

Negotiation of Tradition and Modernity in the Composer's Perspective on Processing Nusantara Sound for Contemporary Dance Music

Moch Gigin Ginanjar¹, Ega Fausta², Salehudin³

¹²³ Institut Seni Budaya Indonesia (ISBI) Bandung, Indonesia; gigin.ginanjar1101@gmail.com¹,
egafaustaa@gmail.com², salehudin.fauzi@gmail.com³

Article history

Submitted: 2026/08/28; Revised: 2026/09/01; Accepted: 2026/09/05;

Abstract

This research is entitled Negotiation of Tradition and Modernity in the Composer's Perspective on Processing Nusantara Sound for Contemporary Dance Music. This research aims to examine the conceptual depth and also the composer's technique in creating contemporary dance music. In this study, the specification of work creation revolves around composers whose artistic foundation involves the use of Nusantara sounds through the utilization of technology. The main word in the title is "negotiation," which can be interpreted as a dialogue process that presents bargaining between composers and their various relationships throughout the creation of contemporary dance works. The focus of this research is the analysis of artists' creative processes, who use and utilize traditional Nusantara instruments while combining them with work activities using digital audio technology systems. This combination produces new musical constructions that are relevant to the context of contemporary dance. This research is urgent because there are still few scientific studies specifically related to the practice of creating contemporary dance music. This has resulted in contemporary dance music that is stagnant and tends to follow the styles of previous composers, limited musical exploration, and insufficient approaches connecting tradition and technology. In fact, the production of contemporary dance works is developing very rapidly, but this development is not accompanied by conceptual and methodological development in the creation of contemporary dance music. This study uses a descriptive qualitative method with a theoretical practice approach and a constructivist paradigm. In addition, the research applies a multiple case study involving several composers from different regions in Indonesia, including Bandung, Yogyakarta, Bali, Padang, and Banjarmasin. The interview results were analyzed through data reduction based on Bruno Nettl's theory, techno-aesthetic analysis, and triangulation. The final synthesis refers to the post-digital framework of Andersen, Cox, and Papadopoulos (2014), which positions post-digital aesthetics as a way of reading research-based practice. The research is expected to generate new understanding of the negotiation and deconstruction of Nusantara sounds in contemporary dance music practice, while also forming a framework and methodology that can serve as a reference for developing contemporary dance music based on Nusantara sounds in Indonesia.

Keywords

Contemporary Dance; Dance Music; Illustrative Music; Music Composition; Nusantara Music



© 2026 by the authors. This is an open-access publication under the terms and conditions of the Creative Commons Attribution 4.0 International (CC BY SA) license.

INTRODUCTION

If observed further, contemporary dance performances are increasingly penetrating boundaries and distances with society. In other words, the popularity of contemporary dance has risen drastically along with the emergence, year after year, of graduates from dance study programs at art universities in Indonesia. In the Indonesian performing arts sphere, contemporary dance festivals ranging from local

to international levels are frequently found, residencies are flourishing in Bandung, Yogyakarta, and other cities, and FLS3N competitions initiated by the government and education offices are being held at both local and national scales. This is in line with the research of Indrayuda (2010), which states that Indonesian choreographers, both academics and self-taught practitioners, currently tend to orient themselves toward forms of content-oriented art. Such content-oriented dance is also characteristic of contemporary dance forms.

The rise of contemporary dance as a phenomenon is accompanied by an increasing need for contemporary dance music. This creates many opportunities and, of course, has positive implications for the composer industry in Indonesia. However, many composers feel awkward and confused about these demands. This is based on the limited number of studies related to contemporary dance music. Moreover, discussion of the creative process of creating new works for contemporary dance music has hardly been addressed. A gap therefore emerges that has a direct impact on composers' work because there is no conceptual framework that can serve as a basis for young composers to create contemporary dance music. The absence of adequate methodological references causes composition practices to lean more toward intuition and subjectivity, making them difficult to account for academically. In working on a composition, the process should not be based only on the feeling and talent possessed by a composer. The development of a composition must also be accompanied by a foundation of knowledge that supports the composer's way of thinking in producing the composition being created (Asri MK, 2017: 4).

