



Analysis of Movement and Music Characteristics of Performance Art in “Touching the Heart for a Broken Wing” Performance

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Abstract

Research related to performance art in Indonesia has been carried out but has not been studied in-depth, and the topics are different from those analyzed by researchers. This study aims to describe the characteristics of motion and music and to know the relationship between the actions of the performer's body in the performance. Qualitative methods were used in this study with an interdisciplinary approach. Data sources are obtained from performers and audiences, while data collection techniques are through observation, interviews, and documentation. Data analysis used RoseLee Goldberg's performance art theory. These findings include 1) the characteristics of the performer's body movements spontaneously visualizing gross and fine movements that are artistically related to music and other elements, and 2) the characteristics of music that spontaneously accompanies the performer's body movements. The benefits of research on the performance art of “Touching the Heart for a Broken Wing” can be understood and appreciated by the public as a new form of art that provides new value to the art treasures in Indonesia.

Keywords: analysis, movement and music, performance art, Touching the Heart for a Broken Wing

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INTRODUCTION

Performance art is defined as an art practice in the form of an action conceptualized by an artist, where the presence of the body in a certain space and time becomes the main medium in expressing an event.

According to RoseLee Goldberg, performance art's characteristics are improvisation, spontaneity, audience interaction, and political protest (Goldberg in Sandström, 2010, p. 4). Performance art has a broad meaning that enters the fields of art discourse, art history, and theoretical art.

The performance art of “Touching the Heart for a Broken Wing” is presented

to interpret the events in East Kalimantan's forests, where there is rampant hunting of endangered animals that should be protected. Law Number 5 of 1990 in Article 21 paragraph (2) letter d, regulates the conservation of living natural resources and their ecosystems, which is the reason why researchers analyzed the performance art presentation of “Touching the Heart for a Broken Wing,” which voiced the treatment of endangered animals through movement and music. Through the actions of the performer's body, supported by various elements, he directly conveys to the public the importance of protecting endangered animals. Until now, hunting and slaughter

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are still happening, especially in Kalimantan.

This performance really touches the feeling of both the motion and the music blending in with the other elements. According to Goldberg, as a non-traditional art form, performance art is presented directly in front of an audience by combining various art disciplines, including visual arts, acting, poetry, music, and dance (Sandström, 2010, p. 3). The concept of the body as a medium of expression is the right choice to mediate the taste implemented in performance artworks, meaning that the presence of performers is needed in its presentation. According to Goldberg, performance art is declared live art (Ayerbe, 2017).

Literature studies are used to examine data sources in the form of writings from scientific works and relevant research journals, including: "The Study of Performance Artwork of Melati Suryodarmo" (Pradipta, 2013). This research is focused on the representation of the body as a medium and is based on the point of view of art by using aesthetic theory, art criticism, and Foucault's theory of body politics. Melati works with video, photography, and installation media, a work entitled "I'm a Ghost in my Own House"; her work is intermedia or uses two or more media. There are similarities and differences between the performance art of "Touching the Heart for a Broken Wing." Still, the advantages that are analyzed are body actions based on RoseLee Goldberg's theory, and what is analyzed are the characteristics of movement and music and the relationship between performers and other elements.

The approach in this research uses the study of the body, gaze, camera focus, and theories from postmodernism. Meanwhile, the performance art of Touching the Heart for a Broken Wing uses an interdisciplinary approach to analyze the characteristics of movement and music as well as the relationship between the performer and supporting elements without using digital media, which is displayed live.

Then the research entitled "Represent-

ation of the Women's Body in Performance Art by Melati Suryodarmo" (Isnanta, 2010). The research focused on the work of Melati Suryodarmo, which was analyzed using semiotics, particularly the imagery of Roland Barthes' rhetoric. The analysis of Melati's work is aimed at revealing the political motivations behind the process of its creation and the activity of presenting it. Melati Suryodarmo describes the problem of the personal body and the social body.

