

Taksu and Shackle of the Aesthetic Regimes in the Literation of *Laksita Jati* Music Yeni Amara



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ABSTRACT

This article examines the problem of the literary composition of *Laksita Jati* music as a script for the final assignment of postgraduate students in the art creation program of the Institut Seni Indonesia (ISI) Surakarta. The focus of the study is centered on whether the final project text is part of the aesthetic practices of the co-operative aesthetic or adds weight to the music created? As intellectual property, the manuscript is one of the graduation conditions whose values are parallel to the work itself. With such importance, ideally, the music creation script should be able to describe the entire process until its production is comprehensive. In other words, this art creation script must be able to reflect the quality or weight of the work presented. However, if judging from the standardized system and format of writing, the text may be a fetter of creativity (cooperative regime) for creators who have a personal aesthetic orientation and vision. The assumption is that by referring to a systematic writing format often traps the writer to get absorbed in formalistic writing rules rather than writing the substance of his work itself. The author, in this case, is more concerned with the structure of writing than on content. Another argument is that if we look at the contents of the script, which is a reflection of overall performance, it is not impossible to be used to see the quality of music that students create. This study uses Barts' synchronous and semiotic acceptance method, "Death of the author." to analyze and overcome the problems in this study. The result, besides showing how the values (*taksu*) of *Laksita Jati* music, also revealed the existence of a little aesthetic regime practices in writing scripts for the creation of art.

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1. Introduction

This article presents the results of a study of how to look at *taksu* through reading a text description of a musical performance entitled *Laksita Jati* (Part 1) by Yeni Amara. Amara is a graduate composer for the music arts creation program at the Indonesian Institute of the Arts Surakarta. *Laksita Jati* is a musical composition presented in Amara's final assignment exam as an Indonesian Institute of the Arts graduate student. *Laksita Jati* music literacy is a script written as an integral part of the composition of *Laksita Jati* music it presents. Writing a description of this work is a form of literacy that is the obligation of students who are taking the final exam. Literacy of practices is tested in front of the board of examiners, along with works of art created/displayed. Final assignment literacy, therefore, is a form of student responsibility as a campus intellectual. He is not just a "companion" of the displayed art, but a scientific paper (intellectual properties) that will be academically responsible [1]. As "intellectual properties," students must be able to narrate all matters relating to the creation of

music, both in terms of concepts, garap approach, form, and structure of composition, documentation, the description of the artwork [2].

Scientific behavior as a master of art creation is fascinating to study because: First, students are required to have at least two intelligence at once, namely psychomotor intelligence as artists and cognitive intelligence as (intellectual) postgraduate students [3]. Second, the test pattern like this is an attempt to formalize creativity, so that raises problems [4]. At this stage, the tendency to form "aesthetic regimes" is formed. The impact of students' orientation on the creation of art and artistic vision becomes uniform due to standard writing patterns. On a broad scale, this regime also produces art products that tend to be rigid, formal, and official due to institutionalized rules and values. Apart from the two problems above, no less interesting to study is how to find out *Laksita Jati's taksu* through reading texts (texts) written music compositions? The study of *taksu* in music is rarely done, especially the study of *taksu* through the reading of texts of written music. In Balinese cosmology, *taksu* is interpreted as something related to energy and is closely related to spirit and religiosity [5]. Therefore, *taksu* is often interpreted as a "spirit" or "aura" that radiates from a specific person, event, or object. According to research by Wiryomartono, *taksu* is the spiritual power of creative work to find, understand, and unite with reality [6]. How does Amara describe the basis and conceptual ideas of his work, how is the music formulation worked, to the description of the technical execution and practice of the performance? These questions were conveyed to find out how deep the composition of *Laksita Jati's* music composition could reach its *taksu*.