During the process of creating a work, contemporary dance music composers face particular challenges that differ from those of composers of music in general. Dance music composers require extra effort because dance music does not merely demand organized sounds, but also requires consideration of movement responses, choreographic concepts, movement-phrase counts, and the dramaturgy of the work as a whole. These considerations are necessary so that music does not appear merely as a "servant" to movement, but instead has an equal status as part of a unified whole. This position ultimately demands that composers possess a dual awareness, namely as autonomous sound artists and simultaneously as collaborators who support and assist choreographic needs.

This complexity becomes more layered when composers choose sound sources originating from Nusantara musical instruments as the primary material of the work. Therefore, considerations and calculations are required that are not only technical but also aesthetic and cultural. Particularly in cultural decisions, the intelligence and

sensitivity of the composer's perspective become the main keys, especially when interpreting traditional sounds, because such decisions carry risks involving the balance between artistic novelty and the responsibility to preserve cultural heritage. This perspective has not previously been discussed and is absent from the discourse on music in Indonesia, making this article highly urgent for filling this conceptual gap. It is also expected to fill the gap so that studies of musical composition are not oriented only toward the resulting work but also toward the composer's thinking process.

Another phenomenon related to contemporary dance music is the presence of technology as the backbone of artistic production. The dominance of Digital Audio Workstations (DAWs) is unavoidable and has shifted the use of live musical performances involving large-format musical ensembles. With its simplicity, the DAW has become an important part of composers' work in creating pieces through MIDI, sampling techniques, and other forms of mixing that make it possible to explore sound further. An aesthetic question therefore emerges from this phenomenon: does technology create a possibility for expanding artistic production, or, conversely, does it erode the depth and damage the expression of traditional sounds?

Related to this, the discussion of the post-digital aesthetic framework by Andersen, Cox, and Papadopoulos (2014) explains that the relationship between technology and artistic practice is not a neutral relationship; it always contains negotiations of values, identity, and ways of viewing what is considered authentic. Referring to this statement, it can be understood that technology used by dance composers is not merely a tool or bridge for exploring Nusantara sounds, but also becomes a mirror that questions or negotiates whether traditional art should move with the times and advances of the global era or remain merely an instrument for cultural preservation.

The challenge of bringing traditional sounds into technology for use in contemporary dance music is a problem but also an opening for presenting novelty. The continuity between traditional sound and technology becomes an identity of Indonesian contemporary dance music that differentiates it from global contemporary dance music. In line with the view of Edi Sedyawati (1981), the growth of contemporary art in Indonesia should not sever its traditional roots; instead, old elements can be reworked to create new meanings through a process that demands deep understanding rather than merely borrowing symbols.

This phenomenon implies a negotiation of substance, in which collaboration between tradition and technology does not occur only at the surface level. Composers face a profound challenge in processing traditional instruments with various aesthetic

and philosophical considerations of sound without becoming trapped in mere traditional exoticism. Borrowing Bhabha's (1994) thinking in *The Location of Culture* concerning the concept of *The Third Space*, negotiation produces synergy between tradition and modernity, thereby creating a space of hybridity; however, cultural identity is not rigid, but fluid and continuously negotiated. Thus, this research is important because it examines the creative process of dance music composers in negotiating a bridge between tradition, which carries cultural weight, and technology, which carries the spirit of modernity and appears individualistic. In this way, the sounds of Nusantara instruments become not merely artifacts but another language that remains relevant to the times and to contemporary dance music.

In the practice of creating contemporary dance music compositions, negotiation does not always proceed smoothly, but often encounters complex technical issues. For example, in the areas of melody or harmony, contemporary dance music composers are often confronted with the dichotomy between traditional pitch scales and the diatonic pitches of Western music. These pitch scales may not be very perceptible, but when listened to more deeply, they produce sounds that are not identical even when the difference is only a few cents, thus requiring the intelligence of contemporary dance music composers. Another example is that negotiation also occurs when selecting the instruments to be used in each section, because without sensitivity and depth, traditional musical instruments will merely appear as ornamental attachments, creating a sense that there is no continuity among tradition, technology, and Western music.