The research is entitled "A Study of Fenny Rochbeind's Performance Art" by Tutut Pristiati. This study examines the characteristics of Kethuk Roso's performance art using multiple theories. This research focuses on the performance of "Kethuk Roso," which relies on the spirit of moving the bodies of performers, participants, and audiences to prove the existence of an emotional connection directly without being limited by time, space, and interests. Meanwhile, the research on The performance art 'Touching the Heart for a Broken Wing' can influence the audience's psychology so that they are spontaneously directly involved in this performance and give new meaning to clarify the message to be conveyed through this work.

Another relevant research is the Stockholmes sociology journal Universitet by Edvin Sandström entitled 'Performance Art' A mode of Communications. This paper uses a phenomenological approach to study performance art. The results of the empirical analysis show that artists use performance art to challenge 'what is art.'

This study explains how artists use performance art as a communication model, communication-based on the use of sound in different models. By using electronically filtered sound, the artists capture the audience's attention while simultaneously challenging their own narrative and presence. This study finds that artists generate existential and political consciousness for their audience.

Meanwhile, in the performance art, the performer uses the performer's own voice, which spontaneously touches the audience's senses through the sense of

hearing; it seems that the sound is full of emotion that is quite jarring, explosive, sad, full of anger and pain combined with the sound of the violin, which also supported by the soundscape. This research is important because it contributes to developing new art in Indonesia and adds insight into an appreciation for the public as art connoisseurs. Furthermore, the performance art of *Touching the Heart for a Broken Wing* can influence the audience's psychology so that they are spontaneously directly involved in this performance. This involvement does not occur in other performing arts, where the audience plays a role and becomes part of the performance.

This study aims to analyze the characteristics of motion and music and the relationship between the actors and other elements in a performance art titled "*Touching the Heart for a Broken Wing*."

METHOD

Qualitative methods used in this study with an interdisciplinary approach, namely the review, are carried out from various perspectives of cognate sciences that are relevantly integrated. Performance art is a performance that is presented to the audience. Usually, this branch of art is interdisciplinary or involves two or more artistic, academic, or scientific disciplines (Merriam-Webster, 2008, p. 873).

This interdisciplinary approach includes fine arts, music, and performing arts disciplines related to aesthetic values. Meanwhile, the data validation technique uses source triangulation, and the data analysis technique uses RoseLee Goldberg's performance art theory. Observations made are direct and indirect. For example, directly witnessed the performance art of *Touching the Heart for a Broken Wing* when it was presented at the Raos Batu Malang Gallery as an audience, and indirectly through interviews with resource persons, six performers, and three audiences.

As for the results of interviews with performers, about the creative process through movement and music that ap-

pear expressively, following the flow of feelings that are expressed spontaneously, enough to influence and involve the audience's emotions. The increased cooperation between artists and the inclusion of audience members, regardless of artistic background, is what allows performance art to reach and move such a diversity of people (Krivchenia, 2017). This means that through the actions of the six performers' bodies, they can voice the story of the slaughter of endangered animals in the Kalimantan Forest that touches the hearts of the audience through a combination of movement and music.

RESULTS AND DISCUSSION

Performance art is a form of living work that often looks abstract when appearing in front of the audience; on the other hand, the audience/audience gains insight into the performers' unique experiences. According to (Isnanta, 2009), talking about performance art is talking about the spirit of renewal in art. One spirit that can make viewers challenged for adventure. An adventure to watch viewers, like every artist, always go on an adventure every time they create art.

In addition, performance art is often referred to as the art of brief presence, which involves the artist (performer) performing bodily actions at the same time. According to (Golberg in Ayerbe, 2017, p. 552), performing arts are declared living art because they require the presence of artists in their presentation.

According to RoseLee Goldberg, the concept of performance art,

"This translation of the concept into live works resulted in many performances which often appeared quite abstract to the viewer since there was seldom an attempt to create an overall visual impression or to provide clues to the work through the use of object or narrative. Rather the viewer could, by association, gain insight into the particular experience that the performer demonstrated" (Goldberg, 2011, p. 153).