The study of performance art literacy is still minimal. Some previous studies were limited to literacy cases in the world of education and literature. Literacy in both fields generally also stops at the aspect of its pragmatic activities and functions. In a sense, studies or academic statements about literacy are less associated with the model or form of analysis of the literacy activity itself. A study that is considered relevant to this article is the result of research from Beth Christensen. According to Christensen, in the field of music education studies, students not only look for music information but also how to understand music research strategies. According to Christensen, this is very important because by mastering this strategy, students can evaluate the music information they get. Christensen argues that students can use as much "information flow" as possible to develop strategies for finding their research topics and think consciously about how to approach the music information. According to Christensen, over the past two decades, technology has made it easier for students to find information. However, it is often more difficult for them to accommodate the amount of information they know to determine what is relevant and what is useful for their research [7].

In contrast to Christensen, technically, Abromeit argues that the partnership model between faculty members and librarians is best at increasing student information literacy. In his research, Abromeit explained that the Oberlin College academic program had two divisions, namely the College of Arts and Sciences and the Conservatory of Music. Especially in the conservatory division, the main strength lies in music information. Students must pass through the library section to pass the course [8]. Waller, in his research, revealed that the role of students in writing was less visible; this resulted in students being able to read the notation but not being able to write it. According to Waller, discourse in music research is also less productive because students always fail to achieve full literacy in their fields [9]. The study conducted by Christensen, Abromeit, and Waller focused more on how students use information literacy and how information literacy is built but does not provide a detailed explanation of the use of information literacy in music in the process of creating musical works. This paper will explain how information literacy is used as capital in making music work for postgraduate students as a requirement for obtaining an academic degree in music. This difference is what distinguishes it from the three previous studies, so the results of this study can provide benefits in opening the world of literacy in the field of performance-based performance art studies.

2. Synchronous Reception Method and "The Death of the Author"

To be able to find answers to the three problems above, the writer uses the reception method, which is elaborated with the semiotic approach formulated by Roland Barthes [10]. Both of these methods are commonly used in the analysis of literary works. Specifically, "reception" in literary theory, is a German origin concept. The study of reception history is the study of readings and interpretations. According to Martindale, interpretation always takes place in history and is subject to the possibilities of its historical moment; for Martindale, no one reads the text 'correct' absolutely, the text is always a

'fusion of the horizon' that continues to move dynamically among interpreter [11]. In this study, the manuscript description of *Laksita Jati's* work is a literary text that is a material object. There are two types of reception methods in reading a literary text, namely synchronous and diachronic methods. The synchronous method can be classified as an experimental reception method. This method is done by analyzing contemporary reader responses. Whereas the diachronic method departs from the response or criticism of the reader over the text, he reads over several periods. In the literacy study of the manuscript description of *Laksita Jati's* work, the method used is synchronous reception. Why is the reception synchronous? Because, as stated by Martindale, besides, it can be done directly without waiting for the appearance of criticism or commentary on the object of criticism, respondents in this method can also be determined without having to search for literary criticism articles first [12]. The material object in this study is not a purely literary text. However, the text of a performance script that is used as a postgraduate student's final project, so the data used is the result of an evaluation of the assessment board of the final project creating music composition.

The reception approach in this research was elaborated with Barthes's semiotic approach [13], the aim of which was to produce more critical and objective studies in interpreting the final task of *Laksita Jati*. Barthes' semiotics are used here especially at the moment of his thinking about "the death of the author" [14]: that the text no longer has a place for an author, that is, a party or institution that is considered to have the authority to determine the final or authentic meaning [15]. So, Barthes is not here talking about "the death of the author" (writer, composer), but the death of the authorized holder of the meaning of the text [16]. The manuscript, once in the hands of the reader, will be scattered and out of control by the creator. The next authority is in the text itself and becomes a playground for signs that are beyond the author's reach. The death of the author is the price that must be paid to give birth to the reader, and the reader does not mean a person (persona) but someone (someone, impersonal) who functions as a space that will unite the text. So, the place of the place is taken over by the reader [17]. In the context of this research, Yeni Amara's graduate school final project entitled *Laksita Jati* is a text that becomes a playground for signs that serve as a path to meaning. After determining the method, the writer begins by reading the description of the *Laksita Jati* music composition. To limit the realm of study, the reading is focused on "Section 1" of the overall composition of the *Laksita Jati* presented. The data through reading the text is elaborated by examining the video documentation of the show. While to further deepen his analysis, the author connects with other reference sources according to the theory and conceptual basis of writing this topic.