Based on the example above, the composer's task also increases, not merely as a sound arranger but also as a "sound curator" who negotiates various aspects so that they become an identity on stage. Thus, in-depth analysis is needed to understand how composers deconstruct and then reconstruct elements of traditional sound. This research contributes to filling the gap in knowledge concerning the personal process of contemporary dance music composers when negotiating the effort to preserve Nusantara traditional sounds while also being required to produce original contemporary works.

Based on the description above, this research seeks to answer the basic questions: how do contemporary dance music composers negotiate between Nusantara traditional sounds and digital audio technology in the process of creating contemporary dance music? What kind of negotiation model is formed from the perspective of each composer? Based on these questions, in-depth interviews were conducted with five composers from various regions of Indonesia who are active in

the field of contemporary dance music. The interview results were then processed and presented using a descriptive qualitative method so that they could become a new conceptual framework that adds to academic discourse on music while also serving as a reference for future contemporary dance music composers.

METHODS

This research uses a qualitative approach with a constructivist paradigm to understand how composers interpret tradition and modernity in the process of processing Nusantara sounds in contemporary dance music compositions. The constructivist paradigm was chosen because the research does not aim to discover a single truth concerning composition practice, but rather to reveal diverse perspectives constructed on the basis of each composer's artistic experience, cultural background, and creative practice. In this context, reality is understood as subjective and constructed through artistic experience, so each composer has a different perspective in interpreting the relationship among tradition, modernity, and music creation.

The research applies a multiple case study method involving several contemporary dance music composers from different regions of Indonesia who consistently use Nusantara sound elements in their works. The multiple-case approach enables the researcher to identify common patterns while also finding distinctive characteristics of each compositional practice developing within different cultural contexts.

Research informants were selected using purposive sampling based on several criteria, namely composers who actively create contemporary dance music, have experience processing Nusantara musical elements in the process of creating works, and are willing to explain the creative processes undertaken. The diversity of the informants' cultural backgrounds was an important consideration for obtaining a more comprehensive picture of the practice of processing Nusantara sounds in the context of contemporary dance music in Indonesia.

Research data were obtained through semi-structured interviews that allowed informants to explain their creative experiences in depth. In addition to interviews, the research also utilized work documentation, audio recordings, performance videos, and various creative-process notes as supporting data to strengthen the interpretation of the findings.

Data analysis was conducted using the Reflexive Thematic Analysis approach developed by Braun and Clarke (2019). Before entering the thematic coding stage, raw data from interview transcripts were first sorted using Bruno Netti's (2005) data-reduction approach, namely by grouping informants' statements into initial

descriptive categories (interpretation of traditional sounds, musical elements, creative processes, and technology use) before further thematic analysis. The analysis began with familiarization with all interview transcripts, followed by initial coding of statements related to the composers' perspectives on tradition, modernity, cultural identity, artistic exploration, technology use, and creative processes. The codes were then grouped into themes with conceptual relationships, after which they were reviewed, defined, and interpreted to produce major themes representing the composers' perspectives in processing Nusantara sounds. Specifically, techno-aesthetic analysis was applied to data related to the use of Digital Audio Workstations, plugins, and the negotiation of "feel" in digital production.

Data validity was established through source triangulation by comparing interviews among composers, work documentation, and various literatures concerning contemporary music composition and Nusantara music. In addition, the interpretation process was conducted reflectively by considering the social, cultural, and artistic contexts underlying each composer's experience.

RESULTS AND DISCUSSION

Results

This empirical investigation centers on the artistic practices of five contemporary dance music composers from heterogeneous cultural ecosystems: Arita Bagja Pramudita (Bandung, Sundanese tradition), Avant Garde Dewa Gugat (Padang, Minangkabau tradition), Farindo Reska Djenar or Kijing (Yogyakarta), I Kadek Agung Sari Wiguna (Bali), and Wildan Eko Prasetyo (Banjarmasin, Malay and Kalimantan traditions).

The data exploration was articulated into two main thematic axes:

1) Dialectics of the Creative Process: Tracing the mechanisms of sonic integration between Nusantara idioms and digital audio devices in the compositional workspace.

2) Typology of Artistic Relations: Mapping the synergy models and negotiating positions constructed by each composer toward traditional heritage.

