players in responding, to solve this problem igokaba triggers friends to be more expressive and sensitive through sound deliberation to have a sense of mutual sensitivity and response to each other.

Another problem that usually arises is technical support equipment such as the quality of sound speakers that are not optimal or the number that is not enough to cover the needs.

Tharefore to reduce these problems, discussions are opened to find solutions together between players and management or producers. The problem can finally be reduced as a result of effective communication, each player will participate in finding solutions either by borrowing sound speakers belonging to their relatives outside or having to be able to share with sound speakers that have good quality and can even change the technical performance such as alternating without having to change the agreed concept.

Sometimes, if the problem does not find a middle ground or a dead end. The players must accept and use the tools at hand and maximize them. The method is always based on increasing the sense of care and acceptance of each member of both Bahterasvara, sound deliberation, and island puppetry.

Communication with The Manager and Producer

The interaction that occurs between performers and producers in the bahterasvara group has not yet reached the point of a professional and maximum group, because the role of manager or producer in the bahterasvara group is not fixed, sometimes and even often Nanang Garuda will double as both a group manager who manages each member so that they can participate and practice from before to the end of the performance, as well as a producer who provides both material and non-material support.

Usually, Nanang Garuda always shares these roles with members and family at his residence. All information regarding the stage and technical implementation of the performance, to the costs incurred and received by the group, Nanang Garuda is responsible and ensures that the Bahterasvara group can continue to work and meet with the audience, connoisseurs of his work and movements.

Communication with The Audience

Communication with the audience usually starts during the lead-up to the performance. Such as during the 99th-anniversary performance of the HKTY Ganjuran church. Bahterasvara and other musical instruments at the performance venue steal the attention of the audience or instructions so that interaction occurs quite intensely regarding questions about Bahterasvara's experimental works or other works such as musical instruments that will be played by the sound deliberation, and the interaction occurs until the performance will begin.

When the performance begins, Bahterasvara and the sound deliberation group play the performance as they should, but sometimes, interaction from the audience can occur, such as the response of the audience dancing closer to the stage or simply recording, photographing or clapping to enjoy Bahterasvara's performance, the sound deliberation and the island puppet storyline.

Feedback and Evaluation

Feedback that occurs during practice sessions is usually in the form of various responses according to the form of sound and music produced. For example, when the tempo of the music is fast, the musicians will have more strength in playing their instruments. The expression that comes from each musician also varies, it can give birth to a nod or just ordinary depending on the interpretation and meaning of each musician. Or vice versa, when the music slows down, the power and tempo begin to decrease and slow down, some even still have power in their playing until one of the players gives the code to follow the response that is in line with the feel formed in that situation.

The feedback found at the end of the performance session is usually that the audience will be invited to participate in sound deliberation with the available tools, to simply get to know and feel the sensation and atmosphere presented. The session was presented as a form of interaction and as an evaluation material for the bahterasvara group and the sound deliberation and island puppets. According to Nanang Garuda, the sound deliberation participation session was conducted to improve interaction and approachability for everyone present.

After each rehearsal and performance, an evaluation session is held to ensure that each performance remains in the context of achieving harmony. The evaluation can be in the form of discussions about concepts and technical shortcomings to be used as material for improvement and development at each meeting.

4. Conclusion

In music performance, interpersonal communication plays a very important role in creating a meaningful experience for both musicians and audience members. This research has provided an in-depth insight into how interpersonal communication occurs in this environment, highlighting several key aspects.

First, the relationship between musicians and audience members in music performances is an important aspect of influencing audience perceptions and experiences. Nonverbal communication, such as musicians' body language and audience responses, can strengthen the emotional bond between the two. In addition, verbal communication, whether through live interaction or comments during the performance, can also influence the audience's perception of the quality of the performance.

Secondly, interpersonal communication between musicians in a musical group also has a significant impact on the quality of the music produced. Coordination, visual communication, and the exchange of nonverbal signals between band members can affect the overall performance. This research shows the importance of practicing and developing interpersonal communication skills in improving the performance of a music group.

Finally, technology also plays an important role in interpersonal communication in music performance. The availability of recording, social media, and digital platforms has opened the door to communicating with a wider audience, connecting musicians with their fans, and facilitating online feedback and interaction. This can expand the impact of interpersonal communication in the music world.

Overall, this research underscores the importance of interpersonal communication in the context of music performance. It not only affects audience perceptions and music quality but also influences the relationship between musicians and audiences, as well as the possibilities for collaboration and interaction through technology. Further understanding of the dynamics of interpersonal communication in music can help improve the performance experience and advance the understanding of music culture as a whole.

5. References

Devito, J. A. (2009). Ruang Lingkup Komunikas Antar Pribadi. *Jurnal Komunikasi*, *13*(1).

DeVito, J. A. (2013). *The Interpersonal Communication Book 13ed*. http://slims.umn.ac.id//index.php?p=show_detail&id=10719

Habsy, B. A. (2017). Seni Memehami Penelitian Kuliatatif Dalam Bimbingan Dan Konseling : Studi Literatur. *JURKAM: Jurnal Konseling Andi Matappa*, *1*(2), 90. https://doi.org/10.31100/jurkam.v1i2.56

Haliemah, N., & Kertamukti, R. (2017). Interaksi Simbolis Masyarakat Dalam Memaknai Kesenian Jathilan. *Jurnal ASPIKOM*, *3*(3), 494. https://doi.org/10.24329/aspikom.v3i3.173

Irawan, D. N. (2018). *Majapahit, Negara Maritim Yang Tak Tergantikan*. Nusantara Review. https://www.nusantarareview.com/majapahit-negara-maritim-yang-tak-tergantikan.html

Itasari, A. A., Herawati, D. M., & Aji, H. K. (2023). Komunikasi Musik : Hubungan Erat Antara Komunikasi dengan Musik Musical Communication : The Close Relationship Between Communication and Music. 12(1), 55–62.

Siti Rohmah. (2021). *Teori-teori komunikasi*.

Sukana, B. (2023). BAHTERA NUSANTARA, Sebuah Teks Lakon Wayang Untuk Wayang Pulau Indonesia.

Syafira, T. A. (2021). *Fakta Medis Mengapa Jogja dan Bali jadi Tempat Lahirnya Banyak Seniman*. Lifepod. Id. https://lifepod.id/fakta-medis-mengapa-jogja-dan-bali-jadi-tempat-lahirnya-banyak-seniman