“DAWAI-DAWAI KEHIDUPAN TRADISIONAL”: KISAH PERJUANGAN SINDEN SITER BERTAHAN HIDUP DARI MASA KE MASA
(“THE STRINGS OF TRADITIONAL LIFE”: SINDEN SITER SURVIVAL STORY FROM TIME TO TIME)
RESEARCH AND DESIGN PRODUCTION FOR FILM REPORTS

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THESIS ADVISER RECOMMENDATION LETTER

This thesis and short film entitled “SINDEN SITER DAWAI-DAWAI KEHIDUPAN TRADISIONAL”: KISAH PERJUANGAN SINDEN SITER BERTAHAN HIDUP DARI MASA KE MASA RESEARCH AND DESIGN PRODUCTION FOR FILM REPORTS”. Prepared and submitted by Ghinaa Atikawati in partial fulfillment of the requirements for the degree of Bachelor of Arts in the Faculty of Humanities, Communication Studies has been reviewed and found to have satisfied the requirements for a thesis fit to be examined. I therefore recommend this thesis for Oral Defense.

Cikarang, Indonesia, January 27th 2017
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The Period of Examiner declare that the thesis and a short film entitled “SINDEN SITER DAWAI-DAWAY KEHIDUPAN TRADISIONAL: KISAH PERJUANGAN SINDEN SITER BERTAHAN HIDUP DARI MASA KE MASA RESEARCH AND DESIGN PRODUCTION FOR FILM REPORTS”. That was submitted by Ghinaa Atikawati in Film and Television from the Faculty of Humanities was assessed and approved to have passed the oral Examination on 8th March 2017.

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DECLARATION OF ORIGINALITY

I declare that this thesis, entitled “SINDEN SITER DAWAI-DAWAI KEHIDUPAN TRADISIONAL”: KISAH PERJUANGAN SINDEN SITER BERTAHAN HIDUP DARI MASA KE MASA RESEARCH AND DESIGN PRODUCTION FOR FILM REPORTS”, is to the best of my knowledge and belief, an original piece of my work that has not been submitted, either in whole or in part, to another university to obtain a degree.

Cikarang, Indonesia, January 27th 2017

Ghinaa Atikawati
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“And to Allah belong the unseen [aspects] of the heavens and the earth and to Him will be returned the matter, all of it, so worship Him and rely upon Him. And your Lord is not unaware of that which you do” – Hud: 123

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ABSTRACT

The project is designed to show the life of a sinden siter in Yogyakarta who apparently only known as the traditional street music player meanwhile sinden siter in Indonesia is closely related to the Javanese gamelan traditional music. As the time goes by, this traditional music has gradually disappeared affected by many factors which are internals or externals. The subject of this research was a sinden siter in Yogyakarta who has been survived in modern era aligned with another freshly new modern music. By applying descriptive qualitative approach, this research was employing observation and indepth interviews in order to dig accurate information about the life of sinden siter in struggling to be stand out among those fresh and new modern musicians also the factors which influenced the shift of traditional musical art in the current era. These results suggest that the traditional music instrument siter actually have both functions to the culture as medium for conveying messages and as the leader of the groove tracks from an orchestration. On the other side, being a sinden siter actually gives privilege to the player itself as source of income. A part from this, the development of another musical arts slowly replace the position of traditional music with proofs of decreasing the number of sinden siter as well as the interests of the community due to the social process.

Keywords: sinden siter, gamelan, Yogyakarta, traditional music, Javanese, culture.
# TABLE OF CONTENTS

THESIS ADVISER RECOMMENDATION LETTER .................................................. i
PANEL OF EXAMINERS APPROVAL SHEET .................................................. ii
DECLARATION OF ORIGINALITY .................................................................... iii
ACKNOWLEDGMENTS ...................................................................................... iv
ABSTRACT .......................................................................................................... vii
TABLE OF CONTENTS ...................................................................................... viii

CHAPTER I INTRODUCTION ............................................................................... 1
  1.1 BACKGROUND ............................................................................................... 1
  1.2 PRODUCTION PURPOSES ............................................................................ 4
  1.3 RESEARCH QUESTIONS .............................................................................. 4
  1.4 INTENDED IMPACTS .................................................................................. 4
  1.5 TARGET AUDIENCE .................................................................................... 5

CHAPTER II SINDEN SITER WITHIN JAVANESE CULTURE: A LITERATURE REVIEW ................................................................. 6
  2.1 SINDEN SITER A TRADITIONAL MUSIC OF JAVANESE CULTURE ............... 6
    2.1.1 TRADITIONAL MUSIC AS A PART OF JAVANESE CULTURE .................... 6
    2.1.2 SINDEN SITER IN JAVANESE GAMELAN INSTRUMENT ....................... 9
  2.2 SEEKING LIFE PEACEFULNESS THROUGH JAVANESE STYLE ................. 16
  2.3 CULTURAL CHANGING AS A FORM OF REFLECTION THE LOST OF TRADITIONAL ART EXISTENCE ........................................... 24