1. How Composers Negotiate Nusantara Sounds with Digital Audio Technology in the Creation Process

1.1 Interpreting Traditional Sound: Between Cultural Identity and Artistic Exploration

The starting point of this sonic fusion is rooted in how the five composers interpret the ontology of traditional sound. For Arita and Wildan, the cultural dimension occupies a primary hierarchy that dictates the direction of experimentation.

Arita emphasizes her principle: “only from an identity characterized by Nusantara sound does modified sound artistry then emerge.” A similar attitude is expressed by Wildan, who positions local distinctiveness as an absolute foundation before beginning a composition: “I look for what is distinctive from that region, that is the most important thing, and then it is followed by exploration.”

On the other hand, the boundary between locality and novelty is understood more fluidly by Dewa and Kadek Agung. Rejecting binary polarization, Dewa views the two entities as intertwined: “I have never considered tradition and modernity to be something opposed to each other, and I also never put them into boxes as this is traditional music and this is modern music.” Kadek Agung complements this perspective by emphasizing that the intersection of patterns among idioms itself becomes a distinctive medium of creation for presenting auditory novelty to audiences.

The most contrasting variation appears in Kijing’s aesthetic strategy. Regardless of the requirement to memorize formal conventions, he localizes pure cultural identity in the dimension of timbre—borrowing the public’s collective memory of specific sound colors (such as the association of the selompret instrument with reog performance)—while allowing the dramaturgical structure of his work to develop independently. His historical-philosophical argument underscores this position: “what is now considered tradition was once contemporary too; culture is a living, breathing organism.”

Overall, the discourse of the five composers dismantles the old dichotomy between tradition and modernity. Rather than being positioned as a frozen entity, traditional sound is processed as flexible and dynamic material. This articulation echoes Homi Bhabha’s (1994) idea of the Third Space while affirming Edi Sedyawati’s (1981) thesis that the trajectory of contemporary art rests on the recontextualization and creation of new meanings from tradition, rather than severing historical roots.

1.2 Determining Which Elements Are Retained and Which Are Changed

The next crucial stage in compositional work lies in technical delimitation: determining which musical parameters are retained as anchors and which are opened to deconstruction. At this stage, the aesthetic preferences of the five composers show sharp disparities.

For the first four composers, the preservation of traditional elements operates in particular structural and stylistic aspects:

1) Scales and Rhythmic Metrics (Arita): Remaining rooted in Sundanese tuning systems (pelog, madenda, salendro) as well as interlocking tabuh patterns such as

imbal and carukan, which she acknowledges are articulated spontaneously and subliminally.

2) Pentatonic Melodic Framework (Kadek Agung): Firmly grounded in Balinese pentatonic patet as the main foundation: "I have never changed from pentatonic, I also really depend on tradition both in terms of scales and patterns, because in my opinion the existing traditional tonal patterns are very rich."

3) Ornamentation and Playing Techniques (Dewa): Choosing to retain the distinctive Minangkabau technique of garinyi or gerenyeng as the articulatory identity of the instrument.

4) Regional Rhythmic Accents (Wildan): Maintaining specific rhythmic pulse patterns from each region he processes. Similar to Arita, he acknowledges that this process is not driven by conscious calculation: "I never think about preserving it, but it has already been imprinted in my subconscious."

Kijing again demonstrates an extreme contrast, asserting that none of the grammatical elements of tradition is inviolable (obligatorily preserved). For him, absolute priority is given to "the communicability of the narrative" of the work's drama, rather than purist adherence to the musical syntax of tradition.

The dynamics of this material selection can be read through Pierre Bourdieu's concept of habitus. The attachment of Arita, Dewa, Kadek Agung, and Wildan is rooted in long socialization within traditional artistic ecosystems from the formative phase; the internalization of these structures operates automatically as an embodied disposition. Conversely, Kijing's cultural formation outside the lineage of formal traditional transmission provides him with critical distance. This socio-artistic distance enables him to treat traditional material calculatively, strategically, and free from the burden of formal sacredness.

