Preface

It is a great challenge to bring a new journal into the world, especially when the journal aims to publish high quality manuscripts. In addition, although graduate studies have been a major focus for most of us and many scholars understand their value, only a few spend their time actually exploring related issues. Despite both these challenges, this journal aims to provide readers worldwide with high quality peer-reviewed scholarly articles on a wide variety of issues related to graduate studies in areas such as Social Science, Language, Music, Arts & Design, Arts Education. My recent discussions with Gordon Davis and other distinguished scholars indicate that there is a great need for such a journal.

In order to position Fine Arts as the most authoritative journal on graduate studies, a group of highly valuable scholars have agreed to serve on the editorial board. I am honored to have five associate editors: Professor Dr. Santos (University of Philippines), Professor Dr. Djohan (The Indonesian Institute of the Arts), Professor Dr. Hanafi Hussen (University of Malaya) and Professor Dr. Lourdes K. Samson (Mirium College), and Professor Dr. Manop Wisuttipat. I'm also delighted with our group of International Review.

Board members consisting of scholars from 13 countries worldwide that are actively serving on graduate committees, supervising research project, and teaching graduate level courses. With our editorial board's cumulative experience on graduate program education, this journal brings a substantial representation of the field of graduate studies in the disciplines noted. Without the service and dedication of our editorial board, the Journal of ASEAN in Fine Arts would have never existed.

In the coming year, it is my vision to have THE JOURNAL OF ASEAN Research in Arts and Design (JARAD) publish a combination of manuscripts documenting rigorous studies in the area of graduate studies, and one or more manuscripts from a distinguished scholar on recent graduate studies issues. As you read throughout this inaugural volume of JARAD would like to remind you that the success of our journal depends directly on the number of quality articles submitted for review. Accordingly, I would like to request your participation by submitting quality manuscripts for review and encouraging your colleagues to submit quality manuscripts for review. One of the great benefits we can provide to our prospective authors, regardless of acceptance of their manuscript or not, is the mentoring nature of our review process. JARAD provides authors with high quality, helpful reviews that are shaped to assist authors in improving their manuscripts.
I very much appreciate your support as we strive to make JARAD the most authoritative journal on graduate studies.

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The interpretation of Baroque music by students with Javanese culture background

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Abstract
Music interpretation is an understanding and explanation of the meaning of musical elements featured in a partiture. It is closely related to the music performance, making music interpretation described as a process by which a music publisher translate or create a musical work from notation into sounds which is artistic. This paper focuses on the discussion of dimensions that should be possessed by the students with Javanese culture background in interpreting Baroque music. The things that should be possessed in interpreting Baroque music are knowledge, perception, empirical musical experience and cultural experience of the interpreted musical works, and fundamental values adopted from Joged Mataram philosophy.

Keywords: interpretation, Baroque music, Javanese culture

Introduction
In music there are some activities, such as creating a piece of music (composing), changing and rearranging existing song using creative ideas (arranging), leading an orchestra (conducting), and presenting a piece of music (performing). From the four activities, many activities undertaken by almost all music students in Yogyakarta, Indonesia is presenting a musical work (musical performance).

In performing musical works, especially Baroque, many students have not been able to present it well. Therefore, when the students played a piece of music, they only read what is written on the repertoire. Every element of music, including music history in and about the repertoire, is not well understood, notably in performing music. When performing a song, especially at the stage, a performer not only must know the elements of music and expression elements contained in the sheet alone (knowing) then immediately performs the song (doing), but also be able to interpret and appreciate these elements as well (being). But this wasn’t done by most students, so it
became a weakness for students in performing a piece of music.

The condition was seen when researching using qualitative method with intrinsic-type case study approach. In performing music, including Baroque music, there are several preparations and processes that need to be considered by students (Reid in the Rink, 2002:103-110), i.e. exercising, developing techniques that support skills, and interpret performed musical works. This statement is supported by Cyr (1998:23) who wrote that: “musical performance has two elements, namely musical score (the actual document, usually written down in some form), and the performer’s interpretation”.

The purpose of music interpretation (Hermeren, 2001:13) is to discover what the composer wanted, to express and communicate feelings, and to describe the historical, social, and psychological conditions for the interpreted work. Interpreting a piece of music, especially art music, is necessary to give clarity to every note that has been created by the composer, and the clarity is created from a musical presentation (performance). Not just every tone that needs to be explained, but also every element of the music contained in these works, such as dynamic marks, rhythm, tempo, structure, conception (related to the history and culture) background, and the meaning of the title of the piece itself. Based on those processes, we can say that the interpretation is closely related to the musical performance. Furthermore, music interpretation needs to be taught to students, because interpretation is the beginning and end to all musical understanding.

To flawlessly perform the music from every era, including Baroque, a musician must be able to identify/know the tradition and culture within the music’s background. This is done to personally provide style contexts about musical interpretation development.

The discussion in this paper is focused on the dimensions that need to be possessed by the music students with Javanese culture background in interpreting Baroque music works. Baroque music is chosen partly because the music of this era uses many ornaments; the melody often uses sequences, regularity in the rhythm, and generally reflects only one emotion. Therefore, when interpreting a musical piece, including works of Baroque music, an interpreter (in this case, music student) must have the ability to understand the message that the composer wanted to deliver in the musical work. Based on what have been described, we can ask this question: “What are the dimensions that need to be possessed by students with Javanese culture background when interpreting baroque music?”

**Baroque Music**

Baroque music era took place from 1600 to 1750. It is a classical music type composed in the Baroque era. The word baroque itself means a pearl with an unusual form (Latham, 2004:18). It’s in accordance with the art and architecture at that time. The word then used in music.
This period reflects the musical art shown in the use of decorative ornaments on melody. The characteristics of Baroque music (Miller, 2002:1), among others, 1) it uses basso continuo technique; 2) it has ornaments; 3) the balance between polyphonic and homophonic textures; 4) regular and keep moving rhythm; 5) the melody often use sequences, and 6) generally reflects the emotions.

