



Modernization of the Cinema Medium Through Visual Transformation of NOAH's Album Remake Version

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Abstract

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This research examines the modernization of NOAH's identity through the visual transformation of their remade music videos, aimed at enhancing fan engagement. Using a qualitative, musicological approach and virtual observation, the study analyzes six remade videos "Bintang di Surga," "Khayalan Tingkat Tinggi," "Yang Terdalam," "Di Atas Normal," "Menghapus Jejakmu," and "Kota Mati." The analysis reveals key visual modernization across five dimensions: technology, aesthetics, narrative, performer roles, and symbolic meanings. Additionally, the research highlights the integration of visual and musical modernization as crucial in constructing cross-generational identities, demonstrating how NOAH preserves and evolves its musical and visual identity to connect with diverse fans. This integrative approach supports an evolving identity model that balances preservation and innovation.

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INTRODUCTION

Indonesia's music industry has undergone a significant transformation from the analog to the digital era, triggered by technological developments and the influence of social media (Lestari, 2019). In the analog era of the 1980s to 2000s, cassettes and CDs were the backbone of the industry, with major labels such as Musica Studios dominating the market by offering pop, dangdut, and rock music genres. Physical distribution during this period was still limited; hence, artists relied heavily on labels for production and promotion. However, in the 2000s, the internet and the rise of piracy eroded physical sales, forcing the music industry in Indonesia to adapt. The transition to digital accelerated with the emergence of streaming platforms such as YouTube, Spotify, and local services such as Joox, which shifted music consumption to digital formats (Dewatara & Agustin, 2019; Lestari, 2019). This phenomenon opened up opportunities for independent artists to produce music independently through affordable devices and distribute it without relying on major labels.

Subsequent developments in social media, from the 2010s to the present, have also helped to change the industry landscape. Platforms such as TikTok and Instagram have opened up enormous opportunities for songs to go viral with trends or 'challenges,' for example, looking at the success of the song "Lathi" by Weird Genius (Amanda, 2022). In addition, other song trends, such as during the pandemic, have been an essential aspect of introducing jedag-jedug music on social media (Tiantini et al., 2023, p. 199). Young artists like Niki and Rich Brian built a global fan base through YouTube before entering international markets. On the other hand, technology has made it easier to produce high-quality music with various software such as FL Studio, allowing musicians such as Dipha

Barra or the collaboration between Didi Kempot and young people to elevate traditional music with a modern touch. Interestingly, in this phenomenon, social media also creates alternative sources of income, such as virtual concerts, merchandise, and brand collaborations, offsetting the low streaming royalties (Amanda, 2022; Dewatara & Agustin, 2019).

NOAH, formerly Peterpan, is one of Indonesia's legendary bands that has remained relevant and enduring for over two decades. Thanks to its ability, the band evolved musical technological adaptation and emotional connection with listeners (Fatmawati & Jamalullail, 2022; Nugraha et al., 2019). The root of NOAH's fame was when it was still known as Peterpan in the 2000s, with romantic pop-rock songs such as "Ada Apa Denganmu" and "Mungkin Nanti." NOAH became an icon of the younger generation when the music industry still relied on physical sales (cassettes/CDs). The band's fame was built on memorable melodies, poetic lyrics, and distinctive vocals. As one of the legendary bands, NOAH plays an essential role in maintaining the dynamics of the country's music industry (Fatmawati & Jamalullail, 2022; Nugraha et al., 2019; Sari, 2022; Nugroho, 2016). NOAH is one of the few bands that have successfully bridged the 2000s generation with today's listeners.

The band NOAH was founded in 2000 in Bandung and initially consisted of Ariel (vocals), Uki (guitar), Loekman (bass), Reza (drums), Andika (keyboards), and Indra (guitar). NOAH quickly skyrocketed through their debut album "Taman Langit" (2003) with hits such as "Mimpi yang Sempurna" and "Ada Apa Denganmu," which became the must-have songs of the 2000s young generation. In the analog era, Peterpan symbolized romantic music with poetic lyrics and memorable melodies, dominating the charts and

cassette/CD sales (Fatmawati & Jamalullail, 2022; Nugroho, 2016). Albums like "Bintang di Surga" (2004) and "Hari yang Cerah" (2007) solidified their position as pop-rock icons. However, at the height of their popularity, the band faced legal conflicts over the band name and internal issues, culminating in a name change to NOAH in 2012.

Peterpan's transformation to NOAH was due to a legal conflict that forced a name change in 2012. After the name change and accompanied by a new formation, NOAH proved itself not just a continuation of Peterpan but an artistic reincarnation, namely by reviving old songs through modern arrangements. For example, one of NOAH's albums, called *Second Chance* (2021), reflects the evolution of more reflective lyrics, themes of life and hope, and collaboration with traditional elements that enrich the musical identity of the band NOAH (Lova & Aditia, 2022; Sulaiman, 2021; Suryowati, 2022; Yuniar, 2022). In the album, NOAH did fresh collaborations with young musicians, for example, in the song "Kau Udara Bagiku" in collaboration with Diskoria. The strategy used by NOAH proves that the band can maintain its musical heritage while innovating to remain relevant in the new era. There are three main reasons why NOAH is worth researching, namely: (1) as a longevity phenomenon, as one of the rare bands to survive more than 20 years with a fan base that remains loyal; (2) as a successful example of digital transformation, being able to seamlessly transition from the analog to digital era without losing musical identity; (3) its strong cultural influence, where its music has become part of collective memory across generations, from the 2000's to Gen-Z.