Through the performance art of "Touching the Heart for a Broken Wing" the performers demonstrated a snippet of animal slaughter that touched the audience's feelings. Its presentation involves a group action of six people, taking place in the gallery during the opening of a painting exhibition with the theme of protecting endangered animals in the forests of Borneo. The trade-in endangered species in Samarinda, East Kalimantan, has been discovered by the Natural Resources Conservation Agency, which managed to confiscate 150 hornbill beaks or heads, orangutan skulls, and elephant tusks to be smuggled abroad. Therefore, the community must sympathize and empathize with events in certain areas, especially in Kalimantan.

The uniqueness and novelty of the performance art presentation of *Touching the Heart for a Broken Wing* lie in the strength of the concept of the body as a medium that produces new meanings and contributes to the understanding of art and artistic expression. Works of art become the basis for further experiments that lead to the creative expression of a higher level of life. Thus the form of performance art that refers to conceptual or avant-garde art is more likely to experiment in search of endless newness; exploration allows the emergence of new things (Kartika, 2004, p. 151).

Performance art in terms of motion and musical aspects, this work expresses the feelings of one's soul, which are conveyed through the sound of a violin and human voice (vocals), then melts into a fantastic work of art and contains an educational, moral message.

According to Goldberg, artists or performers in the art of performance play themselves, so that performance is not the same as theater. Basically, in performance, an action is revealed through body movements based on feeling. In addition, the role of music is very influential and even solid in its presentation to be enjoyed directly.

When presenting performance art,

performers use the body as a medium of expression. According to Isnanta, by using the body as a medium, in the end, performance art is like dematerializing art (Soedarso, 2006). This means the totality of movement and music that empowers feelings to divert inner pressure, which is used as the basis by artists in an effort to produce expressive works of art to purify aesthetics. This means an affirmation of purity, essentially a form of the total expression of the soul when practicing art.

The function of artistic expression, in particular, is not just entertainment for inner satisfaction but can be in the form of appeals, criticisms, and enlightenment on the human will, which does not apply only to individuals but to groups of people.

In addition to gestures and musical sounds, facial expressions that describe the performer's emotional mood are another determining factor. The convention of movement arises from the response of the melodic sound played by a single violin to communicate with the performer and the audience. For example, the movement of hands, feet, eye contact, and all body language in musical compositions can be realized through rhythmic patterns.

The characteristics or characteristics of performance art are borrowing styles and ideas from other art forms or sometimes from other forms of activity that embrace popular art forms, not related to art, such as rituals, daily activities, and even sports. Performers in performing bodily actions experience the exploration of feelings, such as anger, joy, sadness, and disappointment, which are expressed spontaneously and conveyed to the audience.

The audience was successfully communicated through a series of bodily actions, namely the integration of body movements with the sound of music and other supporting elements.

Movement Characteristics

It is necessary to understand the elements to examine the visualization of performing arts, including the body as a me-

dium of expression, time, space, and the audience. Performance art is an art practice in the form of an action conceptualized by the artist, where the presence of the body in a particular space and time becomes a medium for expressing movement and music (Murti in Mary, 2014, p. 4).

The body as a medium of expression is naturally present to create an atmosphere or an event that is based on natural reality to bring social distance closer so that communication relationships are established, where the body is a medium of feeling between the performer and the audience and with other people around him.

Body action is an intermediary that conveys messages not limited by space and time; anyone with a body can express their feelings freely and openly without pressure.

The body is the physical structure in which emotions and cognition occur. Body movements communicate feelings and inspiration. Leo Tolstoy defines art as a means of communication for emotions and that communication always requires the presence of a communicator, the artist, and the communicant, namely the public (Banoe, 2003). The movement of body language is a form of communication that the audience can understand through performance art.

