



Musical Expression On The Ksyar Lestari Group's The Sintren Art Of Luwijawa Village In Tegal Regency

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Abstract

The KSYR Lestari Sintren art group is an art group that has musical expressions in their performances with songs that are played and add various atmospheres to the performance of each scene. The songs of the Sintren art show involve the musical function of Sintren art dance performed by the KSYR Lestari group. This study aims to identify and explain the musical expression of the song type performed and the musical function of the Sintren art dance of the KSYR Lestari group. This study used a qualitative research method with a phenomenological approach and the data collection techniques used in this study are observation, interview, and documentation. The results of this study indicate that the musical expressions contained in the KSYR Lestari Sintren art through songs performed include; (1) Tempo, the song *Dumung Ala Dumung* is played at a slow tempo which expresses feelings of sadness, and the song *Turun Sintren* is played at a fast tempo which describes a happy expression. (2) Dynamic, in every song that is sung, there are dynamic changes (3) The style produces tones on four vocalists who have been selected according to the character of the voice and song. Sintren performance elements include; (1) Theme, (2) Dancer, (3) Fashion, (4) Makeup, (5) Movement, (6) Accompaniment, (7) Stage arrangement, (8) Lighting and sound system, (9) Property. The function of music in Sintren dance includes; (1) Music as a dance binder, and (2) Music as a dance illustration.

INTRODUCTION

Art is an activity carried out by a group of humans to produce a beautiful work of art that can be created and enjoyed by the human senses in expressing art in the human soul. (Jakob Sumardjo 2000) explains that a work of art is an artifact or object that can be seen, heard, or heard and seen simultaneously (audio, visual and audio-visual such as music, painting, theater, and dance). To be able to express art (Susanne K 1976) American philosopher argues that art is essentially an expression of a concrete form of human creation. Indonesia is called an archipelagic country because it has many islands. Each island has a diversity of arts in each region. Art activities in each region have different traditional functions from one region to another, depending on the experience of the community and the characteristics of expressing arts to meet the needs of the human soul.

Art is an expression of human feelings. The word expression is intended as a process that occurs in humans or what is implied in the work itself. As a form of artists' expression, art has creative, emotional, individual, eternal, and universal characteristics. By one of the characteristics of art, namely creativity, art as a human activity always invents new creations following the values that develop in society. Art is divided into several forms. According to (Bahari, 2014) art is divided into several groups, namely visual, music, dance, literature, and drama.

Music is an appreciation of the human heart which is expressed in the form of regular sounds in melodies, rhythm, harmony, expression, and beauty. Therefore, humans express their hearts through tones that are strung together into one (Wadiyo, 2002). Music is not just certain high and low notes, with a certain rhythm, loud and soft, fast and slow notes but it is the language or outpouring of the soul. Music can also be performed in the community, which can create inner pleasure for the audience.

In musical performances, musicians and singers are important elements in conveying a piece of music (composition). The musical message of a composition will be well received by the audience if the work is well expressed because the audience's attention will be focused on the performer, the singers, or the musicians.

Tegal Regency is one of the areas in Central Java Province, whose center of government is in Slawi Sub-district, located on the north-northwest coast and half of its territory is bordered by the Java Sea, better known as "Pantura" or the North Coast. From many traditional arts in Tegal Regency, there is one art that is still maintained now, namely the art of Sintren. The Sintren art is an Indonesian traditional art that is spread in the North Coast areas such as Indramayu, Cirebon, Brebes, Tegal, Pemalang, to Batang. Pantura people say that Sintren art is a magic performance art like most television shows today because it has various tricks.

Until now, people from Tegal Regency still maintain continuity in Sintren art every month. Although many more modern arts have emerged, Sintren art still exists and it is not affected by other arts. At this time, there are still observers and connoisseurs who are loyal to Sintren art. People from Tegal Regency, precisely in Luwajawa Village, Jatinegara Sub-district, have a belief that if they hold Sintren art during the dry season by using rituals, it will rain. Therefore, the plants they plant become fertile and they will be dried. Besides that, Sintren art is a medium of da'wah where in its performances it can be seen from the spell lyrics (mantra) of Sintren and the wirid prayers in (Islamic religion) in the Sintren art.