The modernization of NOAH's music production is evident in the remake songs, with recording technology being the key factor in this process. NOAH has abandoned the limited

analog methods and switched to digital devices such as DAW (Digital Audio Workstation) software and advanced effect plugins to explore sound more deeply. NOAH's instrumentation no longer relies entirely on classical guitar, bass, and drums but is enriched with synthesizers, electronic loops, or sound samples that give a futuristic feel. For example, in the remake of "Mungkin Nanti," the arrangement is reworked with layers of orchestral strings and synths that create a different emotional depth from the original version. Collaborations with young producers or musicians from other genres (such as electronic or jazz) show that NOAH does not simply repeat nostalgia but revives it with a new shade and looks suitable for the current generation.

In an era where a music video can be the 'face' of a song, NOAH understands the importance of engaging visuals and meaning in a music video. Visualization of music through the media of video clips also makes it easier for viewers and listeners of the music to capture the message of the musician's work (Asholiha & Riyanto, 2023, p. 199). Remake music videos, such as the song "Yang Terdalam," are designed with cinematic concepts such as color gradations and memorable settings (Tionardus & Pangerang, 2022). Interestingly, apart from "Yang Tedalam" and "Separuh Aku," NOAH also released a collaboration video with comedian Raditya Dika, which is packaged in a comedic story that illustrates the difficulties/challenges in producing a song. So that the audience is invited to understand how a song can be created and its challenges through an interesting and elegant story concept, this step was successful with 6.7 million views on YouTube. The approach NOAH applies is about aesthetics, music quality, and marketing strategies that are worked on by highlighting the visual side and strong stories. It proves that modernization is about keeping up with changing times and preserving visual heritage

while remaining a part of today's pop culture conversation.

Based on the above problems, the focus of this research is 1) How does visual modernization appear in the video clip of NOAH's remake version, and 2) How does the interrelation between visual modernization and musical element transformation reconstruct NOAH's identity as a cross-generational band. By looking at the focus of the research, the objectives of this study are 1) to explain and analyze the visual modernization change in NOAH's video clips remake version, and 2) to explain and analyze the interrelation between visual modernization and musical element transformation in reconstructing NOAH's identity as a cross-generational band. The limitations of this research are as follows: 1) This research only analyzes visual (video clips) elements, but it is connected to musical elements. However, the previous discussion discussed musical elements in a song due to the limitations of researchers in using various tools that are inversely proportional to the realm of the researcher's field. Other than that, 2) This research does not cover management or marketing; 3) This research will only compare the original album and the remake version, not covering all other NOAH's albums.

METHOD

This research uses a qualitative method with a musicological approach to analyze visual modernization in the original and remade versions of the NOAH video clips. In addition, this research discusses the interrelation between visual modernization and musical element transformation, which can reconstruct NOAH's identity as a cross-generational band. In using a musicological approach, it is necessary to have an understanding that refers to music theories or musical elements (Cahyoraharjo, 2021, p. 60). The research source data is official music video originals from the YouTube account

@MusicaStudios and official music video remakes from the YouTube account @OfficialNoahMusic, such as Bintang di Surga, Khayalan Tingkat Tinggi, Yang Terdalam, Di atas Normal, Menghapus Jejakmu, and Kota Mati. Research data was collected through virtual observation of original and remade video clips from NOAH's album. Visual content analysis is seen from various aspects, namely a) Color and lighting, b) Visual effects, c) Visual effects, and d) Visual effects. e) Setting, f) Visual effects, and g) Player expression. The data analysis technique was carried out with three stages; according to Miles and Hubberman (1984), there are 1) Data reduction is made by looking for aspects that are by the ability of researchers who come from opposite scientific fields so that the available aspects are not all used; 2) data presentation is done by grouping the data findings according to the formulation of the problem, and 3) conclusion drawing is done by connecting the findings with the context of modernization of the world of music and culture today.

RESULT AND DISCUSSION

The results show that various forms of modernization are found in the video clips from the original and remake versions, which are explained in the following subsections.

1. Visual modernization is seen in the remake version of NOAH's album video clip
 - a. Bintang di Surga

Referring to the original MV of "Bintang di Surga," it can be seen that this old MV features a dramatic narrative about a robbery that ends tragically. Peterpan (now called NOAH) plays the main character with an emotional and suspenseful storyline. The visualization is dominated by dark shades and deep atmospheres, creating a strong cinematic impression. Dramatic lighting and intense shooting add emotional depth to the story. Meanwhile, the remake version released in 2022

takes a more modern and futuristic visual approach. Under the direction of director Upie Guava, the MV utilizes Extended Reality (XR) technology to create an immersive virtual world. Elements such as robots, drones, and science fiction movie-style action scenes were added, giving the MV a more dynamic and contemporary visual feel. In addition, the MV features popular young Indonesian actors Jefri Nichol and Anya Geraldine, the lead actors, replacing the band personnel who appeared in the original version. Nonetheless, some NOAH members, such as Ariel, Lukman, and David, still appear in some scenes, providing a nostalgic touch for old fans. The visual aspects of the two music videos can be compared as follows.