According to James William, emotions come from problems with psychological disorders, namely feelings or inner experiences from psychological disorders. (James William in Solomon & Rothblum, 1984, p. 238) states, "An emotion is a 'perception of disturbances originating from within the body caused by a traumatic perception.' If emotion comes from within as an inner experience, it cannot be observed, even though emotion is a universal symptom in humans who have the same symptoms for everyone. On the other hand, what can be observed is the behavior of the performer and the audience, who are interactive at the place and time of the creative activity of the performance art of "Touching the Heart for a Broken Wing."

While nonverbal communication is

a method of communicating with other people without using words but using body movements based on feelings, the most visible characteristic of the movement is the gestures used when speaking.

These gestures directly coordinate with the speech action revealed through the performer's vocals. Gestures can be interpreted as beats that are used in conjunction with speaking and maintain the rhythm of speaking to emphasize some words or sentences. This form of gesture is integrally connected with the performer's vocals and musical participation that engages emotion and reason.

In the presentation of the performance art of "Touching the Heart for a Broken Wing," gross and fine movements such as expressions of anger, fear, hatred, regret, joy, and satisfaction are very clear.

So, subtle movements can be seen through the facial expressions/mimics of the performers when presenting body actions, meaning the presentation of the performance art of "Touching the Heart for a Broken Wing." Mimics or facial expressions can be interpreted through facial muscle movements, a form of non-verbal communication.



Figure 1. Visualization of fine motion, micro-expressions. (Documentation: Fenny R, 2021)

In psychology, to interpret performance, there are two types of expressions shown by the face: macro and micro-expressions. Through facial expressions, one's emotional condition can be known, as well as facial expressions that provide the most information and are easier to observe

and understand, called macro expressions. Microexpressions are expressions that occur unconsciously and are relatively brief.

Meanwhile, gross movements include footsteps, stomping, standing, squatting, jumping, kicking, and running. In contrast, the performer's hand movements are hitting, pulling, pushing, hugging, gripping, stroking, clapping, and so on.

Overall body movement is divided into three upper movements, example, standing and running, middle movements such as squatting, and lower movements such as crawling, shuffling, and lying down. This means that every movement made in the performance art of "Touching the Heart for a Broken Wing" has a meaning and a motive.

The movement performed by the performer when presenting this performance is an expressive movement that is as free as possible without any limits, especially when exploring the space in which it moves. Body movements like this are almost the same as the notion of movement or movement from one place to another, such as rolling, creeping, and walking (See Figure 2).



Figure 2. Gross motion, macro expression, spontaneous action of performers freely exploring space. (Documentation: Fenny R, 2021)

Performers in the performance art consciously perform spontaneous movements according to brain commands such as dancing, jumping, walking, standing, sitting, pulling, touching, lifting, and so on. Likewise, there are rhythmic/simultaneous movements performed simultaneously

by performers, as shown in Figure 3.



Figure 3. Rhythmic motion, overall, up, middle, and down (Documentation: Fenny R, 2021)

The relationship between music and performers' body gestures involves aspects of physical movements, such as hand movements, eye contact, facial expressions, and so on. Gestures in the performance art of "Touching the Heart for a Broken Wing" are movement conventions that result from the response of the melodic sound played by music players to communicate with the audience. Interactivity has, in fact, opened up to artistic practice and participatory artworks from Dada to Fluxus, but if we look at staged performances, we clearly see how the presence of an audience can have an impact on the actor/performer (Calvi, 2013, p. 236).

Musical Characteristics

It is necessary to understand the elements of music so that the relationship between music and the presentation of "Touching the Heart for a Broken Wing" is clear. It is to analyze the characteristics of music in performance art. The sound of music affects the sensitivity of hearing, then causes a reaction to human emotions that spontaneously respond to the sound of the music. This means that musical elements such as rhythm, harmony, tempo, and up and down melody strongly influence emotions. According to Hevner, emotions are already present in music and do not require emotional experience from listeners (Hevner in Djohan, 2005, p. 47).