3. Dissecting Manuscripts and Trying to Find a *Taksu*

3.1. Description of Part 1 *Laksita Jati*

As can be seen through the video documentation, the performance of part 1, entitled *Râgâ*, from the composition of *Laksita Jati*, was preceded by *senggrêngan*, a *rebab* with a small phrase. This stringed instrument plays the building of melody, which is an abstraction or interpretation of the main theme song that is sung by the *pesinden*. Playing in the *pelog Sindenan* tone that was delivered by Yeni reads like Table 1.

Table 1. Text in the *Pelog Sindenan* Tone Area

<i>Text Part 1 Laksita Jati</i>	<i>Translation</i>
<i>Râgâ gégârân</i>	Always decorate fashion, If you walk while looking
<i>Gêgulungân kâng lāng lāng</i>	down, rarely talk unnecessarily, calm but sweet,
<i>ānggā ānggêrbā ginupitā</i>	smooth character, reluctant to talk about people,
<i>Ginupit ginupit kārêkân lān sārêngāt</i>	always forgive, confident to be loyal to men, do not do
	as they wish

Not long after, the sound of clarinet, *bonang penembung*, and *gong* responded to the *rebab* and the overall *gending* played by *Sinden*. The clarinet plays the notes following the first line *sinden*. She was then followed by a *rebab* that imitates *Sinden* in the second row. This pattern is played repeatedly. With the vocal play, *rebab*, and clarinet that mutually respond, a simple rhythmic pattern emerged, which later became interlocking rhythmic interlocking between *bonang penembung*, *bonang penerus*, *kempul*, *gong*, *taganing*, and *tambua*. In the game of playing *bonang penembung*, *bonang penerus*, *kempul*, and *taganing* that mutually shout, a *rebab* melody and clarinet melodies appear to

play improvised, responding to the *Sinden* melody. The playing patterns of *bonang penembung*, *bonang penerus*, *kempul*, *gong*, *taganing*, *rebab*, and clarinet are repeated until the *sinden* melody ends. After that, the playing patterns of *bonang penembung*, *bonang penerus*, *taganing*, *tambua*, and *kempul* play different tones but with the same rhythm pattern as the main melody. When *bonang penerus*, *bonang penembung*, *taganing*, and *tambua* play the main melody, then the game *kempul* and *gong* appear. Before this part ends, there is clarinet improvisation and followed by improvised *rebab*. The game is done repeatedly until the unison pattern again with the main melody. Then enter the *taganing* game, *kempul*, *gong* in a friendly way with the clarinet game followed by *sinden* that chants one word repeatedly metrically: *Sangkar.. Sangkar.. Sangkar..*

During the *sinden* performance, *bonang penerus*, *bonang penembung*, *kempul*, and *gong* are played regularly and dynamically, while *taganing* and *tambua* are played using pure improvisation. The pattern is played twice. "Part 1" of the composition of *Laksita Jati* ended with all the instruments played unison. Thus "part 1" of the five parts of the music composition was presented by Amara. This work as a whole would like to convey the moral message contained in the teachings of *Serat Laksita Jati*, which is about the seven human nature. Composers want to express this message through musical interpretation. Of the seven human traits contained in *serat*, composers summarize them into five parts with the consideration that the fundamental nature (body) remains independent, while the second and third traits (*manah* and *nepsu*) struggle to become one in the presentation of musical works. The fourth nature (soul/*nyawa*) and the five (sense/*rasa*) stand independently-alone. While the sixth nature (light/*cahya*) and the seventh (life that has body/*gesang*) melt into one musical work. The two properties mentioned last have a linkage relationship, namely as a marker and a sign.