From the characteristics of baroque music, we can said that the whole characteristic of Baroque music is a music that tends to project a mood or expression of feelings. In addition, the general character of Baroque music is movement, energy, and tension.

In Baroque music (CMS, 2002:1), opera is one of the major innovations which enables the realization of extreme feelings in this music. This is related to the philosophy of Baroque music which depicts emotions (called "affection") from real life and, thus, excites listeners' emotions. The purpose of Baroque music is to express emotions.

Baroque music has a unique idiom (Cyr, 1998:72) which suggests the use of a particular style or character, and as a form of expression. Composers began to write music specifically for certain media, such as violin or voice, rather than music with exchanges idiom or none is better to be sung or played by almost every combination of voices and instruments, as has previously been the case. Prior to 1600, the church was a center of music, and vocal music dominated the world. Meanwhile, instrumental music has been written for any instrument. After 1600, the violin became the main instrument. In Baroque music (Cyr, 2002:73), to determine the proper spirit of Baroque composition is an important thing, particularly for music performers.

Famous composers in the Baroque era include Johann Sebastian Bach, George Frideric Handel, Antonio Vivaldi, and George Philipp Telemann. Their famous works are Air on a G String, Double Violin Concerto, Orchestral Suite # 3 in D, BWV1068; The Messiah, Music for the Royal Fireworks and Water Music; The Four Seasons. Gloria, and Con Alla Rustica in G, and Viola Concerto in G, Trio Sonata in C minor, and the Paris Quartets.

**Interpretation of Baroque Music and Japanese Culture**

In music, interpretation is an understanding and explanation to the meaning of musical symbols and elements in a music sheet and this is the closest thing to support the music. The same thing was written by Kitelinger (2009:2) that the meaning of musical interpretation is "finding implied meaning in the written symbols". Therefore, as described before, interpretation is closely related to the performance of music, so that musical interpretation can be described as the process in which a performer interprets or creates a musical piece from notation into voice which is artistically valid. (Latham, 2004: 89-90) Because there's an ambiguity in the process inherent to the musical notation, a performer (interpreter) is
listen to, and imagine (Kerchner and Abriel, 2009:4). In addition, like perception, musical experience that needs to have includes audio and visual musical experience. This is because music (Trainer and Corigall, 2008 in Jones, 2008) is the basis of auditory modality, so that learning to play a music instrument, including learning to interpret, gives a good multi-sensory experience that integrates with motor processing by hearing, visual, and proprioceptive inputs. In addition to those dimensions that need to be possessed, students also need to have perceptions and cultural experiences, especially the culture of Baroque music. This is because in the tradition of semiotics, every „reader“ (interpreter) has a relatively distinct cultural experience, so the meaning of a musical piece depends on the interpreter’s own cultural framework (in this case Javanese culture owned by students as interpreter).

In Javanese culture and life, there are values that guide society’s life. In Javanese society, there are two basic rules of life: principles of harmony and respect (Suseno, 2001 via Hari, 2013:2). Both principles are normative framework that determines concrete forms of all interaction. Peace means to be in a state of harmony, calm, and serenity, without strife and conflict. Peace is a condition that must be maintained in all social relationships such as households, hamlets, villages, and others. The purpose of peace is social harmony. While the principle of respect is one way to bring his self to always show respect towards others according to their degrees and position in society. The principle of respect is based on a view that all relations in society are hierarchically organized as a unity aligned with social manners. Next, Hari (2013:2) explains the unity of people, the natural world, and the supernatural nature revealed in the belief that every empirical nature is related with events in metaempirical nature. Humans should not be careless in their behavior so that they collide with existing things in metaempirical nature. The only way to avoid collision is to learn from experience and from existing traditions.

Based on that view, Javanese culture is known as a valuable culture with a lot of very noble values ranging from ethics and manners in the house to manners in public (Sartini, 2009:29). In carrying social life, Javanese people never forget to always obey norms and values they uphold, resulting in an act full of wisdom. This is embedded in the philosophy of "Alon-Alon Waton kelakon", which means everything can be done by patience. Related to this, students with Javanese culture background when interpreting performed Baroque music gradually assumed in studying Baroque music and the culture behind them, but surely that Baroque music can be well understood. In order to achieve a better understanding of the interpretation of Baroque music, the students also need to have the basics of philosophy that was adopted from the philosophy Yogyakarta dance art (known as Joged Mataram), consisting of four (4) basics, i.e. Sawai (total concentration), Gregec (dynamics or spirit), Sengguh (confidence), and Ora Mingkuh (per-
sistence). These philosophies later became the values philosophy of Yogyakarta (Javanese culture) and the character of its people. In doing interpretations of Baroque music, students with Javanese culture background need to concentrate on each element of the music contained in the scores, including the concentration to the culture of Baroque music. Furthermore, students need enthusiasm and confidence when interpreting the music. In the end, these students are recommended to not giving up or feeling difficult when interpreting Baroque music.

Summary
When students with Javanese culture background interpret Baroque music, there is a gap between two different cultures, Baroque versus Javanese. In addition, there’s a kind of internal conflict between the interpreter’s culture (students) and the interpreted culture (Baroque music score). Therefore, the dimensions that these students must have when interpreting Baroque music are not only knowledge, perception, music’s empirical and cultural experiences, but also philosophical values which are adopted from 4 (four) philosophical basics of Yogyakarta dancing arts (known as Joged Mataram), i.e. Sawijji (total focus), Greged (dynamics or spirit), Sengguh (confidence), and Ora Mingküh (persistence).

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References