Table 1. Comparative Analysis of Original (2004) and Remake (2022) Music Videos

ASPECT	ORIGINAL MV (2004)	REMAKE MV (2022)
TECHNOLOGY	TRADITIONAL CINEMATOGRAPHIC TECHNIQUES.	XR TECHNOLOGY AND CGI IMPLEMENTATION.
VISUAL AESTHETICS	DARK, DRAMATIC, ATMOSPHERIC TONE.	FUTURISTIC STYLE WITH DYNAMIC VISUAL EFFECTS.
NARRATIVE	EMOTIONALLY-CHARGED ROBBERY THEME.	SCI-FI ACTION WITH MODERN VISUAL ELEMENTS.
CAST	ORIGINAL PETERPAN BAND MEMBERS.	STARRING JEFRI NICHOL AND ANYA GERALDINE, WITH BAND MEMBER CAMEOS.
SYMBOLISM	THEMES OF DEATH AND SACRIFICE.	DEPICTIONS OF COMBAT AND ADVANCED TECHNOLOGY.

From the above comparison, it can be concluded that the visual modernization in the remake MV of "Bintang di Surga" reflects a definite change in the Indonesian music industry, with the adoption of advanced technology and a more modern cinematic approach. The changes not only update the visual appearance but also expand how the story is told to today's

audience. Despite this, the emotional essence of the song remains intact, bridging the nostalgia of old fans with visual innovations that appeal to a new generation.

b. **Khayalan Tingkat Tinggi**

To analyze the visual modernization between the old and remake versions of the "Khayalan Tingkat Tinggi" music video, it can look at some of the differences and the application of modern visual techniques that bring the story into a new dimension while still maintaining the nostalgic elements and the concept of "Noah-Peterpan Universe." In the older version (2004), the music video depicts Ariel (Peterpan's vocalist) walking alone, looking alienated and brooding. The visuals depict someone who feels lonely after losing someone he once loved very much. This story touches on the theme of loss and not easily released memories. The visualization in the music video uses a static camera with minimal effects, with natural lighting giving a casual and uncomplicated impression of the 2000s.

In the remake version (2022), there is a change in the story; namely, the music video becomes a continuation of the previous story, which now changes the perspective of Dian Sastro as a character who again meets the "imaginary figure" Ariel. In this plot, Dian Sastro is again confronted with a figure that was once her shadow, but this time, the figure is a figure that appears in her own shadow. The visualization uses various modern cinematography techniques, such as dynamic framing, dramatic lighting, and richer visual effects. Speaking of visual modernization, the older version had a simpler image quality, using natural lighting and simple shots without complicated visual effects. On the other hand, the remake has a sharper and more detailed image quality, with improvements in lighting and cinematography, giving it a more cinematic feel. The camera follows the characters in motion, providing greater depth and dynamics than the old video.

Furthermore, in terms of cinematography techniques, the older version takes a more static picture with simple angles and little camera movement. The primary focus is more on Ariel's facial expressions and mimics that look sad. Meanwhile, the remake version uses more complex cinematography techniques, with various angles and smoother camera movements. The camera moves more often, following the actors, creating the impression that the characters seem to move in a more dynamic world. The camera also uses close-ups and medium shots, giving a more substantial, intimate feel.

The visual effects and aesthetics emphasized in the remake version are achieved by adding various modern visual effects, such as glitches, color distortion, and a more dramatic lighting game. These visual effects depict mood swings and give the impression that the main character is trapped in a complex world of emotions and memories. The remake version also uses a bolder, brighter color palette and more dynamic lighting. Creates a more apparent contrast between the real and shadow worlds, keeping with the themes of "memory" and "life gone past."

Table 2. Comparative Analysis of Original (2004) and Remake (2022) Music Videos

ASPECT	ORIGINAL MV (2004)		REMAKE MV (2022)	
TECHNOLOGY	STATIC SHOTS, VISUAL NATURAL LIGHTING.	CAMERA MINIMAL EFFECTS,	HIGH-DEFINITION (HD/4K), GLITCH EFFECTS, DISTORTION	IMAGERY COLOR AND DYNAMIC LIGHTING.
VISUAL AESTHETICS	SIMPLE TONES, LIGHTING, COLOR DOMINANCE.	COLOR CASUAL NATURAL	BOLD COLOR PALETTE, DRAMATIC LIGHTING, ENHANCED VISUAL ATMOSPHERE.	
NARRATIVE	THE SOLO JOURNEY OF ARIEL DEPICTS LOSS AND SOLITUDE.		DIAN SASTRO REUNITES WITH THE "IMAGINARY FIGURE" OF ARIEL, EXPANDING THE NARRATIVE INTO THE PETERPAN UNIVERSE.	

