



EDITORIAL

Suharto Suharto

Harmonia: Journal of Arts Research and Education, Volume 23, Issue 2, comprises seventeen articles presenting current issues in art and art education from Indonesia, Malaysia, Spain, Kazakhstan, Ukraine, Japan, Hungary, and the United States. What is encouraging is that some of the articles result from collaborative research from different countries.

Liu Xiao Chen, Wang I Ta, and Wong Kwan Yie's article titled "Suzuki Piano Method and Flow Experience among Adult Piano Beginners: A Quasi-Experimental Study" begins the issue with research regarding a Western music teaching method, the Suzuki Method. This research explores the link between the Suzuki piano method and Csikszentmihalyi's flow theory. It also suggests that the Suzuki piano method may promote flow experiences among adult beginners in piano learning. The study's implication signified that the collaborative and interactive learning inherent in the method might be beneficial in achieving a flow state and could be considered in conducting group piano classes.

Meanwhile, Bramantyo, in his critical historical research "Historical Accounts of the Indonesian 16th-Century Music Road," concludes that the music road of Indonesia was so prosperous that when Francis Xavier, a co-founder of the Jesuits Society in Lisbon, Portugal, came to Ternate in 1543, he was astonished to find out how the local children were so capable of singing Gregorian chants in both Latin and Portuguese texts so beautifully.

Still on music research, Hafifi Mochtar and Clare Suet Ching Chan explored Max as a digital platform for performing noise music through a practice-led research method. The article's title is "Max as a Digital Platform for Noise Music Performance." This research argues that Max has much potential for creating a variety of digital sounds that are harsh and dissonant to the ears, therefore contributing to the musical diversity in noise music performance. These sounds are the results of the features of audio self-processing, random pitches, automatic audio panning objects, and self-changing pitched drone audio signals relying on random MIDI values that appeared in Max.

Paloma, in "Shadow Theatre as a Performative Art for the Development of Uninhibited Corporal Expression and Group Cohesion in Pupils in Sixth-Grade Students of Primary Education," investigates that shadow theater has proven to be a valuable teaching resource for promoting uninhibited body language and group cohesion among sixth-grade students.

Qian Deng and Loo Fung Chiat, in "Revealing The Exotic Rhythm and Tonality in Bright Sheng's *Dance Capriccio*" analyses Sheng's *Dance Capriccio* composed in 2011, featuring Sherpa folk music. The analysis focuses on how Sherpa folk song and dance are reflected in *Dance Capriccio*, emphasizing how the tonal and rhythmic construction reflects the traditional folk song. One of the analyses concluded that the exotic style of *Dance Capriccio* was depicted not only from the music but also from the gestures that included move-

ments from the Sherpa dance.

Iskakova, Kassymova, Zhamalova, Chalimbayeva, and Utegenova in "New Art Therapy Technology - Quilling" writes their pedagogical experimental result that quilling art has a positive effect on individuals, as well as on the general mood of the group, and the use of the quilling technique as an art-therapeutic tool brings positive changes to the psychosomatics of an individual and a group in general.

Still research from Kazakhstan, Assiya B. Darkembayeva et al. reported their research in the article titled "New Art Therapy Technology - Quilling" that modern methods of teaching children with visual impairment are based on the musical accompaniment of educational activities since the musical form allows the development of moral values. Visually impaired students are characterized by insufficient development of the visual-imaginative level of mental activity, which determines the uniqueness of specific conceptual thinking due to visual perception disorders and limited visual experience.

Djatiprabudi and Bayu tejo Sampurna, in their article, "Art Discourse in Modern Fine Arts in Surabaya: An Analytical Historical Research," try to understand the art discourse that is the foundation for developing modern fine arts in Surabaya. According to their research, the development of visual arts in Surabaya over three decades has passed through three phases of historical discourse as the foundation of modern art practices in the city. This phenomenon represents continuity and changes in historical discourses, demonstrating similarities and differences in the art discourses that underlie modern art growth in Jakarta, Bandung, Yogyakarta, and Bali.

Jaeni, in "Arts Communication Model: The Development of Performing Arts through Empowering Cultural Art-Based Tourism," researches how to create a model of performing arts communication through empowering cultural art-based tourism. This research resulted in a workflow for developing cultural art to create art products and cultural art-based tourism spaces to arrive at a model of performing art's communication. A significant contribution from the perspective of performing arts communication is the understanding of value relations between actors and their public.