CHAPTER III METHODOLOGY .......................................................................... 26
  3.1 CONCEPTUAL FRAMEWORK OF THE FILM .............................................. 26
  3.2 METHOD ....................................................................................................... 28
    3.2.1 RESEARCH APPROACH ....................................................................... 28
    3.2.2 OBJECT OF ENQUIRY ......................................................................... 28
    3.2.3 UNIT OF ANALYSIS ........................................................................... 29
    3.2.4 DATA COLLECTION TECHNIQUE ....................................................... 29
      3.2.4.1 OBSERVATION ............................................................................ 30
      3.2.4.2 IN-DEPTH INTERVIEW ................................................................. 31
      3.2.4.3 REVIEW OF DOCUMENTS .......................................................... 32
    3.2.5 CODING AND INTERPRETATION OF DATA ....................................... 33
    3.2.6 TRUSTWORTHINESS AND AUTHENTICITY ..................................... 33

CHAPTER IV RESULTS TO BE FILMED ............................................................. 37
  4.1 FUNCTIONS OF SITER .............................................................................. 37
6.4 FILM BREAKDOWN ..........................................................146
  6.4.1 SETTING & LOCATION BREAKDOWN .......................146
  6.4.2 CAST BREAKDOWN ..................................................148
  6.4.3 PROPERTY BREAKDOWN .........................................149
  6.4.4 WARDROBE BREAKDOWN ......................................151
  6.4.5 MAKE UP & HAIR STYLE BREAKDOWN ......................154
  6.4.6 CAMERA & LIGHTING BREAKDOWN .........................156
  6.4.7 MASTER BREAKDOWN ...........................................163
6.5 HUNTING PLAN/SURVEY ..............................................174
  6.5.1 HUNTING TALENT CAST .......................................174
  6.5.2 HUNTING LOCATION ..............................................174
  6.5.3 PROPERTIES .........................................................175
  6.5.4 WARDROBE ..........................................................175
  6.5.5 MAKE-UP & HAIR STYLE .......................................175
  6.5.6 LOGISTICS ..........................................................175
  6.5.7 TRANSPORTATION ................................................175
  6.5.8 ACCOMMODATION ................................................176
  6.5.9 COMMUNICATION ................................................176
  6.5.10 EQUIPMENT ........................................................176
  6.5.11 WORKSHOP ........................................................176
  6.5.12 HUNTING TEAM ..................................................176
  6.5.13 HUNTING SCHEDULE ..........................................177
  6.5.14 HUNTING BUDGET ..............................................177
6.6 PRODUCTION SCHEDULE .............................................178
  6.6.1 PRE-PRODUCTION SCHEDULE ..................................178
  6.6.2 SHOOTING SCHEDULE ..........................................179
  6.6.4 ONLINE SHOOTING SCHEDULE ................................190
  6.6.5 POST PRODUCTION SCHEDULE .................................191
6.7 PRODUCTION BUDGET ................................................192
  6.7.1 BUDGET ESTIMATION ............................................192
  6.7.2 BUDGET SUMMARY ..............................................194
CHAPTER VII PRODUCTION REPORT .....................................195
  7.1 SCENARIO ..............................................................195
    7.1.1 TECHNICAL PROBLEM .......................................195
    7.1.2 NON-TECHNICAL PROBLEM ..................................195
  7.1.3 SOLUTIONS ........................................................196
7.2 DIRECTOR PROBLEM ...................................................... 197
7.2.1 TECHNICAL PROBLEM ............................................. 197
7.2.2 NON-TECHNICAL PROBLEM ....................................... 197
7.2.3 SOLUTIONS ................................................................ 200
7.3 PRODUCTION PROBLEM .................................................. 201
7.3.1 TECHNICAL PROBLEM ............................................... 201
7.3.2 NON-TECHNICAL PROBLEM ....................................... 201
7.3.3 SOLUTIONS ................................................................ 202
7.4 CINEMATOGRAPHY ......................................................... 202
7.4.1 TECHNICAL PROBLEM ............................................... 202
7.4.2 NON-TECHNICAL PROBLEM ....................................... 203
7.4.3 SOLUTIONS ................................................................ 203
7.5 ARTISTIC ....................................................................... 203
7.5.1 TECHNICAL PROBLEM ............................................... 203
7.5.2 NON-TECHNICAL PROBLEM ....................................... 204
7.5.3 SOLUTIONS ................................................................ 204
7.6 EDITING ........................................................................ 204
7.6.1 TECHNICAL PROBLEM ............................................... 204
7.6.2 NON-TECHNICAL PROBLEM ....................................... 205
7.6.3 SOLUTIONS ................................................................ 205
7.7 SOUND ........................................................................ 205
7.7.1 TECHNICAL PROBLEM ............................................... 205
7.7.2 NON-TECHNICAL PROBLEM ....................................... 206
7.7.3 SOLUTIONS ................................................................ 206
7.8 TALENT ........................................................................ 207
7.8.1 TECHNICAL PROBLEM ............................................... 207
7.8.2 NON-TECHNICAL PROBLEM ....................................... 207
7.8.3 SOLUTIONS ................................................................ 207
7.9 WARDROBE .................................................................. 208
7.9.1 TECHNICAL PROBLEM ............................................... 208
7.9.2 NON-TECHNICAL PROBLEM ....................................... 208
7.9.3 SOLUTIONS ................................................................ 209
7.10 PROPERTY .................................................................... 209
7.10.1 TECHNICAL PROBLEM ............................................... 209
7.10.2 NON-TECHNICAL PROBLEM ....................................... 209
7.10.3 SOLUTIONS ................................................................ 209
CHAPTER I
INTRODUCTION