The modern era has been a period of turbulent musical composition and style change. Many contemporary music composers experiment with exploring the sound of musical elements in non-traditional ways. However, artists are not satisfied with conventional values in artworks that seem exclusive and rigid, so artists try to get out of this situation.

Music in the performance was the result of physical activity as a form of interaction between music and body movements. From the musical aspect, this work expresses the feelings of the performer's soul, which are conveyed through the sound of the violin combined with other elements in the performance work with the character.

Music as an accompaniment of gestures represents sign language through sound. (Banoë, 2003) revealed that music is a branch of art that discusses and assigns various sounds into patterns that can be understood and understood by humans (Pamungkas, 2020).

Sequentially from the beginning to the end of a performance presentation, the performer spontaneously plays the melody by slowing and accelerating the tempo when other performers suddenly move, changing places in response to the audience and objects around the room. The music that accompanies the performance art, "Touching the Heart for a Broken Wing" is created according to the sense's sensitivity to follow the performer's motion and vocals in poetry.

Music can symbolize something that is seen from aspects of the music itself, such as tempo. Body movements can also be based on the rhythm of clapping hands, pounding feet, dialogue, eye gaze, and even performers' expressions.

Music in the performance art of "Touching the Heart for a Broken Wing" is a spontaneous musical composition that does not have a specific form like other forms of music. The performer (violin) frees himself to explore musical ideas without ties and standard rules, taking the time to be himself. There are several essen-

tial stages in the process of creating a musical composition, including ideas, concepts, forms, structures, and styles (Pangabeian, 2006). According to Miller, 20th-century music style tends to use a more freestyle. Wider use of dissonance, tonality often obscured, even opposed and discarded more complex rhythms, and new experiments in the metric scheme (Miller, 2017, p. 197).

In principle, making musical compositions by chance is almost similar to aleatory music. According to (Pamungkas, 2020), John Cage, a composer, gives a place and provides opportunities for musical events to occur, and someone who gives up the intention to determine his personal choice of expression (Bezrucka, 2011).

Aleatory music is a musical composition whose method of performance is determined by elements of chance or uncertainty, aiming to liberate sound from traditional contexts. Likewise, the musical composition of performance uses the aspects of opportunity to explore musical elements, which will determine the composition's overall structure. According to Inayat Khan, the highest and ideal form of composition expresses life, character, emotions, and roles because these inner worlds are seen by the mind's eye (Khan, 2002, p. 205).

Sound is a major component of music; musical structure, culture, and the violin's desire for expression are all part of the aesthetics of musical works. Every piece of music has a foundation on which everything is built. Musical compositions are formed from the arrangement of tones, such as melody, rhythm, timbre, harmony, and other musical elements that make up the essence of the work.

One of the important things in music management is that rhythm depends on the pattern and movement elements. Rhythm is also formed from various combinations of tones and their durations that vary based on the length and shortness of the notes; when combined, they form regular and irregular rhythm patterns. A common rhythm pattern usually has a re-

gular note value. In musical compositions, irregular rhythm patterns, prominent and syncopated, become a characteristic of their own style (Pristiati, 2018).

In making a piece of music, the first thing is to find a musical idea that will later determine the direction of the overall composition. Inspiration often comes suddenly and then lets the idea flow naturally. Musical ideas are formed into a motif, a phrase, and then form a melody.

Next, the musician's imagination appears spontaneously along with the performer's body movements when applying paint to the performer's body. This form of nonverbal communication is the method used by music players to communicate with performers and audiences, accompanying expressive body painting with Kalimantan motifs.

Melodies are usually constructed from smaller phrases and motifs, where each phrase has a specific role in bringing the overall melody. Each work of art has its own elements, styles at a certain time period, and everything related to special characteristics. In addition to its shape, each work of art has a unique or distinctive form and has a characteristic aesthetic taste.