Valeria Zharkova et al., in "G. Ligeti's Hamburg Concerto as a Summary of Late Artistic Tendencies," investigates how to conduct an in-depth study, comprehensively covering, analyzing, and generalizing the panoramic display of the creative traditions of G. Ligeti in the context of world musical art. The result of the study was the individual author's concept of vision of the role, significance, and content of G. Ligeti's work in the history of academic musical art. The practical importance of this study was manifested in the demand for the results of this study among students of secondary and higher musical educational institutions, as well as among specialists investigating the processes of transformation and expansion of the boundaries of the melodic, compositional, and technical arsenal of professional musical creativity.

The article "Reinterpretation of Gender Concept and Its Influence on Preservation of Barong Show Performance in Blora" was written by Agus Cahyono et al. It is a research understanding of the social construction of men's and women's societal roles. These roles include male and female dancers whose motions express diverse traits while maintaining the performance's significant values. This research concludes that the dancer's role in the Barongan Blora performance has a distinctive and variable gender reinterpretation. This reinterpretation clarifies the actor's gender concerning the character being performed.

A collaboration between Indonesian and Japanese researchers is reported in the article titled “Comparative Study of Japanese and Indonesian Panji Mask in Light on Fine Art Elements and Principles.” The research revealed similarities and differences between the Panji and Noh masks. Several principles are shared by Panji and Noh masks, including point elements, line shape, the principle of unity, balance, rhythm, proportion, and the principle of harmony. The line, field/shape element, color element, texture element, and emphasis principle are all different. These similarities and differences are due to various factors, including the two countries’ geographical proximity (both on the Asian continent) and their history, customs, and culture.

The article titled “The Role of Parents in Their Children’s Artistic Education: The Effect of Parental Involvement in the Transgenerational Process” is written by researchers from Hungaria, namely Tímea Szűcs, Judit Váradi, Henrietta Kelemen, Zsófia Miklódi-Simon, and Gabriella Pusztai. The research using the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) procedure found that the share of the different artistic fields is highly disproportionate in the literature on parental involvement. Coverage is negligible compared to music, theatre, dance, and visual arts. During our study, we managed to classify types of parental involvement and found that it showed variety across different branches of art.

Wilma Sriwulan, Irwan, Selvi Kasman, Yon Hendri, Erizal report their research related to Minang culture in the article titled “Minang Women’s Music in Matrilineal Kinship: Revealing the Boundaries of Ethics and Performance Aesthetics,” conclude that women’s music based on *Adat Salingka Nagari* is a women’s music that blends with *Adat* (tradition) and provides an opportunity to actualize themselves in the societies; as a result of being an *Anak Dendang* they get more than enough benefits and as family breadwinners.

Research using the literature review method is backed by researchers in the article “Aesthetic Morphology of Animation.” This literature review method is a Comprehensive Literature Review (CLR). The researcher are Andrian Wikayanto, Nuning Yanti Damayanti, Banung Grahita, and Hafiz Aziz Ahmad. It demonstrates a strong connection between the history of animation aesthetics and the study of aesthetic morphology in animation. Therefore, according to the researchers, the analysis of the aesthetic morphology of an animation requires a considerable amount of data.

Collaborative research articles on music education are presented again in this December edition. This collaborative research carried out by researchers from Malaysia and America is presented in an article titled “Teaching Piano to Blind Children: An Analysis of Positive Perceptions based on PERMA Framework in Qingdao, China.” This research, which had subjects in China, demonstrates that teachers’ preparation experience, positive attitudes, engagement, and building rapport with blind children and their parents are crucial to promoting their piano learning. This study offers readers the chance to get insight into the field of piano instruction for blind people and illumination from thought and empirical support for piano teachers and music educators in inclusive music education in China.

The last article, titled “Social Criticism in *Wayang Kulit Purwa* Performance by Purbo Asmoro: Study of Interpretation (*Sanggit*) and Treatment (*Garap*),” is carried out by Sugeng Nugroho. This research concludes that the social criticism presented in *wayang* performances can be blatant (*méthok* or *tandang kuli*), equivocal (*medhang miring* or *semon*

mantri), or personification (*nyampar pikolèh* or *èsem bupati*). The social criticism revealed in *lakon Réyog Ponorogo* is blatant, while the social criticism in *lakon Sang Batara Sambo "Prahara Suralaya"* as a whole is equivocal, but in the closing scene, it is blatant.

S. Suharto

Editor-in-Chief

Harmonia: Journal of Arts Research and Education

How to Cite: Suharto. S.(2023). Editorial. *Harmonia: Journal of Arts Research and Education*, 23(2), i-iv