1.1 BACKGROUND

Yogyakarta is one of the cities in Java Island, Indonesia that until 2017 still preserving the Javanese cultures, no surprising if this city becomes the main tourism destination in Java Island (“Jogja/Yogyakarta Surga,” (n.d)). There are many cultures either intangible or tangible that people can see and feel in Yogyakarta, for example the intangible ones in terms of norms, manners in social life which can be special characteristics for Javanese people to live in their daily life. Besides, this city has a lot of tangible cultures that can be seen or learned by other people ranging from classic Javanese arts like Wayang (puppet show), a musical art Karawitan, a wide variety of classical Javanese dances, or other distinctive arts such as ballet Ramayana Yogyakarta, Jathilan, Kethoprak, and many more (“Ragam Kesenian,” (n.d)). No wonder, even though there are many cultural influences from outside, the strong cultures in Yogyakarta still maintained within everyday lives of the society.

Talking about arts, most of classic Javanese arts are belong to fine art created as a form of created as a form of creativity and expression of the art creator. In his major study (“Pengertian Seni Murni”, 2016), it was found that this art is having purposes as medium to communicate towards others in conveying the expressions, ideas, or feelings that will be felt or understood by other people through their senses, for example by using movement, or facial expressions to dance, clothes; tone, and rhythm to music, messages that want to be conveyed by the art creator is placed.

Furthermore, Yogyakarta when is viewed from a historical perspective, its origin is derived from the royal kingdom Mataram, especially Mataram Islam which is evidenced through Giyanti agreement in 1755. The strength of the monarchy in Yogyakarta, centered on the palace called as Ngayogyakarta Hadiningrat Palace and the Sultan Hamengku Buwana as the king, make this city until now still continues to carry out activities related to such royal ceremonies, musical arts,
literature, etc. This is the reason Yogyakarta still uphold the Javanese cultures as their life guidance. The influence from Mataram Kingdom both old Mataram and Islamic Mataram Kingdom on the culture of Yogyakarta, indeed bring quite strong cultural diversity between religions of Hindu, Buddha (“Sejarah Kesenian”, 2014) and Islam, as the example in the classic Javanese art, Karawitan.

This musical art that combines a set of traditional instruments called gamelan and Pesindhèn (vocalists which usually done by women), has special meaning since the beautiful sounds appear as the result of good cooperation and patience among the players within it. Karawitan itself comes from the word “rawit” which has meanings as complex, delicate, and beautiful, refers to playing Gamelan instruments that are so complex because of the color of sound, rhythm, and notations that successfully produce non-diatonic tunings. The non-diatonic (laras) tunings itself divided into two types, namely Pelog tunings and Slendro tunings. The difference between both of the tunings are, Pelog is far more complicated than Slèndro. Pelog tunings have a system arrangement of tones which comprise of five or seven notes in an octave by the irregular intervals, i.e three (or five) with a short distance and two distant whilst Slèndro is simpler due to system arrangement of tones consist of five notes in one octave with average intervals.

Usually gamelan instruments used in special occasion like special rituals, ceremonies, puppet show, dances (“Fungsi Gamelan”, 2016). Each of instrument has its own respective function in shaping the beautiful tones, and those instruments itself can be classified into several groups according to their way to play, for example gamelan that being hit are Bonang, Gong, Gender, Gambang (xylophone), Kenong, Kempul, Kecer, Kemanak, Saron, gamelan that being blown is Suling (flute), gamelan that being swiped is Rebab, the one that being beated are Bedhuk and Kendhang, and gamelan which being plucked are Celempung and Siter. This set of traditional music instruments also accompanied by Pesindhen (woman vocalists) who sing along during perform. Thus, in gamelan, each of the player has to work together, understand others and be patience in waiting their turn to play as
the philosophy itself explains these music instruments are reminder of the harmony of human life that well described the ethical life of Javanese.