Music in the performance art of "Touching the Heart for a Broken Wing" is a work of art whose presentation process has its own characteristics. According to Goldberg, performance art's characteristics are improvisation, spontaneity, audience interaction, and political protest.

Aesthetic elements in music usually vary from the nature, soul, rhythm, melody, beat, and instruments in the music, bringing the impression of a song like reality.

The functions of music include, as an expression of emotional feelings, self-appreciation and expression, a means of communication, entertainment, driving, and burning enthusiasm, and as a characteristic of a culture.

Artists, both musicians and performers, present body actions in live performances through movement and music

together. Barthes asserts that a live performance can only live in its improvisation or actualization if the performer and the audience both play a role, even if the role of the performer is more than that of the writer or the performer (Warsana, 2013).

Musical extemporization is a creative activity in composing music that is made directly by combining bodily actions with emotions to produce instrumental techniques and spontaneous responses. For example, the musical composition in the performance art of "Touching the Heart for a Broken Wing" is made directly through the exploration of musical elements with an intuitive and improvised approach.

Technically, the music in the performance art of "Touching the Heart for a Broken Wing" is played with free improvisation techniques that are not tied to conventional standards. According to Hawkins, improvisation provides greater imagination, selection, and creation opportunities in the exploration stage (Warsana, 2013).

The way performers explore contemporary musical ideas in a wider context through an intuitive approach. Intuitive music is a form of musical improvisation based on instant creation where fixed principles or rules may or may not be used.

Intuitiveness is the process of creating a work of art with an approach through taste instead of reason, then using inner awareness centered on the heart so that music spontaneously is created so that it touches the audience's feelings.

A musician is required to be able to communicate with the public, both verbally and non-verbally, through the music he plays. Music players use this form of non-verbal communication to communicate with other performers and the audience.

Nonverbal communication is a method of communicating with other people without using words but can use the sound of music, namely a single violin. He said that the beauty to be achieved in the art of music is supported by the main elements of music and its supporting elements, such as song literature and media.

The interaction relationship between performers' actions, including music players, with the performers' body movements intertwining and supporting each other, can be seen through facial expressions, hand and foot movements, and heard through violin scraping sounds, voices of poetry, and heart-wrenching screams.

The interaction between body movement and music is the process of reasoning combined with emotion resulting in appreciation, as well as between performers and musicians who are experienced when simultaneously moving their bodies and playing music spontaneously.

Unplanned and unintentional body movements or actions can be contrasted with spontaneously made music, where music imitates aspects of movement, namely the performer's gestures through music, and sound information is transmitted through musical instruments.

Music as a communication tool is a medium for delivering language through melody. Melodies are played by slowing and accelerating the tempo and following the motion when the performer moves or changes places in response to the audience and objects around the room.

CONCLUSION

The performance art titled "Touching the Heart for a Broken Wing" is a form of body acts as a medium of expression that is presented to interpret human behavior that does not care about the extinction of endangered animals in East Kalimantan. The characteristic of the movement in the performance is an expressive movement that is free without any boundaries, especially when exploring the space in which it moves. The convention of the performer's body movements spontaneously moves in response to the melodic sound played by the violinist to communicate with the audience. The interaction between body movement and music is the process of reasoning combined with emotion to produce appreciation.

Musical characteristics in the performance art of "Touching the Heart for a Broken Wing" is an electronic music composition that spontaneously does not have a certain form like music. As a non-traditional art form, performing arts presented directly in front of the audience is appropriate if it combines various art disciplines such as visual arts, acting, poetry, music, and dance. It is because this art form is stated as a living art that is easy to understand. by the audience. the audience easily understands that.

Practically, performance art is exciting to analyze from various aspects, and its presentation is useful to increase knowledge and insight into art for art actors and the public. Furthermore, artists and the public want to change and novelty in the presentation of pure art, which initially seemed exclusive, rigid, and stuck in the conventional era. Currently, through the actions of performers in displaying performance artworks, they are more likely to show and express works of art that can be directly presented and enjoyed by the public/community.

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