KSYR Lestari Sintren art group is a Sintren art group located in Luwajwa village, Tegal Regency which has several characteristics when compared to other Sintren art groups. While other Sintren

art groups performed only songs using modern musical instruments, such as keyboards, the Sintren art group KSYR Lestari with their musical expressions performed songs entitled *Dunung Ala Dunung* and *Turun Sintren* in Javanese, which still uses traditional musical instruments, namely gamelan, several rituals, and the spell lyrics (mantra) which add a magical element to the performance. In addition, there are several characteristics in the songs that are sung. The personnel from KSYR Lestari are mostly old. In its performance, KSYR Lestari's Sintren art involves the function of music in the Sintren dance as a dance binder and as a dance illustration to support the atmosphere in the Sintren art performance.

This study aims to identify and explain the musical expressions in the Sintren art of KSYR Lestari group in Luwijawa Village, Tegal Regency. To see how the musical expression of the Sintren art from the KSYR Lestari group in Luwijawa Village, Tegal Regency is expressed through; 1) History of Sintren in Luwijawa Village, Tegal Regency, 2) Musical expression of the Sintren art accompaniment by the KSYR Lestari group, and 3) The function of music in dance. According to (Prier, Karl-Edmund 2000: 52-55) musical expressions include three things which include; (1) Tempo, (2) Dynamics, and (3) Style. The function of music in dance according to (Widodo 2007: 3) can be divided into three, namely: (1) Music as a dance accompaniment, (2) Music as a dance binder and, (3) Music as a dance illustration.

METHOD

This study used qualitative research methods by explaining the results of research descriptively using a phenomenological approach. Phenomenology can simply be interpreted as emphasizing the observation of an event that occurs at a certain time and situation. Data

collection techniques used are observation, interviews, and documentation or documentation study. Researchers used the analysis techniques of the interactive model data consisting of data collection, data reduction, data presentation, and making conclusions (Moleong 2016).

RESULTS AND DISCUSSION

Expression in music is an expression of thoughts and feelings that include the tempo, dynamics, and tone of the main musical elements created by the artist, music, or singer and they are conveyed to the listener (Jamalus 1988). Then Prier, Karl-Edmund (2000: 52-55) says the musical expression is the soul of music or songs which includes three things, namely dynamics, tempo, and style.

The musical expression that exists in the art of Sintren by the KSYR Lestari group can be seen from the musical accompaniment in each performance performed which includes tempo, dynamics, and style. In each performance, the KSYR Lestari group performs two songs to accompany the Sintren performances, namely *Dunung Ala Dunung* and *Turun Sintren* whose lyrics are in Javanese.

History of Sintren in Luwijawa Village

Sintren in Luwijawa Village is a traditional art that is interesting to watch. In the interview, Mbah Katri said that in the past, the art of Sintren was only an ordinary dance which was taught by local village women to their daughters to restrain their daughters from playing outside the house. Apart from dancing, these village women also taught their daughters for singing a song entitled *Dunung Ala Dunung*. From there, finally, the art of Sintren was created and it was accompanied by singing the song *Dunung Ala Dunung*. The Sintren art in Luwijawa Village is traditional art. People in Luwijawa Village believe that Sintren art is described as a dance that has mystical nuances or magical elements because it involves ghosts. It is said that there are

also angels from heaven, which is the main attraction in Sintren art. The art of Sintren is used by the villagers as a means of ritual for asking for rain when there is a long dry season.

To be able to revive Sintren art performances in Luwijawa Village in Jatinegara Sub-district, there are several rituals or processes carried out by handlers or people used to call *kemlandang*. Mrs. Katri and her colleague, Mrs. Sutri, made a pilgrimage by going to the tomb of Aji Mutaran in Blumbang and Pawon temple which are still located in Luwijawa Village. Blumbang tomb and Pawon temple are believed to be a stopover for Dewi Rantamsari. To perform the ritual of praying and asking for help at the tomb, Mrs. Katri and Mrs. Sutri as *kemlandang* brought some Sintren equipment and clothes which will be used by the Sintren dancers before the show started. During the prayer ritual, the Sintren equipment and clothes are placed under the frangipani tree and then taken by Mrs. Katri and Mrs. Sutri at 18.00 WIB, and men are not allowed to know it. They asked for a blessing then prayed and asked for help so that the art of Sintren in Luwijawa Village could be revived. After doing a pilgrimage to the tombs of Aji Mutaran in Blumbang and the Pawon temple, Mrs. Katri asked several villagers who were interested in the art of Sintren to provide and prepare equipment and supplies for the Sintren art performances starting from incense sticks, offerings, cages for the Sintren, a set of gamelan musical instruments and sound system.