1.3 Creative Process and Negotiation with Choreographers

The fusion of Nusantara sound material with digital audio technology never takes place within a solitary studio space, but rather emerges through an arena of intersubjective negotiation with choreographers. The entry point of this collaborative practice reveals a highly diverse spectrum of workflows among the five informants:

a. Starting from Dramaturgical Narrative (Arita): Musical construction is built upon an analysis of the dramatic script and the thematic concept of the choreography before sound production begins in the studio.

b. Response to Movement Kinesthetics (Dewa): In line with the habits of his community, the compositional process starts from a completed bodily movement structure, although at certain moments the artistic work takes place simultaneously.

c. Dramaturgical Topographic Mapping (Kijing): Requiring the choreographer to provide a “topography” scheme or dramaturgical staircase curve for each scene as a structural compass before the composition is designed.

d. Primary Auditory Exploration (Kadek Agung): Always beginning the process with independent music creation before movement is arranged, a strategy adopted because of the lack of competence in reading the kinesthetic notation of dance.

e. Flexibility Based on the Work’s Modality (Wildan): Applying an adaptive approach depending on the production context, either responding to a complete dance video recording or simply starting from a scene synopsis.

Although their technical starting points differ, the five composers agree that the intensity of communicative exchange is the main determinant of the quality of sonic negotiation. Kijing states this explicitly: “the more interaction there is, both in the process and in discussion, the more detailed the construction of the music will be, and this will also have an impact on the choreographic work.”

These findings demonstrate that sonic-digital hybridization in contemporary dance music rejects the myth of individual creation; the process operates as relational collective work. This reality strongly resonates with Christopher Small’s (1998) concept of musicking, which positions music not merely as a static sound artifact, but as a performative network involving dynamic social interactions among composers, choreographers, dancers, and the entire field of performance reception.

1.4 Processing Sound through Digital Technology: DAWs, Recording, and the Challenge of Feel

At the operational level, the integration of Nusantara idioms and digital audio technology demonstrates a distinctive methodological convergence: the use of live acoustic tracking is combined in hybrid form with virtual instrument devices (Virtual Studio Technology/VST) and sample libraries. Acoustic recording is focused specifically on instruments with rich microtonal qualities, dynamic articulation, and flexible bowing or wind techniques that resist digital synthesis replication—such as *saluang*, bamboo flute, *rebab*, violin, vocals, and *dambus*.

In terms of software infrastructure (Digital Audio Workstation/DAW), preferences are distributed pragmatically: 1) FL Studio & Cubase: Becoming the main working instruments of Dewa, Kijing, Wildan, and Kadek Agung for sequence processing and arrangement. 2) Studio One & Ableton Live: Used by Arita with a reversed workflow; first recording the raw material of traditional acoustic instruments before introducing VST as a sonic texture enhancer (timbral thickener).

The most essential axis of tension in this digital production space centers on the

issue of “feel” (affective feel). This phenomenon validates the post-digital aesthetic proposition of Andersen, Cox, and Papadopoulos (2014) that the encounter between technology and artistic media is never neutral, but rather an arena of competing values and cultural authenticity. The limitations of digital technology’s emulative capacity are critically voiced by the composers:

1) Mechanical Rigidity: Arita criticizes the tendency of synthesized results to feel artificial or “too robotic” if they are not precisely polished.

2) Loss of Idiomatic Nuance: Dewa highlights the disappearance of subtle articulation and distinctive Minangkabau ornamentation when wind instruments are transferred to plugin modules.

3) Stage Aura: Wildan emphasizes that the performative energy of live performance remains impossible to fully substitute through digital audio manipulation.

4) MIDI Programming Precision: Kadek Agung takes a different position by believing that the depth of “feel” can still be accommodated through precise articulation and manual MIDI controller mapping.

5) Humanistic Relocation: Kijing offers a philosophical resolution that moves the locus of “feel” from the material instrument to the agency of the subject: “VST, soundcard, MIDI controller, their value is the same as gamelan because those tools are only tools, while the feeling in art exists in human interaction.”

The synthesis of the practices of the five composers confirms that the integration of Nusantara sound and digital technology moves through four sequential trajectories: the hermeneutics of traditional sound, habitus-based material selection, intersubjective negotiation with choreographers, and technical studio articulation that negotiates feel. The entire process is consistent with Leonard Meyer’s (1956) view, which asserts that musical significance is not rooted solely in the physical-acoustic properties of sound waves, but is constructed through a dialectical web of cultural memory, experiential habituation, and listeners’ horizons of expectation.