CAST	THERE IS A SINGULAR FOCUS ON ARIEL WITHOUT SIGNIFICANT SUPPORTING CHARACTERS.	DIAN SASTRO IS THE MAIN PROTAGONIST, AND ARIEL APPEARS TO BE AN IMAGINARY FIGURE.
SYMBOLISM	SOLITUDE REPRESENTS AND LINGERING MEMORIES.	LOSS AND LINGERING LIGHTING TRAUMA AND ILLUSIONS.
		SHADOW REALMS, AND CONTRASTING SYMBOLIZE MEMORY AND ILLUSIONS.

c. Yang Terdalam

The remake version of NOAH's "Yang Terdalam" music video, released in 2021, shows a significant application of visual modernization compared to the original version released by Peterpan in 2003. Although the storyline and locations remain the same, the remake video utilizes modern cinematography technology, producing sharper and more dynamic image quality. High-resolution digital cameras allow for more detailed shots and smoother and more dynamic camera movements, such as drones and steady-cam, providing more substantial visual depth. In addition, more controlled and dramatic lighting, with a bolder color palette, gives a more emotional and cinematic feel, in contrast to the natural lighting used in older versions.

Visual effects are also an essential part of this modernized video remake, with the addition of elements such as slow motion, smooth transitions, and graphic overlays that add a visual and emotional dimension to the story. More advanced post-production techniques, including color grading and CGI, enrich the overall aesthetic of the video, creating a more contemporary feel that appeals to today's audience. Regarding fashion and setting, the style of dress and props in the remake video were updated to reflect modern trends while keeping the iconic elements connected to the original version.

Overall, the visual modernization in the "Yang Terdalam" remake music video successfully creates a fresher and more relevant

visual experience while still honoring the memories of the original music video. More advanced cinematography techniques and technologies bring the familiar story into a new dimension, reinforcing the emotional theme of the song in a more dynamic and aesthetically pleasing way.

Table 3. Comparative Analysis of Original (2003) and Remake (2021) Music Videos

ASPECT	ORIGINAL MV (2003)	REMAKE MV (2021)
TECHNOLOGY	EARLY ANALOG OR DIGITAL CAMERAS, STANDARD IMAGE QUALITY, CINEMATOGRAPHIC TECHNIQUES.	HIGH-RESOLUTION DIGITAL CAMERAS, DRONE, AND STEADICAM USAGE, ADVANCED EDITING (COLOR GRADING, CGI).
VISUAL AESTHETICS	NATURAL LIGHTING, PREDOMINANTLY NEUTRAL COLORS WITH MINIMAL POST-PROCESSING.	THE BOLD COLOR PALETTE, DRAMATIC LIGHTING, AND MORE ARTISTICALLY CURATED VISUALS.
NARRATIVE	ARIEL WALKING ALONG THE ROADS AND OPEN SPACES, SYMBOLIZING CONTEMPLATION AND LOSS.	IT RETAINS THE SAME STORY AND LOCATIONS BUT ENHANCES EMOTIONAL IMPACT THROUGH REFINED VISUAL TECHNIQUES AND SHOT PACING.
CAST	ARIEL, AS THE SOLE FOCUS, DRESSED IN CASUAL EARLY-2000s FASHION.	ARIEL REMAINS THE PROTAGONIST, BUT WITH A MODERNIZED WARDROBE AND VISUAL PRESENTATION.
SYMBOLISM	VISUAL SIMPLICITY SYMBOLIZES RAW HONESTY AND UNFILTERED SORROW.	SLOW MOTION, SMOOTH TRANSITIONS, AND GRAPHIC OVERLAYS REPRESENT DEEPER CONTEMPLATION AND THE PASSAGE OF TIME.

d. Di Atas Normal

The music video for the remake of the song "Di Atas Normal" by NOAH, released on July 2, 2022, shows significant visual modernization compared to the original version released by Peterpan in 2004. Although the two music videos share a similar concept of featuring comedic elements, there are notable differences in production technology, cinematography, and visual aesthetics.

The remake music video utilizes Virtual Production technology, allowing digital backgrounds to be created in real time. Allows for more flexible and efficient shooting, taking only one day. In contrast, the original music video utilized conventional shooting techniques with limited physical backgrounds, creating a simpler and more static feel.

In the remake music video, more controlled lighting and colors create a more cinematic and dynamic atmosphere. A bolder and more contrasting color palette adds visual interest, while in the original music video, natural lighting and a softer color palette give a more casual and intimate feel.

The remake music video features a variety of modern visual effects, such as smooth transitions, graphic animations, and digital overlays, which add dimension and depth to the story. More sophisticated post-production techniques, including color grading and graphic elements, give it a more contemporary and engaging feel. In contrast, the original music videos lacked visual effects and relied more on the expressions and physical interactions of the performers to convey the message.

In the remake music video, nine well-known Indonesian comedians play the role of NOAH personnel, bringing a fresh element of humor relevant to today's audience. Their comedic interactions add fun and uniqueness to the music video. Meanwhile, the original music video features the band's personnel performing seriously, with a bit more subtle elements of humor.