The tempo of the Song

Tempo in general is something that connects with how fast or slow a song is sung (music is played). According to researchers, one factor considered important in determining the mood reaction to music is the tempo of the music performed. To show a happy mood, it uses a medium to fast tempo. Meanwhile, the slow tempo is generally

used for those related to matters of misfortune, disappointment, sadness, and longing. The Sintren art music accompaniment of KSYR Lestari uses a slow and fast tempo. A slow tempo is found in the song *Dunung Ala Dunung* and a fast tempo is found in the song *Turun Sintren*.

Dunung Ala Dunung song is played at a slow tempo to express the meaning of the song contained in the lyrics. The lyrics of the song *Dunung Ala Dunung* tell the story of a child who kept crying because the child was left by her mother who returned to heaven. A slow tempo musical accompaniment depicts the expression of sad feelings contained in the song. The song *Dunung Ala Dunung* is played at the beginning of the show after the recitation opening of mantras. The song is played to accompany the scene when the Sintren dancer is put in a cage. The lyrics in the song *Dunung Ala Dunung* also have the meaning to call 40 angels from the sky to come closer to the Sintren dancer who is in the cage. The song is played for 15 minutes. It will end when the dancer comes out as Sintren (the princess).

Dunung Ala Dunung Balungan Gendhing Notation of the Sintren Performance

Tempo : 40 bps

|| .6.î .6.î .6.î .6.6̂ .2.5̂
 .6.î .6.î .6.6̂

 .1.2̂ .3.2̂ .1.2̂ .1.5̂ .6.î
 .6.î .6.î .î.1̂

 .2.3̂ .2.2̂ .5.5̂ .6.1̂ .6.5̂
 .6.î .6.î .2̂.2̂ ||

Dunung Ala Dunung Vocal

*Dunung Ala Dunung
Dunung Ala Dunung
Lengkungane si bahu kiwa
Pangerane si lara tangis
Si Wari Sintren Terapena
Sandang Waring Si Wari Sintren*

The lyrics translation of the song *Dunung
Ala Dunung*

Descending 40 angels from the sky
Descending 40 angels from the sky
The arms are on the left shoulder of the
prince who crying
The wari or the devil protects the Sintren
who is wearing clothes and decorations
The clothes should not be embarrassing
in the eyes of the wari or the devil

The song *Turun Sintren* is played at a fast tempo to express the meaning of the song contained in the lyrics. The lyrics of the song *Turun Sintren* tell about angels who descend from heaven and then enter the bodies of Sintren dancers. The angels who come down help to make up the Sintren dancers and possess dancers. It will protect Sintren from disturbances by the ghosts. The musical accompaniment with a fast tempo describes the expression of the happy feelings contained in the song. The song *Turun Sintren* is played in the middle of the show after the song *Dunung Ala Dunung* is finished. This song is played to accompany the Sintren dancer scene when the Sintren dancer comes out of the cage with a changed appearance using a cloth, fabric, makeup, and a bun decorated with frangipani flowers, imitation jasmine, and sunglasses. The lyrics mean that the angel has entered the body of the Sintren dancer. In addition, the angel protects the Sintren dancer from disturbances by the ghosts when the Sintren dancer is performing a dance scene. The song *Turun Sintren* will end according to the wishes of the Sintren dancer.

Turun Sintren Balungan Gendhing
Notation of the Sintren Performance

Tempo : 102 bps

$$\begin{array}{ccccccccc} \parallel & \cdot \hat{6} \cdot \hat{1} & \cdot \hat{6} \cdot \hat{1} & \cdot \hat{6} \cdot \hat{5} & \cdot \hat{6} \cdot \hat{1} & & \cdot \hat{2} \cdot \hat{1} & & \\ & & & & & & & & \\ & \cdot \hat{6} \cdot \hat{3} & \cdot \hat{5} \cdot \hat{3} & \cdot \hat{2} \cdot \hat{1} & & & & & \\ & & & & & & & & \\ & \cdot \hat{5} \cdot \hat{3} & \cdot \hat{5} \cdot \hat{3} & \cdot \hat{5} \cdot \hat{3} & \cdot \hat{5} \cdot \hat{6} & & \cdot \hat{5} \cdot \hat{3} & & \\ & \cdot \hat{5} \cdot \hat{3} & \cdot \hat{2} \cdot \hat{1} & \cdot \hat{2} \cdot \hat{6} & \parallel & & & & \end{array}$$