2. Negotiation Models Formed from the Perspective of Each Composer

Tracing the practices of the five composers shows that the relationship between tradition and modern technology is not articulated uniformly, but instead forms three distinctive negotiation models.

2.1 Tradition as Foundation Model

This pattern is strongly reflected in the artistic work of Arita and Kadek Agung. Here, essential traditional elements—such as tuning systems (scales) and rhythmic metrics—remain preserved as the architectural axis of the work, even though the

instruments producing the sounds have migrated into the digital domain.

The manifestation of this structure appears through two different internal mechanisms:

1) Subconscious Internalization (Arita): The conceptual foundation works intuitively as a result of long sedimentation within Sundanese musical habitus.

2) Conscious Preservation (Kadek Agung): Proceeding from discursive adherence to the formal morphology of Balinese karawitan, particularly the tripartite *tri angga* ("head-body-feet").

In this pattern, digital devices are not positioned to deconstruct or replace local musical grammar, but merely as supporting instruments for expression and the expansion of sound texture (timbre enhancer).

2.2 Regional Identity as Marker Model

Different from the preceding structural approach, the orientations of Dewa and Wildan place tradition as a localized semiotic anchor. Traditional elements are presented selectively through particular motifs, such as distinctive Minangkabau ornamentation (Dewa) or particular drumming gestures processed nomadically across various regional idioms (Wildan).

Beyond these regional markers, other sonic materials are developed flexibly through exploration of modern sounds. This model affirms that hybridization does not require comprehensive adoption of traditional conventions; the presence of precise idiomatic accents is sufficient to maintain cultural legibility within an expansive compositional landscape.

2.3 Narrative-Based Free Deconstruction Model

The most radical approach is manifested in Kijing's practice, in which traditional sounds are treated purely as raw sound material. Attachments to orthodoxy and traditional grammatical rules are completely released and redirected to serve the dramaturgical needs and narrative flow of the choreography. This deconstructive courage is enabled by Kijing's position at a distance from formal cultural transmission; his position outside the epicenter of tradition instead provides aesthetic freedom without the psychological burden of preserving cultural "purity" or authenticity.

The three orientations above form a musical spectrum: moving from the pole of structural adherence (Foundation Model), bridging through symbolic articulation (Regional Marker Model), and culminating in deconstructive freedom (Narrative-Dramaturgical Model). When read through the lens of Homi Bhabha's Third Space, the relationship between tradition and modernity in these contemporary dance works rejects the logic of subordination or single dominance. The resulting hybridity is

polyphonic and contextual—strongly influenced by the trajectory of personal habitus, cultural formation, and each composer's subjective negotiation with the traditional heritage being responded to.

Discussion

The findings demonstrate that the negotiation between Nusantara traditional sound and digital audio technology is not simply a technical process of transferring traditional materials into contemporary production software. It is a layered artistic process in which cultural interpretation, embodied musical experience, collaboration, and technological mediation operate simultaneously. The five composers show that there is no single formula for maintaining traditional identity while pursuing contemporary artistic expression. Instead, each composer constructs a particular balance according to cultural background, artistic experience, collaborative habits, and the dramaturgical demands of the work.

The three negotiation models strengthen the theoretical interpretation of hybridity. The Foundation Model retains structural elements as the primary anchor; the Regional Marker Model retains selected idiomatic signs; and the Narrative-Dramaturgical Model grants greater freedom to deconstruct traditional material. These differences indicate that hybridity does not eliminate cultural identity but transforms the way identity is made legible within a new musical context. The findings also reinforce the relevance of habitus because several traditional elements are maintained without explicit calculation, indicating that long-term artistic socialization can become embodied knowledge.

The findings further support the musicking perspective because the creative process is shaped through continuous interaction among composers, choreographers, dancers, technology, and performance contexts. The intensity of communication with choreographers influences how detailed the musical construction becomes and how closely it interacts with choreographic development. Meanwhile, the post-digital perspective helps explain why the use of DAWs, VSTs, sample libraries, and MIDI controllers is not merely a neutral technological choice. Digital mediation changes the conditions under which authenticity, timbre, articulation, and "feel" are negotiated.