Based on this "part 1" composition work, Amara wrote an interpretation of the first part of the *Serat Laksita Jati* as follows: "Physical. In this case, the body as a parable of self-existence, it is a *Tegal Kuruksetra* where the mind, thoughts, angry (*nepsu*), and conscience fight for victory. Furthermore, from the interpretation of the first part of *serat*, Amara then wrote the concept of *garap* on and the form of musical works, which revealed that the body is a battlefield, where mind, thoughts, instincts, and anger (*nepsu*) fight over victory. The composition of "Part 1" is that the musical structure is worked on in a contemplative, rhythmic, slow, fast, low-key, yet majestic, and dashing way. To form the tone, Amara uses musical instruments like *bonang penembung*, *bonang penerus*, *kempul*, *gong*, *rebab*, *tambua*, *taganing*, and clarinet. In addition to these musical instruments, Amara also uses a poem that is sung. The poem contains the body as a place for the fighting of conscience, angry (*nepsu*), and mind. Work on (*Garap*) this composition to develop *pathetan* vocal that is, with even, odd, and *imbal* (a style of play in which two identical or similar instruments play interrelated parts to form a repeating melodic pattern) counts with simple patterns then develop into something complex. They intertwine between musical instruments until the first part is over.

3.2. Formatology of Manuscripts

From observing the show (via video) and reading the description of the musical work, there are several questions raised in this study: for what reason Amara chose a topic, issue, or something like a conceptual foundation to then be translated into a working platform to be articulated into building music compositions through the tools chosen? Is this concept sought, and after it is found and then prepared as a foundation for the work, so that the idea is first made before the composer begins work? Or, does the composer make a musical work first, then propose its conceptual foundation? The question that is no less interesting is on what consideration composers choose the musical instruments they use, which tend to use cross-cultural musical equipment? What is the role of the supervisor in the formation of the musical work: to what extent does the supervisor contribute, and how does it affect the work of the students he guides? These questions are essential to look at, so the seriousness and earnestness of the composer can be known quality. The description of the "Part 1" literacy of the musical composition entitled *Laksita Jati* shows the seriousness of students as a composer as well as an academic person. It is interesting to see that at the ISI Surakarta postgraduate program, writing a description of this musical work was originally only in the form of information printed in a concise publication format equivalent to a brochure or leaflet containing a synopsis. The academic administration office of the ISI Surakarta postgraduate program attached an invitation distributed by composers.

As a leaflet, aspects of event information - what, who, where, when - are more prominent than full descriptions that explain all aspects of the show. The conceptual basis for writing musical works in

leaflets is often in the form of brief explanations, even only containing conclusions. This information does not guide the audience. The audience certainly does not only need information like this, but what is needed is the intellectual responsibility of students towards musical works that are arranged and presented in front of the academic assessment board. The format of this brief information is increasingly known in the fifth generation of the ISI Surakarta postgraduate, namely by compiling a more scientific and systematic format for writing descriptions of artwork. ISI Surakarta Postgraduate Program publishes the format and system of writing artworks, which later becomes a guide for postgraduate students in writing art work reports. The writing content is very different from what is printed in leaflet format. Systematically, the writing of music for the final exam includes Chapter I contains an introduction that explains the Background of Creation, Purpose, Benefits, and Reference Review. Then, in chapter II contains matters relating to work. This chapter includes sub-chapters that describe the Content Ideas, Works and Forms of Work, as well as Work Descriptions. As for chapter III, it presents experiences during the process of creating works. This chapter includes an explanation of expertise ranging from Observation, Work Process, and presentation of Obstacles and Solutions to overcome them. As for chapter IV, which is a description of the performance of work, contains sub-chapters Synopsis, Location Description, Stage Arrangement, Duration of Work, Arrangement of Events, and Arrangement of Supporting Works.