Unfortunately, in current era, the traditional art such as musical art began less enjoyed by people especially young generation. This generation tend to listen music like Electronic Dance Music (EDM) or popular music as a prove if this is one of the effect which come from modern era aside from if this era gives people conveniences to do most their activities faster and easier. So that the traditional art critically endangered because not many of the current generation who are interested in studying the arts, as the example Siter (Zither) a part of gamelan instruments which today in a few corner of the Yogyakarta, the current functions of its instrument has started to shift slightly from the originally used for sacred events as a means to earn a living for Pengamen Siter (Zither Busker).

Indeed, there are many stories stored for them, which previously they were very active in various events that involving gamelan instrument yet now their condition inversely proportional. Even many of young generations might not realize, if a man now can replace the position of Sinden which usually done by a woman, perhaps it happened because of the changing times that are demanding man to involve in the world of Sinden.

Based on the explanation above, the researcher will take this phenomenon to use as basic materials for production documentary film. The idea is about Siter as a part of gamelan instrument that can have functions as medium to convey the philosophy of Javanese people life who initially based on the teachings of the Islamic religion, also the shift function of Siter which now is no longer used as instrument of special events instead use to make a living. Thus, the researcher will visualize a daily life of a man who work as a Sinden Siter in Yogyakarta, how he “merges” with his beloved zither, and how an appearance, a rhythm of voice, lyrics sung by him could convey messages. I am pretty sure if this film is going to be special than any other films since it has own perspective and theme which never been created in any previous films before.
1.2 PRODUCTION PURPOSES

1. To show the effects that arise because of the influence of modern era, especially in the field of traditional arts in Yogyakarta, Indonesia.
2. To find out how music could represent someone’s feelings, ideas, or expressions within it.
3. To film a life of a *sinden siter* in struggling with the development of civilization and technology
4. To urge the young adult in preserving and maintaining this ancestral cultural heritage that nowadays is increasingly rare to find.

1.3 RESEARCH QUESTIONS

1. What are the main functions of *siter* in preserving Javanese culture?
2. What are the traditional requirements to be a *sinden siter*?
3. How does a *sinden siter* convey the message of the past of *sinden siter* and Narto Sahono’s journey to live in harmony?
4. Why does the *sinden siter* as a job still “survive”?

1.4 INTENDED IMPACTS

1. After watching this movie hopefully, the audience will participate in sustaining a wide variety of activities related to the culture by helping to promote them in simple way i.e. writing their experiences concerning in the traditions of Indonesia through social media or learning the traditional arts to be shared to others later on.

2. After watching this movie, hopefully the audience will more appreciate *Sinden Siter*, because their existence is now not as easy as previous time to find them anywhere in Yogyakarta, and certainly they are one of those people who contributed in preserving the traditional art in Indonesia.
1.5 TARGET AUDIENCE

Demographic

Gender : Male, Female
Age : 17 – 40 years’ old
SES : A-B
Geographical : Big Cities in Java Island
Psychographic : Interested in learning about cultures, history and arts
Having high curiosity towards others’ characters and life

Habits of Audience : Accustomed living with conveniences
Love learning something challenging and different
Active, Communicative

Special Audience : Young Adult – College Student
CHAPTER II
SINDEN SITER WITHIN JAVANESE CULTURE: A LITERATURE REVIEW

This literature review discusses about a job as *sinden siter* which has function in preserving the traditional culture in Yogyakarta within current era. The review focuses on *siter* as one of varied types of cultures in terms of traditional music instrument from Java which previously remained as a part of gamelan instruments can be played independently but still convey a deep message about traditional culture. The review also explore how *sinden siter* becomes a representative of Javanese people. Meanwhile since this research explains about life of *sinden siter* in modern era, it slightly explains about the effects of modernity began to shift the existence of classical Javanese artists up to now begin rare to find.

2.1 SINDEN SITER A TRADITIONAL MUSIC OF JAVANESE CULTURE

2.1.1 TRADITIONAL MUSIC AS A PART OF JAVANESE CULTURE

Reported by Standardization of Topographical Names team (*Tim Pembakuan Nama Rupabumi*), Indonesia has 13,466 registered islands consist of 1.128 ethnic groups. Considering of those ethnic groups, Indonesia has various cultures which remained retained and implemented until today. A British anthropologist, (Tyler, 1870: 1) said that “culture is complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”.

Koentjaraningrat (1984, pp. 5-6) added if culture has three cultural forms which divided into *ideas*, which cannot be seen or touched by people since it is stated in a form of norms, customs, teachings of life, way of life in community, thus people understand this culture by sharing from one person to another person; *activities*, how human interacts to others based on their social system within their lives; and *human work* is a tangible cultural form resulted from human activities.
Further (Kluckhohn, C, 1953) affirmed that there are seven cultural universal elements which described as follows:

1. Social system, for example laws, organizations, kinship, etc.
2. Language, both written and oral
3. Tools and Supplies of Human Life, such as clothes, housewares, residence.
4. Economy and Livelihood system, production, distribution, agriculture, etc.
5. Art whether fine arts such as visual arts, dances, music or applied art that can be used as part of human life equipment
6. Knowledge, and the last one is
7. Belief system, religion.