The visual modernization in the "Di Atas Normal" remake music video reflects technological advancements and changing aesthetic trends in the music industry. While it retains the core elements of the original version, such as the same comedy concept and location, the remake music video manages to deliver a visual experience that is fresher, more dynamic, and relevant to today's audience. Shows how technology and creativity in music video production can revive old works innovatively and engagingly.

Table 4. Comparative Analysis of Original (2004) and Remake (2022) Music Videos

ASPECT	ORIGINAL MV (2004)			REMAKE MV (2022)		
TECHNOLOGY	CONVENTIONAL FILMING WITH SIMPLE PHYSICAL SETS.			VIRTUAL PRODUCTION TECHNOLOGY, A REAL-TIME DIGITAL SET, IS COMPLETED IN ONE PRODUCTION DAY.		
VISUAL AESTHETICS	NATURAL LIGHTING, SOFT COLOR PALETTE, AND CASUAL INTIMATE ATMOSPHERE.			FULLY CONTROLLED LIGHTING, BOLD CONTRASTING COLORS, AND A DYNAMIC AND CINEMATIC ATMOSPHERE.		
NARRATIVE	IT IS A STRAIGHTFORWARD COMEDIC CONCEPT FEATURING PHYSICAL INTERACTIONS AMONG BAND MEMBERS.			IT RETAINS A COMEDIC CONCEPT BUT IS ENHANCED WITH THEATRICAL ABSURDITY THROUGH VISUAL EFFECTS AND VIRTUAL SETS.		
CAST	ORIGINAL PETERPAN MEMBERS PERFORM SERIOUSLY WITH SUBTLE HUMOR.			FEATURES NINE PROMINENT INDONESIAN COMEDIANS AS NOAH MEMBERS, EMPHASIZING HUMOR AND ENTERTAINMENT.		
SYMBOLISM	HUMOR IS CONVEYED THROUGH			HUMOR IS VISUALIZED THROUGH SPECIAL		

LIGHTHEARTED SITUATIONS AND SIMPLE GESTURES. EFFECTS, GRAPHIC ANIMATIONS, AND THEATRICAL, COMEDIC ACTING.

e. Menghapus Jejakmu

The music video for the remake of the song "Menghapus Jejakmu" by NOAH, released on January 21, 2022, features significant visual modernization compared to the original version released by Peterpan in 2007. Although both songs share a similar concept of a man trying to escape the shadow of a former lover, there are notable differences in production technology, cinematography, and visual aesthetics.

The original music video was directed by Sim F and featured Ariel (lead singer of Peterpan) and Dian Sastrowardoyo. The story focuses on Ariel trying to escape from the shadow of his ex-girlfriend, portrayed by Dian. It was shot in one take using 16mm celluloid film, giving it a casual and natural feel. Natural lighting and minimal visual effects create a simple and intimate atmosphere, keeping with the early 2000s.

Gianni Fajri directs the remake version and stars Angga Yunanda and Vanesha Prescilla. The story still focuses on similar themes but with a new perspective. Modern cinematography technology, such as high-resolution digital cameras, allows for sharper and more detailed shots. More controlled and dramatic lighting creates a more cinematic and emotional atmosphere. In addition, adding visual effects such as smooth transitions and graphic overlays added visual dimension and overall aesthetics. Dress styles and settings were updated to reflect current fashion trends, giving a contemporary feel that is more relevant to modern audiences.

Production Technology and Cinematography

1. Using high-resolution digital cameras enables sharper and more detailed shots.
2. Smoother and more dynamic camera movements, including drones and steady-cam,

provide more substantial visual depth and dimension.

Lighting and Color

1. More controlled and dramatic lighting creates a more cinematic and emotional atmosphere.
2. A bolder and contrasting color palette gives a more modern and exciting visual impression.

Visual Effects and Post-Production

1. Adding visual effects such as smooth transitions, slow motion, and graphic overlays adds visual dimension and overall aesthetics.
2. More advanced post-production techniques, including color grading and CGI, enhance the visual quality and overall aesthetic.

Aesthetics and Fashion

1. Dress styles and settings were updated to reflect current fashion trends, giving a contemporary feel that is more relevant to modern audiences.
2. Selection of more modern locations and props while maintaining the original version's iconic elements.

Table 5. Comparative Analysis of Original (2007) and Remake (2022) Music Videos

ASPECT	ORIGINAL MV (2007)	REMAKE MV (2022)
TECHNOLOGY	SHOT ON 16MM CELLULOID FILM, SINGLE-TAKE CINEMATOGRAPHY WITH MINIMAL EFFECTS.	HIGH-RESOLUTION DIGITAL CAMERAS, DRONE AND STEADICAM SHOTS, AND ADVANCED POST-PRODUCTION TECHNIQUES.
VISUAL AESTHETICS	NATURAL LIGHTING, SOFT AND NATURAL COLOR TONES, AND AN INTIMATE AND CASUAL 2000S STYLE.	FULLY CONTROLLED LIGHTING, BOLDER COLOR CONTRASTS, AND A MORE CINEMATIC AND EMOTIONAL AESTHETIC.
NARRATIVE	IT FOCUSES ON ARIEL TRYING TO "FORGET" AN EX, DEPICTED THROUGH CHASE SEQUENCES IN A SINGLE LOCATION.	IT MAINTAINS THE SAME STORYLINE BUT IS PRESENTED FROM A NEW PERSPECTIVE (DIFFERENT CAST) WITH MORE DRAMATIC PACING.