Turun Sintren Vocal

*Turun Sintren turun-turun kawidadari
Nemu kembang ning salemang
Kembange Si Jaya Endrang
Kawidadara kawidadari
Nglinding maring sing dadi*

The lyrics translation of the song *Turun*
Sintren lyrics

Sintren descend angels
Get flowers outside
The flower belongs to Jaya Endrang
Angels mothers angels mothers
Protect those who become Sintren

Dynamic

Dynamic is the loudness and softness in how to play music (Banoe 2003 : 16). The Sintren art performance of KSYR Lestari starts from the opening when the Sintren dancers come and it is accompanied by gamelan music with soft dynamics that show the sad expressions of the Sintren dancers. The dynamic changes from soft to louder when the Sintren dancer is tied with both hands before entering the cage. Then, the dynamic change from loud to soft when the Sintren dancer is put in a cage. The music stops while the Sintren dancer is already in the cage. After that, when the Sintren dancer is in the cage, it was believed that the angels are making up the dancers with the musical accompaniment of the song *Dunung Ala Dunung* which is played with loud dynamics. Then, the dynamic changes to a bit softer when the dancer comes out from the cage. Next, the musical

accompaniment continues to play the song *Turun Sintren* which has a soft dynamic in the scene when the Sintren is released from the cage. The dynamic becomes very loud when the Sintren dancer begins to perform a movement or dance. When the Sintren dancer has finished the dance, the dynamics of the music will turn soft, and slowly the music will stop.

Style

The style of producing tone associated with expression is a vocal technique. A vocal technique is a way of producing a good and correct voice so that the sound that comes out sounds clear, beautiful, melodious, and loud. A vocal technique is required for the KSYR Lestari Sintren group. The KSYR Lestari Sintren group usually performs between 3 to 4 hours, which is between 20 songs divided by 4 vocalists. It means that each vocalist sings between 5 songs in each performance. If the vocalists don't use the correct vocal technique, they can be tired of singing. In addition, the resulted tone is not good and it can even damage the vocal cords.

The Function of Music in Dance

Music function in dance according to (Widodo 2007: 3) is divided into three, namely: (1) Music as a dance accompaniment is a music that is created or presented to accompany dance movements. In this case, the music or karawitan producer is adjusted on the pattern or dynamics of the dance movement. In music as a dance accompaniment, the dance moves usually are made first, then music or karawitan is created later. Music producers are carried out according to the patterns or dynamics of dance movements that have been made before; (2) Music as a dance binder is music or gending made and or worked to bind the dance. In this case, the pattern and dynamics of the dance movements are adjusted to work on the form, pattern, or the gending musical dynamics. In general, in music or karawitan as a dance binder, gending is made or already exists. Dances are made and then adapted to the

shape, pattern, or the gending musical dynamics; (3) Music as an illustration of dance is music that is illustrative in its presentation. It means that it has a function as a support for the atmosphere. There are no interlocking and interdependence of the dance movement patterns and musical work patterns. Music and dance seem to walk alone but meet in an atmosphere. In this case, the relationship between music and dance lies in the formation of the atmosphere.

Music as a Dance Binder

In the Sintren dance performance, the music at the core of the Sintren dance performance has a function as a dance binder. The musical accompaniment in the formation of the Sintren "*Turun Sintren*" and in the part "*Kembang Mawar*" are made first with a soft dynamic in the scene of the release of the Sintren from the cage. The dynamics become very loud when the Sintren dancer begins to perform a movement or dance. In the Sintren dance performance, the dance movements performed by the Sintren dancers during the performance are not many. The movements danced by the Sintren dancers are very simple, only relying on small and narrow movements of the feet and hands. In the movement of the hands, there are many swinging motions of the lower hand while holding the shawl, while the footwork only stomps the right foot and then stomps the left foot which is done alternately and continuously. The Sintren dancers dance by repeating the core movement continuously for a long duration without any other movement.