As a scientific work, the writing of the music is also equipped with Bibliography, Discography List, Interviewees list, and appendix Biodata of Workers, Photos of the Process of Work Exercise, Photos of Performing Works, Music Notation, publication media (leaflets, posters, and billboards), Invitations and Tickets, also (if any) appendix for Mass Media Coverage. The contents on the front pages include the approval sheet, endorsement sheet, originality statement sheet, preface, motto, and table of contents. By formulating the writing format of the artwork report, art creation graduate students have a directed reference, so the writing format and report content format becomes more structured. As mentioned in the introduction, the writing format allows the formation of aesthetic regimes. The reason is the nature of official institutionalization through systematic provisions and the tendency of concepts, themes, or forms that have similarities to the trends that develop in students' final assignments in the creation of previous postgraduate artworks. *Laksita Jati*, at least, has a theme similar to the two previous graduate students' work, namely "*Dukha*" and "*Bramâra*." Both actions together raise issues of religious spirituality or divine teachings.

The composition of *Dukha's* music, Gunarto's final project, interprets the values of the Four Noble Truths in Buddhism. The entire *Dukha* composition building presents musical fragments that interpret the *Ariya* truth stages - things that are almost similar to *Laksita Jati*. Even the form of his artwork also has similarities with the composition of *Dukha*, especially in terms of mixing various musical instruments from diverse world music cultures. In the final paper, Gunarto said that the processing of *Dukha* music used musical instruments of various types and musical cultures in the Western and Eastern categories. Western musical instruments used, such as bass guitar, drum-set, saxophone, and clarinet. Eastern musical instruments used are *siter*, *rebab*, *kendang ciblon*, *gender*, *kecapi*, *kempul*, *gong*, *pui-pui*, *shakuhachi*, and some musical instruments that are modified from existing musical instruments. In its process, Gunarto elaborated techniques and idioms of tools from various cultures as a foothold in composing parts of the composition. Collaborative processing of instruments from various cultures, intended to produce a "new feel," Gunarto elaborated techniques and idioms of tools from various cultures as a foothold in composing parts of the composition. Collaborative processing of instruments from various cultures, intended to produce a "new feel."

The previous religious spirit theme, namely in 2009 — *Laksita Jati* and *Dukha*, was created in 2013 — has become the conceptual foundation of the music composition of *Bramâra* created by Peni Candrarini to achieve her master's degree. Candrarini said that the idea of *Bramâra* originates from the interpretation of God's word revealed through the Qur'an, namely in the *An Nahl Surah*. The verses in the letter are depictions of the life philosophy of bees that are very useful for nature and human life. The elegance, uniqueness, strength, and spirit of the bee, as written in the letter *An Nahl*, is interpreted into the language of music *Bramâra*. According to Candrarini, this composition reveals the bee privileges in the form of a meaningful sound hum and is used in effective communication. The bee buzz is a stimulus-response product that is also a character of its communication. By understanding the anatomy of buzzing, the strength, spirit, and responsibility of bees, Candrarini composes his music in the power of vocal and a variety of instrumentation that combines Western and Eastern musical instruments. Candrarini endeavors to produce great dialogical works from the lives of simple creatures

as simple as bees. The phenomenon of the similarity of themes and forms of *garap* (work on) and cross-cultural musical instrumentation, allegedly due to the institutionalized writing regime. Besides that, a growing trend in the world of creation at ISI Surakarta at that time was the development of hybrid music by crossing ethnic musical instruments in the world.

On the other hand, the influence of the student's final assignment supervisor also has a role in the selection of themes and concepts of his music processing. This is very evident in the works of performance, for example, the work of postgraduate art creation students guided by Prof. Sardono W. Kusumo. At that time, almost all forms of students' final assignments in the art creation patterned — if not allowed to be called an epigon — like Sardono's works. For the reasons above, the literacy of musical performances in the final project of art creation students experiences uniformity. It becomes the mainstream that is referred to by the next generation of students. Beyond this uniformity, can't literary work be used to see the extent to which the literary medium can present "taksu" on the description of the work he wrote?