In relation to Meyer's theory, the persistence of particular timbres, rhythmic accents, ornaments, scales, and melodic characteristics indicates that musical meaning is connected to cultural memory and learned expectations. Thus, the composers' strategies do not simply reproduce traditional sounds; they selectively activate culturally recognizable sonic signs while allowing other dimensions of musical structure to be transformed. This provides a conceptual basis for understanding

contemporary Indonesian dance music as a field in which tradition remains active through reinterpretation rather than static preservation.

Compared with the existing discussion cited in the manuscript, this research addresses a specific gap by focusing on the composer's creative thinking and the negotiation process rather than only the final artistic product. The study therefore contributes a process-oriented perspective to the discourse of contemporary dance music in Indonesia. At the same time, the findings should be read within the qualitative and contextual boundaries of the study rather than as statistical generalizations.

CONCLUSION

This study confirms that the integration of Nusantara sounds and digital audio devices in contemporary dance music is not a static mechanical synthesis, but a fluid and non-dichotomous process of cultural negotiation. This dynamic is driven by the convergence of three main determinants: the positioning of traditional sound within the tension of the Third Space between identity preservation and freedom of experimentation, musical habitus that guides both conscious and intuitive articulation by creators, and the intensity of artistic dialectics with choreographers. Within this constellation, digital technology operates as a medium for mediating feel and sonic authenticity rather than merely as a substitutive instrument for traditional material.

Typologically, the articulation of the five composers maps Bhabhaian hybridity into three poles of practice: tradition as an architectural foundation, tradition as an idiomatic-regional marker, and free deconstruction based on the dramaturgy of the work. These findings contribute conceptual novelty to the landscape of ethnomusicology and arts-creation studies in Indonesia, where the cognitive formation of composers has rarely been examined, while also providing an artistic navigation map for the next generation of musicians in negotiating the boundaries of modernity.

REFERENCES

- Andersen, C. U., Cox, G., & Papadopoulos, G. (2014). Editorial: Postdigital Research. *A Peer-Reviewed Journal About*, 3(1), 5–7.
- Bhabha, H. K. (1994). *The Location of Culture*. London: Routledge.
- Bourdieu, P. (1977). *Outline of a Theory of Practice*. Cambridge: Cambridge University Press.
- Braun, V., & Clarke, V. (2019). Reflecting on reflexive thematic analysis. *Qualitative Research in Sport, Exercise and Health*, 11(4), 589–597.
- Indrayuda. (2010). *Fenomena Tari Kontemporer dalam Karya Tari Mahasiswa*

- Sendratasik UNP dan STSI Padang Panjang. *Jurnal Pendidikan dan Kebudayaan*, 16(1), 64–75.
- Meyer, L. B. (1956). *Emotion and Meaning in Music*. Chicago: University of Chicago Press.
- MK Asri. (2017). Musik Tari Kurenah Uwaik Uwaik. *Garak Jo Garaik*. 13(2), 1–15.
- Nettl, B. (2005). *The Study of Ethnomusicology: Thirty-One Issues and Concepts* (2nd ed.). Urbana: University of Illinois Press.
- Sedyawati, E. (1981). *Pertumbuhan Seni Pertunjukan*. Jakarta: Sinar Harapan.
- Small, C. (1998). *Musicking: The Meanings of Performing and Listening*. Middletown, CT: Wesleyan University Press.
- Interview with Arita Bagja Pramudita, contemporary dance music composer, Bandung, Zoom Meeting, 07 May 2026.
- Interview with Dewa, contemporary dance music composer, Padang, Zoom Meeting, 12 May 2026.
- Interview with Kijing, contemporary dance music composer, Yogyakarta, Zoom Meeting, 10 May 2026.
- Interview with Kadek Agung, contemporary dance music composer, Bali, Zoom Meeting, 07 May 2026.
- Interview with Wildan, contemporary dance music composer, Banjarmasin, Zoom Meeting, 12 May 2026.