In the core part of the Sintren formation performance is the Sintren dancer who has changed with a different appearance by getting out of the cage. In the art of music Sintren, it has a function as a dance binder. The Sintren dancer immediately dances and holds a shawl with a swinging motion of the lower hand and a stomping motion of the left and right feet alternately which is done repeatedly. Then, the dancer moves when

hearing the accompaniment of music that has been sounded or played, namely the music of the song title "*Turun Sintren*". In the music of *Turun Sintren* as a dance binder, the dynamics of the dance are soft when the Sintren dancers are released from the cage. The musical dynamics of *Turun Sintren* become very loud when the Sintren dancer begins to make movements with the dance expressions following the music. The musical accompaniment of *Turun Sintren* must always be sung during the performance. A spell lyric is sung repeatedly when the Sintren comes out of the cage until the Sintren sits cross-legged in the cage. If the lyric is not following the wishes or it is not pleasant to hear, the Sintren dancer will protest to the musicians or will not dance and just sit cross-legged.

In Sintren art performances, the function of music as a dance binder at the core of the performance is found in the balungan gending notation played on the vocals of *Turun Sintren*.

Turun Sintren Vocal

. 5 6 i 6 i 6 i . .
6 i 2̣ i 5 6 i

Tu run sin-tren tu - run
tu- run ka- wi - da- da - ri

. 2̣ . i . 6 . 3 . 5
. 3 . 2 . 1

Ne - mu kem - bang ning
se - lem - bang

. 2 5 3 . 2 5 3 . 2 5 3 . 5 . 6

Kem-ba - nge Si Ja - ya En
- drang ka wi -

5 3 5 3 . 2 5 3 5 6
2 1 3 2 1 6̣

da - da - ra ka- wi- da - da - ri
nglin-ding mring sing da - di

The next core part of the Sintren dance performance functions as a dance binder for the section called the *Kembang Mawar*. The Sintren dancer comes out of the cage while sitting cross-legged, clasps her hands together, and shakes her head. The Sintren dancer stands up and dances with the core movements for a while. *Kemlandang* provides a basin for the Sintren dancer as a place for money from the audience. *Kemlandang* puts a pair of sandals on the Sintren dancer and then guides her to walk towards the crowd of the audience. In the end, the Sintren dancer re-enters the performance arena and dances again. The Sintren dancer sits back cross-legged and she is covered by the cage.

In the Sintren art performances, the function of music as a dance binder at the core of the performance is found in the balungan gending notation played on the vocal of *Kembang Mawar*.

Music as a Dance Illustration

Illustrated music in the Sintren performance serves to strengthen the performance of the dance expression atmosphere. In this case, the music and dance go separately but meet in the same atmosphere. In the Sintren dance performance, the illustration music is in the pre-show, the core of the show, and the plenary or awareness-raising process for the closing of the show. Dance illustration music is in the pre-show, the core of the show, and the plenary or awareness closing of the musical performance which strengthens the atmosphere for dance expression.

The stages of Sintren dance performances include:

1) The pre-performance of the Sintren dance serves as an initial builder of the performance atmosphere which creates a calm, quiet and sad atmosphere to support the Sintren dancer so that it can invite the angels to make up the Sintren dancer who is in the cage. Before entering the cage, the two hands of the dancer are tied behind *kemlandang*. Then, the dancer sits cross-legged and she is closed with the cage. *Kemlandang* sings the song "*Dunung Ala Dunung*" to invite the presence of angels. In the part when the Sintren cage is opened, the Sintren dancer still sits cross-legged while shaking her head. Then, the dancer stands up and begins to dance by tiptoeing her feet alternately. Therefore, the movement of the hips follows due to the effect of the foot movement. There is no other movement, only the Sintren dancer uses a clockwise facing direction forward, right side, back, left side, and back to front. This movement is carried out repeatedly and continuously until the Sintren dancer returns to sit cross-legged with her hands still tied and she is closed with the cage by *kemlandang*.

In the Sintren art performance, the function of music as a dance illustration in the pre-performance part is found in the notation that is played on the *Dunung Ala Dunung* vocal.