Meanwhile, in Special Region of Yogyakarta where almost one of the biggest ethnic in Indonesia, Javanese ethnic lived, it becomes a center of Javanese culture remains conserved until today. As explained by Adrisijanti, I., & UGM, J. A. F. I. B. (2007) if Yogyakarta with all the historical objects, strong historical background, and potentialities, it clearly shows this city is one of the places of cultural heritage. Javanese culture itself is results Javanese society’s thoughts in determining about what is worth, important, valuable in a form of concepts contained in their mind and used as daily life guidance (Koentjaraningrat, 1985). Referring to the cultural elements mentioned above, music is an element of the culture obtained through learning process.

Culture is forming and directing how the music is created based on experiences, a set of values, and in the tradition itself (Herndon, M., & McLeod, N., 1981). They further described in their book title “Music as Culture” how culture limit music into forth parts:

First, culture as the basis to set musical trends as it can be accepted by society.

Second, the creator or initiator of ideas in the process of making music also controlled by culture, for instance only those with specific economic strata or groups can create music.

Third, creations are likely to last long usually have cultural limitations compare to the secular music which only lasts for a temporary. For example, music in traditions
or rituals in have their own rules in terms of songs or music played also at certain times only.  
The last one, there is no more freedom for the composer or creator of music in creating music based on his willingness instead following demands of society.

One of the potential in Javanese culture which until now is still learned and enjoyed by local people is the art specifically in traditional music, in a journal title “Transformasi Nilai Kebersamaan Dalam Musik Songah”, Tumbijo (1977:13) defined traditional music as arts and culture that since a long time hereditary have lived and evolved in certain areas. Of course, traditional music for Javanese people is far beyond than just an art, Merriam (1964) stated that there are ten universal functions of music which elaborated as follows: (1) emotional disclosure, (2) aesthetical appreciation, (3) entertainment, (4) communication, (5) symbolic representation, (6) physical response, (7) strengthening and alignment of social norms, (8) validating social institution also religious rituals, (9) offering continuity and stability of culture, and (10) contributing to society’s integration. Those explanations can be found in the gamelan instruments which often used in many kinds of activities such as: puppet show, ceremonies, rituals, etc since it is a blend of one instrument to another instrument that produced music to be used as a medium of communication for them, not only between each other yet it also used to “communicate” to God (Kartiman, 2015).

Walton, S.P (2007) identified if the result of Javanese traditional music ranging from ideas, pattern of music, and style were truly related to the Javanese mystical world, Javanese people could not be separated with an abstract meaning of rasa (feeling and taste) since they have to interconnected with sense of feelings in making its music or in other words rasa is the fundamental of Javanese people to create traditional music. Clifton Geertz (1976) also defined if the main three elements of religious life are mystical activity, art, and etiquette which having rasa as their “chain link” that usually put into words and become really important for Javanese people. Thus, it can be seen in one of Javanese traditional music, gamelan instrument as a main part of almost Javanese people activities.
2.1.2 SINDEN SITER IN JAVANESE GAMELAN INSTRUMENT

Discussing more about *sinden siter*, it could not be separated from the Javanese traditional music, Javanese *gamelan* instrument, this instrument has become the essential part of Javanese people’s activities since a long time ago, people put a great attention to this instrument because it mostly used for religious matters in terms of equipment to accompany rituals (Pranoto, H. S., 2003). To produce a beautiful yet harmonious traditional music, Javanese *gamelan* instrument consist of several traditional music instruments which have their “respective roles” in making music.

Bram Palgunadi (2002) further viewed if the *gamelan* instruments are closely related to *Karawitan Jawa*, word “Karawitan” came from the word *ruwit, ngruwit, ruwet* which means complicated because these things are truly complex while another terms said if *Karawitan* means a beauty or gentleness. *Karawitan Jawa* defined as the traditional art that proceed *gendhing* (Javanese traditional songs which usually accompanied by the gamelan instruments) until create atmospheres with perfect combination of tones, timbre and human voices as results of human capabilities either individually or in groups that require smoothness, beauty, inspiration, and reliability in making process.

Hence, there are still have no valid information when the *gamelan* instruments widely spread in Java Island yet obviously this traditional instruments were the results of Javanese ethnic where a mixture between Chinese nation (Mongols) to native Javanese. No wonder, if one of the gamelan instrument that use strings like *Siter* also *Rebab* have similarities like the instruments from East Asia. The temple reliefs in some Central Java and East Java temples which known built in around seventh and eighth century or precisely in Old Mataram Kingdom were the evidence of the emergence of the gamelan instruments spread in Java Island (Palgunadi, B. 2002).
Charles Capwell in his book title “In Excursions in World Music” in his special chapter, *Music of Indonesia* further explains the variety of traditional music instruments within Javanese gamelan instrument that mostly classified into metallophones – instruments made with metal, but then there are three main groups of the instruments which outlined as follows:

First, the instruments have similar shape more or less like a xylophone, made from flat wooden or metal in a form of pieces (*bilah*). These are Sarons (*Panerus, Barung, Demung*), Gender (*Barung, Panerus*), Slenthem, Gambang and these instruments used special tuning system called *Laras* which divided into two main types, *Laras Slendro* and *Laras Pelog*. The difference is *slendro* has five-note scale while *pelog* has seven-note scale much different rather than any western tones. Moreover, all these instruments have functions to build melodies in Karawitan music.