CAST	ARIEL AND DIAN SASTROWARDOYO	ANGGA YUNANDA AND VANESHA PRESCILLA	FEATURE Z-STYLE EXPRESSIONS AND GESTURES.
SYMBOLISM	EMOTIONAL ATTACHMENT IS SYMBOLIZED THROUGH UNAVOIDABLE PHYSICAL PRESENCE (DIAN CHASING ARIEL).	MEMORY AND TRAUMA ARE VISUALIZED THROUGH SLOW-MOTION EFFECTS AND GRAPHIC OVERLAYS.	

f. Kota Mati

The music video for NOAH's remake of the song "Kota Mati," released in 2022, features significant visual modernization compared to the original version from Peterpan in 2007. Although both songs share a similar theme of a woman trapped in a world of imagination and disillusioned with reality, there are stark differences in production technology, cinematography, and visual aesthetics.

In the remake version, advanced technologies such as deep fake, mesh tracking, and XR virtual production enabled the creation of Ariel's younger-looking face, similar to her appearance in the Peterpan era. The mesh tracking technique also merged Ladya Cheryl's face in America with another actress's body, creating the illusion that she was acting live on set. This technology gives a smoother and more realistic visual impression than the original version, which relied on conventional shooting techniques.

The cinematography in the remake version demonstrates significant technical enhancement. High-resolution digital cameras facilitate sharper image capture with superior detail and more dynamic camera movements. Implementing controlled dramatic lighting creates a more cinematic and emotionally evocative atmosphere, contrasting with the natural lighting approach employed in the original version.

From a visual aesthetic perspective, the remake version features bolder and more

contrasting color palettes, delivering a contemporary and visually arresting impression. Costume design and set arrangements have been modernized to reflect current fashion trends while preserving iconic elements from the original version.

Collectively, the visual modernization in the "Kota Mati" remake music video reflects both technological advancements and evolving aesthetic trends within the music industry. While maintaining core elements from the original version - including narrative concepts and identical locations - the remake successfully presents a refreshed visual experience that is more dynamic and relevant to contemporary audiences. Exemplifies how technological innovation and creative video production can revitalize legacy works through inventive and compelling approaches.

Table 6. Comparative Analysis of Original (2007) and Remake (2022) Music Videos

ASPECT	ORIGINAL MV (2007)	REMAKE MV (2022)
TECHNOLOGY	CONVENTIONAL FILMING TECHNIQUES WITHOUT ADVANCED DIGITAL EFFECTS.	UTILIZES DEEP FAKE, MESH TRACKING, AND XR VIRTUAL PRODUCTION TECHNOLOGIES.
VISUAL AESTHETICS	NEUTRAL COLOR TONES AND NATURAL LIGHTING ARE CHARACTERISTIC OF THE EARLY 2000S STYLE.	BOLD AND CONTRASTING COLOR PALETTE, CONTROLLED LIGHTING, AND MODERN FASHION STYLES.
NARRATIVE	IT DEPICTS A WOMAN DISILLUSIONED WITH REALITY AND IMMERSED IN FANTASY.	IT MAINTAINS A SIMILAR NARRATIVE BUT IS VISUALIZED WITH TECHNOLOGICAL LAYERS AND MORE COMPLEX VISUAL ACTING.
CAST	ARIEL AND LADYA CHERYL WERE PHYSICALLY PRESENT AT THE SHOOTING LOCATION.	ARIEL'S FACE WAS REJUVENATED WITH DEEP FAKE, AND LADYA'S FACE WAS INTEGRATED FROM ABROAD VIA MESH TRACKING.
SYMBOLISM	GLOOMY PHYSICAL SPACES AND FACIAL EXPRESSIONS PORTRAY THE EMPTY AND LONELY WORLD.	ILLUSION AND DISILLUSION ARE VISUALIZED THROUGH GLITCH EFFECTS, FACE LAYERING, AND SURREAL LOCATIONS.

2. Reconstruction of NOAH's Identity from the Interrelation between Visual Modernization and Musical Element Transformation

NOAH's modernization through remade video clips does not occur partially but simultaneously as a systemic transformation that integrates visual and musical aspects. The analysis of the six remake songs shows a strong interrelation between the evolution of visual production technology and the transformation of musical elements to reconstruct NOAH's identity as a cross-generational band.

a. Synchronization of Production Technology

The technological transformation in the production of NOAH's music videos significantly correlates with the evolution of musical production techniques. The use of Extended Reality (XR) technology in the remake of "Bintang di Surga" (2022) that creates an immersive virtual world with elements of robots, drones, and science fiction scenes correlates with the implementation of spatial audio and advanced layering techniques that enable the creation of a futuristic soundscape. The convergence of these technologies can create an integrated production ecosystem where visual decisions can directly influence audio treatment and vice versa.