Dunung Ala Dunung Vocal

. . . . 5 6 i . .
i i . i 6 6

a - la du - nung

. 2̇ . i . 5 6 i . .
i i . i 6 6

a - la du - nung

. . i 2̇ . i 3̇ 2̇ . 2̇
i 2̇ . 2̇ . 5

Leng- ku nga - ne
si ba - hu ki - wa

. . 6 i . . 6 i . i
6 i . i . i

Pa- nge - ra - ne
si la - ra ta - ngis

. 2̇ 2̇ 3̇ . 2̇ . 2̇ . .
5 5 . 6 . i

Si Wa- ri Sin - tren
te - ra - pe - na

. 5 5 6 . 6 . i . 5
6 i . 2̇ . 2̇

San - dang wa - ring
Si Wa - ri Sin - tren

2) The core of the show functions as a calm and romantic atmosphere to support the Sintren dancer in achieving a trance when the Sintren dancer dances using handkerchiefs. When the Sintren cage is opened, the Sintren dancer sits cross-legged with both hands clasped in front of the chest like a worship movement. In addition, the bonds in both hands have been released by themselves. The middle finger of the right hand is tied with the end of a handkerchief. Then, the Sintren dancer stands up and dances. The right foot stomps alternately and the left foot tiptoes. Occasionally, swaying the hips following the accompaniment of the music. The right hand that has a handkerchief is moved to the front of the chest and the bottom side. The left hand holds the sampur while occasionally

smacking. The Sintren dancer uses a lot of facing directions such as to the right, left, front, or back. The Sintren dancer sits cross-legged and then she is closed in the cage.

In the art performance of Sintren, the function of music as an illustration of dance at the core of the performance is found in the balungan gending notation which is played on the vocal of *Turun Sintren* in achieving trance.

3) Plenary/awareness in the illustration music functions as a closing or ending of the Sintren dance performance which creates a calm atmosphere at the end of the performance, namely awakening the Sintren dancer. The Sintren dancer gives a signal by sitting cross-legged which is immediately responded by *kemlandang* through immediately closing the Sintren dancer with a cage then stopping the music being sung or playing and the music player slowly stops the gamelan accompaniment being played. The Sintren dancer is closed in the cage then *kemlandang* sings songs. Then, the musicians play gamelan so that the Sintren dancer can be aware as before. *Kemlandang* peeks out from behind the cage and looks at the Sintren dancer who had changed clothes. Then, *kemlandang* signaled to the musicians to stop the accompaniment and two *kemlandang* opened the Sintren cage. In addition, the group assistant members guard the side of the cage. When the cage is opened, the unconscious Sintren dancer is immediately carried to the residents' home.

In Sintren art performances, the function of music as a dance illustration in the closing section is found in the balungan gending notation which is played on the song *Jatibala Pasare Rusak* to awaken the Sintren dancer.

CONCLUSION

Based on the results of research on musical expression in the art of Sintren

KSYR Lesatri group in Luwijawa Village in Tegal Regency, the embodiment of musical expression in the art of Sintren by the KSYR Lestari group in Luwijawa Village in Tegal Regency is shown from the Sintren art performance. By performing songs in the art of Sintren entitled *Dunung Ala Dunung* and *Turun Sintren* and the musical accompaniment by the KSYR Lestari group.

The Sintren art performance of KSYR Lestari plays with different tempos when performing the song played and notices some elements as follows; 1) Tempo, the song *Dunung Ala Dunung* is played at a slow tempo which expresses feelings of sadness, the song *Turun Sintren* is played at a fast tempo which describes a happy expression. 2) Dynamic, in every song that is sung, there is a dynamic change starting from the opening with soft dynamics showing the sad expression of the Sintren dancer. The musical accompaniment of the song *Dunung Ala Dunung* is played with loud dynamic. Then, the dynamic change to a bit soft, when the dancer will come out of the cage. Then, the musical accompaniment continues to play the song *Turun Sintren* which has a soft dynamic in the scene when the Sintren is released from the cage. The dynamic becomes very loud when the Sintren dancer begins to perform a movement or dance. When the Sintren dancer has finished the dance, the music's dynamic will turn soft and the music will stop slowly. 3). Style, Style produces the tones of the four vocalists. The function of music in Sintren dance includes; 1) Music as a dance binder, and 2) Music as an illustration of dance.

The musical instrument used is a gamelan with the slendro barrel accompaniment. The soul aspect is expressed by the songs played through the facial expressions of the gamelan musicians and the movements of the Sintren dancer. In addition, several aspects affect musical expression. One of which is the visual aspect that can be seen

in different costumes when performing the Sintren art.

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