3.3. *Taksu* in Inscription

As mentioned at the outset that in Balinese cosmology, *taksu* is defined as a "spirit" or "aura" that radiates from a person, event, or object [18]. This term seems to be commensurate with *gereget* in Javanese cosmology. Art literacy content that contains conceptual foundations, processing music (*garap*), art forms, references, selection of tools, to other artistic issues, all are *taksu* values. Because the whole illustrates the orientation and aesthetic vision of a work of art, which is a reflection of the experience of seeing the sacred and sublime reality of the performance art it creates. With such qualifications, the presence of *taksu* does not necessarily stop at every work of art created. *Taksu* is determined by the skill of the workman in processing all of his intelligence both in a feel, spiritually (religion), and common sense. If translated conceptually, the components of intelligence can be formulated like this: First, the instructor has psychomotor knowledge which, with his physical skills, can engage all the senses skillfully as well as mastering technical matters. Second, it has intellectual intelligence, which, with its reasoning ability, can develop concepts and design works and careful calculations in processing art. Third, having an affective intelligence with a high level of perseverance, patience, and tenacity in a processor when presenting works of art. Fourth, understand and be able to apply aspects of spiritual intelligence as taught by religion and beliefs. Spiritual knowledge is more often said as transcendental values. This intelligence is usually carried out as a spiritual practice by traditional artists.

These points, if carried out with perfect sincerity, make the process of artwork passed beautifully, and the artworks emit a *taksu*, spreading out the *gereget* that can be felt by both art writers and art connoisseurs. *Taksu* is a manifestation of the overall intelligence that exists in the artwork. *Taksu* makes a work of art into magic! Textually, the final task of creating music, which is a manifestation of the intellectual intelligence component has a weight that is quite important for the development of *taksu*. Because manuscripts of art are all forms of intelligence, in other words, art literacy is a reflection of the whole creative process involving the four types of knowledge above. As a work of art that reflects the whole process of working on the skill, it is not impossible if the manuscript of art is placed as an independent text. In a sense, the text can be read as a separate work without the inclusion of the displayed artwork itself. Thus, literacy of musical performances is a form of implementation of musical performances that are articulated through writing. In other words, scholarship of artistic accomplishments is another form of music itself - in the way of written works, it can also be post factum - which may be very much different from the type of material presentation when it is staged. So, it appears here that the literacy of musical performances is not just an explanation, let alone partial information, on the musical performance, but a reflection of the music's work on the performances as outlined in written form. That's where the vital point: that *taksu* or *gereget* a musical work is a reflection of the power of music literacy compiled by the author. Vice versa, the scholarship of the artwork is a reflection of the art form itself. In other words, the type of the work - whatever its practical articulation form - is equivalent to the literary form.

The script of the *Laksita Jati* final project narrative can describe the moral values contained in the teaching of "Serat Laksita Jati." Moreover, precisely through this written narrative, Amara can convey that his musical work is an interpretation of the seven human traits in "Serat Laksita Jati." In other words, Amara transformed the moral message through lyric analysis. Amara transformed it into five parts in the whole musical composition. The first element containing the teachings on "Rāgā," the

body, or the human body is processed into the first part. Meanwhile, the second and third factors, namely about the heart (*manah*) and lust (*nepsu*), are processed in one presentation of the work - as the second part. The fourth element (soul/*nyawa*) and fifth (sense/*rasa*) become the third and fourth parts, whereas the sixth (illumination/*cahya*) and the seventh (life/*gesang*) elements merge into one work as the fifth or final part. Interpretation into five parts of musical composition shows its intelligence over the reading of "Serat Laksita Jati." Without going through a deep reception of the fiber, there will be no persuasive argument to make it into five parts of the artwork. The intelligence of the "Part 1" interpretation is processed in an eclectic perspective since the *senggrèngan rebab* is connected to the *pesinden* which casts, the poem "Râgâ," until the end of the composition knitted in the cross structure of a sophisticated musical culture. It is just that, however much the game techniques shown by the musicians are truly amazing — as shown in the mutually vocal, *rebab*, and clarinet playing of simple rhythmic patterns which then become intertwined interlocking rhythms between *bonang penembung*, *bonang penerus*, *kempul*, *gong*, *taganing*, and *tambua*— but the use of musical instruments from many regions or tribes creates a less elegant impression. In addition to such mixing models that have been used for a long time, the improper placement of musical instruments for each instrument only adds to the impression of a gimmick.