In the remake of "Di Atas Normal" (2022), the utilization of Virtual Production technology that allows the creation of real-time digital backgrounds with a production process of only one day is in line with the adoption of the latest digital audio workstation (DAW) that allows real-time audio processing and manipulation. The production efficiency created can reflect NOAH's transformation from a band that relies on conventional production processes to an entity that utilizes cutting-edge technology holistically.

b. Evolution of Production Quality

The visual quality improvement from early analog/digital formats to high-resolution (HD/4K) in all video remakes correlates with the evolution of audio quality from traditional recording to high-resolution audio processing. The remake of "Yang Terdalam" (2021) that uses high-resolution digital cameras, drones, and steady-cam to produce sharper and more dynamic visuals is in line with the utilization of modern mastering technology that creates a wider dynamic range and more accurate frequency response.

c. Transformation of Visual Palette and Instrumental Timbre

The change from natural lighting with earth tones in the original version to dramatic lighting with a contrasting color palette in the remake reflects a similar evolution in NOAH's sound character. The remake of "Khayalan Tingkat Tinggi" (2022), featuring a bold color palette, dramatic lighting, and a more cinematic visual feel, correlates with the addition of synthesizer elements with a more crystalline and futuristic timbre that can replace the dominance of warm acoustic guitars in the original version.

In the "Menghapus Jejakmu" remake (2022), fully controlled lighting with contrasting and bold colors creates a more cinematic and emotional aesthetic that is the visual equivalent of the digital processing effects applied to the vocals and instruments. The transformation can show that NOAH uses "digital enhancement" as a new artistic language consistent across both sensory domains.

d. Color Symbolism as a Representation of Sonic Evolution

Neon-blue dominance in some remakes, especially "Kota Mati" (2022), correlates with adding icy and atmospheric synthesizer pads that create a more spacious and ethereal sound texture. The shift from natural to artificial colors reflects the transition from organic rock sound to digital-enhanced alternative rock that maintains NOAH's core melodies.

Visual Aesthetic Transformation: The Meaning and Significance of Modernization in NOAH's Music Video Remake Version

NOAH's visual modernization in the remake version of the music video is a multidimensional phenomenon that reflects the evolution of culture, technology, and artistic strategies. Visual modernization in the remake version of NOAH's music video is not merely cosmetic but contains deep meaning about NOAH's position in the contemporary Indonesian music landscape.

a. Modernization as an Audience Regeneration and Identity Repositioning Strategy

NOAH needs to attract a new generation of listeners without losing old fans. Video clips like the "Menghapus Jejakmu" remake use urban-monochromatic aesthetics not just as a trend but as a visual language more relevant to Gen Z, who are familiar with Instagrammable styles. The change from a natural setting (original version) to an industrial space creates a metaphor for the band's transition from the "analog" to the "digital" era. This is not just a technical change but an attempt to build a new narrative about the evolution of NOAH's music. In addition, the urban industrial setting in the "Khayalan Tingkat Tinggi" remake serves as a metaphor for NOAH's transition from the more organic Peterpan era to a new, more complex identity. The video's drone shot that shows a bird's-eye view of the city visually represents a new perspective on the music industry.

b. Technology as a Medium of Artistic Expression

Technology limitations in the 2000s forced the original music video to rely on simple concepts. In the digital era, NOAH utilized CGI and color grading to convey the emotional complexity of the song. The color grading enhances the image to create an atmosphere and achieve aesthetics (Iliana & Dianta, 2024, p. 352). Meanwhile, the

primary key of CGI technology that can produce beautiful visuals is integrating computer images with locations and objects from the real world. The mixing of these two elements then produces aesthetic images (Kurniawan, 2025, pp. 6-7). The glitch effect in the Kota Mati remake is not just a visual decoration but a visual representation of the lyrics about destruction. Modernization in this context serves as a more powerful messaging tool.

In interpreting the depiction of a visual in a modernized video clip, each band always uses a lyrical arrangement that can represent the visual. Song lyrics created as part of one of the musical elements can attract fans' attention. Therefore, fans must have their own meaning regarding the message conveyed in the song. That way, indirect message delivery is a form of non-continuity of expression (Widiantara et al., 2024, p. 2).

c. Visual Aesthetics as a New Identity Marker

As a band with a hiatus, NOAH must assert a new position in the music industry. Using neon colors and futuristic settings in the Bintang di Surga remake is a visual marker that it is no longer Peterpan but a more mature and up-to-date NOAH.

The stark difference between the original video and the remake is a temporal marker distinguishing the Peterpan and NOAH eras. It is an innovative branding strategy to separate and connect the two phases of NOAH's career.