Second, the instruments shaped like *gongs* and have *pencon* – a central section that protrude as a place for being hit or beaten during show. These instruments are *Gong* (*Ageng, Suwukan, Siyem*), *Bonang* (*Barung, Panerus*), *Kempul, Kethuk-Kempyang*, and *Kenong* which played at the end of every melody in order to give a sign if the melody has been finished or completely played. The last one, the instruments left are outside both groups of *bilah* and *gongs* because these instruments are having their own specific shaped and differ in play. However, these instruments also have special functions just like other Javanese *gamelan* instrument, for instance *Kendhang* as the rhythm regulator also as to show the emotion within its music and bridging between one song to another song, so, it is the most important music instrument in the Javanese *gamelan*, while *Rebab* usually use as the opening of melody, *Suling* and *Celempong (Siter)* used as additional instrument to increase the festive rhythm.
On the other side, those Javanese *gamelan* Instrument can be differentiated according to way to play them, there are four types of the groups which described as below:

- **Idiophonic** → these instruments played by being beaten or hit using special tools like a “handles”, and usually the Javanese *gamelan* instrument which classified into this type are made from metal, hence it also called as **Metallophones**. These instruments are part of *bilah* and *gongs*

- **Aerophones** → this instrument played with the wind that is by blowing, and the instrument like *Suling* is belong to this type

- **Membranophones** → this instrument made from dried animal skin and played by being beaten directly using palm and for the Javanese gamelan instrument, *Kendhang* belongs to this group

- **Chordophones** → this instrument which played by being rubbed have the special component which is strings as the source of the melody, and the instruments which are belongs to this group is *Rebab, Siter, Celempung (a bigger size of Siter)* or *Peking (the smaller size of Siter)*.

*Figure 2. 1 Javanese Gamelan Instruments*
Despite those varied traditional music instruments in gamelan, the gamelan itself according to Mardimin, Y (1991) consists of several types based on its functions which described as follows:

1) Gamelan Ageng, used to accompany Karawitan.
2) *Gamelan* Wayangan, used less musical instruments compared to *gamelan* Ageng, has *laras slendro* (musical scale) to accompany during the puppet show.

3) *Gamelan* Gadon, by modest instrument this *gamelan* instrument has both *laras pelog* and *slendro*, the word ‘*gadon*’ comes from word ‘*gadho*’ which has meaning simplicity that truly represent this instrument.

4) *Gamelan* Cokekan, this special *gamelan* only have four instruments comprised of *Gender Barung, Kendhang Ciblon, Siter* and *Gong Bumbung*. It mentioned as cokekan since it was historically explained there were buskers played these instruments around Chinatown, and when the buskers played the instruments, most of Chinese people there were interested with the performance, until one of them were calling them as “chuki-kang” which came from Chinese word ‘Chuki’ means four and the word ‘Kang’ itself comes from Javanese word means nick name for the elder men, but the Javanese pronounce *chuki-kang* into *cokekan* and *cokekan* then used as the name of this *gamelan*.

5) *Gamelan* Pakormatan, this instrument is specially used in the palace only as it has function to accompany the Keraton’s (Palace) events and ceremonies. Moreover, in *Gamelan* Pakormatan, this instrument divided into four types as follows:

   a) *Gamelan* Sekaten, which played only in the prophet’s birthday of Islamic, there area some views related to the word *sekaten*, the first opinion stated if the word *sekaten* come from the shahada while another opinion showed if *sekaten* derived from word *sukati* that has meaning as joy due to this Islamic celebration is rousing.

   b) *Gamelan* Monggang, also called as *gamelan* Patigan since it only has three tones and played only to celebrate the birthday of son of the King from his empress also celebrate eid al-fitr. This instrument usually play only in Monday and Saturday with its own *gendhing* (songs), *Gendhing Monggang*. 
c) *Gamelan* Kodhok Ngorek, played only for internal events of the King’s family such as: the birthday of King, welcoming the birth of prince from the empress, ceremonies, and etc.

![Figure 2. 4 Positioning in Gamelan Kodhok Ngorek](image1)

**Figure 2. 4 Positioning in Gamelan Kodhok Ngorek**

d) *Gamelan* Carabalen, the guests of Keraton usually will be welcomed by this *gamelan* instrument since it put at the front gate of the Keraton.