Also, the number of musical instruments and all played makes the "Râgâ" lose its spirit, lose its auratic, except for a performance that looks grandy but instead masks the essence of the first elemental teachings about humans. This can be seen in the play pattern of the *bonang penembung*, *bonang penerus*, *kempul*, *gong*, *taganing*, *rebab*, and clarinet, which is repeated until the *sinden* ends. Alternatively, in the playing pattern of the *bonang penembung*, *bonang penerus*, *taganing*, *tambua*, and *kempul*, which play different tones but with the same rhythm pattern as the main melody, then clarinet improvisation followed by improvised *rebab*. The climax, in the end, all musical instruments play in a unison pattern. Through asynchronous reception analysis elaborated by Barthes's "the death of the author" approach, it shows that however, the form of music presented is very complicated. However, because the use and placement of the role of musical instruments are inaccurate, the first part of Laksita Jati's music has not yet shown management mature emotional intelligence. A work of art, referring to Gilles Deleuze and Felix Guattari, which emphasizes that art is not a matter of what message is to be conveyed, but instead, what is being made [19]. Then the use and placement of the role of musical instruments in the first part of *Laksita Jati's* music is not just a matter of what these musical instruments can deliver messages, but rather how they work with technical precision and emotional maturity, to produce more sublime, chaotic, and not merely show the function (news) and technical complexity. In Pollock's and Cox's perspective, an art project frees the function of the art itself [20]. Walter Benjamin said art is liberating [21]. *Laksita Jati*, as a contemporary piece of music, should be able to free itself from the shackles of the function or message of the "Serat Laksita Jati" itself — including formalist messages through the format of its writing.

4. Conclusion

The format of writing the final assignment of students as part of the regime of institutions managing higher education in the arts, to a certain extent, has co-opted student creativity tends to be uniform. Uniformity, as a result of the first point above, makes *Laksita Jati's* final project less able to elaborate on a more reflective form of writing of music created and displayed by Yeni Amara as a finalist in the art creation final project. The text of *Laksita Jati's* description shows the similarity of themes, work approaches, and musical instruments used with at least two manuscripts describing the work of the previous generation of students, namely *Dukha* by Gunarto and *Bramâra* by Peni Candra Rini. In terms of technique and writing style, although in a formal writing frame, the description of *Laksita Jati's* work has elaborated in a coherent, informative, and informative manner. This shows the composer's skill and intelligence in interpreting "Serat Laksita Jati" into the language of musical performance scripts. The description of *Laksita Jati's* work has shown one of the essential elements of the value of *Taksu*, namely the intellectual intelligence of a creator artist.

Moreover, in his cultivation practice, *Laksita Jati* composer also showed virtuosity both himself as composer-player and his supporters. Virtuosity or technical expertise in practice is also a significant element in the value of ignorance. Thus, the description of *Laksita Jati's* work has presented two *taksu* elements, namely psychomotor intelligence and cognitive information. The number of musical instruments from various regions or ethnic groups, on the one hand, shows the impression of eclectic and grande, but without the concept and management of artistic and aesthetic elegance, makes *Laksita*

Jati less mature: less *menep* or lacking calm, perseverance, patience, and perseverance in managing the ego when creating the work. *Menep* is related to emotional intelligence, which is an essential part of the value of ignorance.

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