The Integrative Role of Visual and Musical Modernization in Constructing Cross-Generational Identity

a. Theoretical Foundations of Musical Identity Modernization

In the contemporary music industry context, the concept of cross-generational identity is a strategic challenge that requires an adaptive approach without sacrificing artistic authenticity. In the modern music industry

context, cross-generational identity is a strategic challenge that requires an adaptive approach without sacrificing artistic authenticity. The existence of a musical identity of fans across generations is similar to the musical identity that occurs in someone arranging a song (arranger). From there, the emergence of different views among each arranger will present their own musical identity in the work they have changed (Azis et al., 2021, p. 36). This phenomenon happened to Farhan Reza Paz, who arranged the song Cingcangkeling according to his musical identity. Bands that can survive across decades generally apply a dual-coding strategy, which maintains core identity elements while integrating innovations relevant to the contemporary zeitgeist. In this case, modernization is not understood as a total replacement but rather as a gradual process of transformation that allows for continuity of meaning while expanding communicative reach. Digital technology serves as a medium that facilitates generational convergence, creating an interpretive space that can be appreciated by various cohorts of audiences with different backgrounds of musical experience.

b. Visual Strategy as a Medium of Intergenerational Communication

The evolution of NOAH's visual approach in the remake music video reflects a deliberative strategy to create a visual language that can be understood across generations. Generations that grew up with 2000s music video aesthetics tend to appreciate explicit visual narratives and direct symbolism, while digital natives are more responsive to visual complexity and technological interactivity. NOAH responds to this dichotomy by adopting a hybrid visual approach that integrates classic aesthetic nostalgia with digital technological innovation. This strategy is seen in color grading, which maintains the warm tones characteristic of the previous era but is enriched with digital enhancement that provides more complex

visual depth. In addition, the frame composition still prioritizes the focus on the band members as the central narrative, but is expanded with a digital environment that allows multiple layers of interpretation. This approach enables older audiences to stay connected to familiar visual elements while giving younger audiences room for more personalized and interactive interpretive exploration.

c. Transformation of Visual Symbolism in the Digital Era

From a semiotic perspective, the evolution of visual symbolism in the remake videos reflects NOAH's transformed communication paradigm with its audience. Whereas 2000s-era productions relied on direct physical metaphors, the remake period introduced more complex layers of meaning through digital technology. For instance, the concept of loneliness, previously conveyed through empty physical spaces, now manifests through digital avatars and virtual environments. This transition illustrates technical progression and fundamental shifts in how younger generations process and comprehend emotional expression. Symbolism allows music lovers to explore various interpretations, making each song more personal and memorable (Wicaksono, 2024, p. 54).

d. Integration of Musical Elements in Supporting Visual Narratives

As analyzed semiotically, the transformation of complex visual symbolism needs to be supported by adapting cohesive musical elements to create an integrated audiovisual experience. NOAH applied a musical preservation strategy with technical enhancement, maintaining the melodic structure and harmonic progression that became the signature sound created while integrating contemporary production techniques. Using digital audio workstations allows for more sophisticated instrumental layering without losing the rawness that

characterized the original recordings. Ariel's vocal delivery retains the emotional authenticity that is her main strength, but is enriched with spatial audio processing that gives a new dimension to the listening experience. This balance is crucial as it supports the transformed visual narrative - as visuals become more complex and multi-layered, musical arrangements must remain accessible yet sophisticated enough to complement the visual complexity. This integration connects auditory nostalgia and visual innovation, allowing the audience to experience familiar emotions through new sensory pathways.

e. Integrative Impact on Cross-Generational Identity Construction

The analysis of the synthesis of visual symbolism, transformation, and musical adaptation shows that NOAH has successfully created a musical identity model that is evolutive rather than replacement. Integrating complex visual symbolism that utilizes digital technology with technically enhanced musical continuity produces an artistic identity that can function as a cultural bridge between generations. This phenomenon manifests in streaming numbers or engagement metrics and how these remake videos become conversation starters that enable intergenerational dialogue about music, technology, and cultural change. Older audiences gain validation of musical taste, which was created through updated presentations, while younger audiences gain access to musical heritage presented in a format familiar to their digital nativity. The success of this integrative strategy indicates that in the era of digital convergence, artistic sustainability no longer depends on rigid preservation or complete reinvention but on the ability to create a dynamic equilibrium between continuity and innovation. This model has the potential to become a blueprint for other artists in navigating the complex terrain of cross-generational relevance without sacrificing artistic authenticity.

CONCLUSIONS

The research findings demonstrate a comprehensive visual comparison between six original and six remade music videos by NOAH. The comparative analysis reveals significant transformations across five key dimensions: 1) technological implementation, 2) visual aesthetics, 3) narrative structure, 4) performer roles, and 5) symbolic representation.

In addition, the interrelation between NOAH's visual and musical modernization has an integrative role in building cross-generational identities, such as performing visual strategies used as a medium for intergenerational fan communication. It can create a visual language that can be understood across generations. Furthermore, NOAH applies musical preservation strategies with technical improvements, maintaining melodic structure and harmony progression.

So until now, NOAH has succeeded in creating a musical identity model that is evolutive rather than replacement, so that the creation of such modernization can attract old and new fans to create a variety of diverse visual and musical identities.

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