![Figure 2. 5 Positioning in Gamelan Carabalen](image2)

**Figure 2. 5 Positioning in Gamelan Carabalen**
Nevertheless, aside of those Javanese gamelan instruments, there is also one of the important element that can build the atmosphere of its music which is a Pesindhén, (vocalistst usually performed by women) during the show, Suttan, R.A (1987) views if Pesindhén becomes the main shaft during the show, he sees this as same as western show style where the singer will be much more noticeable rather than gamelan instruments since the instrument instead become as the accompanist.

On the contrary, some scholars argue that Pesindhén has not ego-centered appearance as she is not more than part of the melodic in gamelan instruments as she has the same position just like any other instruments which are running well balanced as a whole gamelan instruments (Hood and Susilo 1967:35 and Becker 1972:35-36). It is obviously closely related to the history of the solo singer (Pesindhén) which was not even there yet because in the nineteenth century, gamelan instruments were just played alone without any additional singer whilst if it had to collaborate with the singers, usually in a form of choir or in a group just like a tradition from the palace. In this case, it clearly evident if Javanase people distinguish Pesindhén into two types, solo Pesindhén towards to the society and a group of Pesindhén closely linked to the palace’s activities (Rafles 1817:1:470-72 and Kartomi 1974). The word of Pesindhén itself derives from the Old Javanese word sindhi which has meaning “to sing” and performed by both men or women, however solo Pesindhén after the nineteenth century peculiarly only performed by a woman (Suttan, R.A. 1987).

Furthermore, the Javanese still believe a Pesindhén will have an extra power or in other word being called as ampuh if it is performed by a woman as it told in one of the wayangan story by dhalang named Ki Anom Suroto, through two main characters of puppet known as Cangik and Limbuk. He further observed within its dialogue between these two puppets that there are 4 (four) requirements have to be followed in order to be a superb (wis ndadi) Pesindhén:
1) **Guna** or Skill, in this part a *Pesindhén* must have well capability in interpersonal skills as she does not only have to memorize the lyrics, tones or even pronunciation yet she also has to be easy going and humble to her fellows which are male musicians (*niyaga*) and on the other side they are also considered as teachers for her.

2) **Swara** or Voice, a *Pesindhén* in this part is required to have well understanding about the difference of voice and advise to keep her beautiful voice by using herbal drink such as: *kencur* or drinks based on made from citrus.

3) **Bandha** or Property, besides having great skills and voice, *Pesindhén* also has to put attention in way of dressing from head to toe: *gelung* or neat hair bun with an additional hair accessories (*cundhuk*); batik skirt (*nyamping*); *kebaya*; *slendhang* or shawl; necklaces and book of notation along with a pocketbook as usually applied for women.

4) **Rupa** or Appearance, a *Pesindhén* should be interesting in appearance, therefore it is necessary to know how to put make-up for morning or evening occasion, even how to sit properly and facial expression towards the audience (Suttan, R.A. 1987).

Heriwati, S. H. (2016) asserted that the Javanese songs (*tembang*) which sung by *Sindhen* convey messages that can be applied in human lives. The messages itself can be found within *cakepan* (lyrics) that formed into Javanese language, it covers some topics such as: moral values, religious values, social values, the value of heroism, humanity values, and so on.

### 2.2. SEEKING LIFE PEACEFULNESS THROUGH JAVANESE STYLE

Magnis-Suseno, F (1985) categorized the Javanese community into two categories (1) based on religious and (2) based on the social strata. Based on religious here, means the Javanese community are prefer to the Islamic teachings but differentiated into the *Pre-Islamic Javanese* are those who believe in Islam but their guidance of life are still following the Javanese traditions, and the *Javanese Islamic* are those who were trying to live his life purely from the teachings of the Islamic religion.
However, for the social strata, the Javanese community were divided into three groups which described as (a) *wong cilik*, lower class society that mostly working as farmers, living in the village with a place to stay made from bamboo or other owned woods and surrounded with the gardens which the results can be used as extra side dishes, then (b) *priyayi* are the Javanese community with higher education background or at least working as employees, within this group, those abstract heritage since Hindu era are still being developed in various art forms of Java such as: puppet show, traditional dances, *batik*, and the traditional music instrument gamelan, the last one is (c) *ningrat (ndara)*, this is a small group actually yet they have the biggest power among others also the highest position, the people who belong to this group are usually descendants of the King or those who devote themselves to live in the Karaton Ngayogyakarta Hadiningrat (the palace) (Magnis-Suseno, F, 1985: 12-14).

A famous Javanese philosophy *memayu hayuning bawana* has been strongly “inherent” in the concept of life of the Javanese people, for them this philosophy is more than just a life guidance yet already become a protector during living in this world. A word *memayu* means to protect, a word *hayuning* has meaning to create something good or safety, while *bawana* is explained as the universe and its contents. If these word were combined as one, then it means maintaining the safety of the world along with its contents, then from this sentence the Javanese people show their inner cultural expression or self-control to achieve their primary goal which is a tranquility in terms of both physically and mentally (Endraswara, S, 2013: 16-18).

According to Koentjaraningrat (1984: 435) in Endraswara (2013), the Javanese people have their own understanding related to the *memayu hayuning bawana*, some of them assume that humans should take care their environment from any damages that happen due to human activities, otherwise to those of them who have different point of view, this philosophy is beyond than just protecting the environment yet over to their spiritual sphere which is to preserve the values applied within everyday life, customs, cultural values that live in society, the ideals and the ordinances.
The same opinion was also expressed by (Mulder, 2001:59 dan Soesilo, 2000:43-45) if memayu hayuning bawana is the ideal of norm to find peace in living life in the world. So, drawing conclusions from the above explanations that human beings should not do things that lead to harm others, maintain the tranquility and peace in the world by respecting differences and upholding the tolerances (Magnis-Suseno, 1985). Moreover, the Javanese people are highly tremendous respect to the norms or clear rules of life also trying so hard to avoid things that could conflict with the values of kindness since for the Javanese people, the top achievement of memayu hayuning bawana is when their inner are already able to feel and themselves are able to keep the main three components in their lives which are tata-titi-tentrem.

_Tata_ is the universe (cosmos) as well as a well-organized world. _Titi_ is an attitude to try to always be careful also calm in doing activities also try not too much to say while _Tentrem_ as the name suggests, which is tranquility, do not feel any interference from anything or anyone (Endraswara, S, 2013: 20). Pranoto (2009) showed that in order to obtain the meaning of memayu hayuning bawana, the Javanese community should pay attention to the three main elements in building relationship that can be done at a time, which are (1) man’s relationship with his fellows, (2) man’s relationship with the nature, and the last is (3) man’s relationship with God.

1) Man’s Relationship with His Fellows  
(Geertz, H, 1961: 146) thought that the Javanese community have an ideal pattern in mingle within their social life, they are trying to live their life in harmony between each of them and being respectful to others by behaved in accordance with the degree and position. For the Javanese community, living in harmony means trying not to show personal interests; paying attention to any attitude or said words; able to not directly tell the things that are considered as the worst one (ethok-ethok); and inviting others or outside family to join into the family, as an effort to reduce tensions among humans for instance by calling other with special nickname: _bapak_ (for elderly man), _ibu_ (for elderly woman), _mbak_ (for young women who are older), _mas_ (for young men who are older), _dik_ (for someone who younger), etc (Magnis-Suseno, F: 1985: 40-59).
On the other side, being respectful means if every relationship has strata framework or position that should be followed, so the people have to obey those framework, taking one example in Javanese language, this language is divided into several types based on to and by whom these languages are used, krama inggil supposed to be used by the younger in speaking with the elder while ngoko usually use as daily conversation between the same age, or from the elder to the younger (Magnis-Suseno, F: 1985).

Geertz, H (1961) explained if there are three attitudes that the Javanese people have to be implemented during their entire life, the first is feeling wedhi (afraid), it is an required attitude to be always aware of all possible threats that might happen and afraid of doing activities which may give unfavorable influences either to themselves or others, feeling isin (shy) is as part of being respectful, the Javanese people will be considered as adults if they understand this attitude due to by having isin, they will always try to living by prevailing norms where they live, and the last one is feeling sungkan (shy), this attitude is actually as same as isin but prefer to respect the strangers also for the elders or someone who has higher position, thus no wonder if the Javanese people will compete to humble him (andhap asor) before knowing exactly the position or status the person who just met. Those attitudes if a person already capable to implement as part of their lives, it could be said if that person is purely the Javanese people (Magnis-Suseno, F: 1985:65).

2) Man’s Relationship with The Nature
Endraswara, S (2013) assumed if nature for the Javanese people has been resources to learn for them also their prosperity are also coming from the surrounding natural. Because of those reasons, the Javanese people believe if they supposed to be respecting this God’s creator by trying to preserve nature also be grateful for all the contents within its nature. They believe if nature is a part of their lives where they will try to understand nature as a part of themselves in order to build relationship with nature. The nature itself divided into empirical nature and meta-empirical (faerie), where in this nature ancestral spirits with the power of subtle blends (Magnis-Suseno, F: 1985: 87).
Referring to the Javanese community life goal is to get peace and inner tranquility (*Tata-Titi-Tentrem*) that can be achieved with the existence of cosmic harmony quoted by (Mulder, N. 1978: 45) from Magnis-Suseno, F (1985). Therefore, to maintain cosmic harmony (both empirical and meta-empirical nature) is by respecting the ancestors through some rituals and special ceremonies for example *selametan* which conducted as a form of gratitude for an achievement or success on certain things; pilgrimage to the tomb in *ruah* month, etc (Magnis-Suseno, F: 1985: 86-89).

On the other side, coordination between nature and human in Javanese tradition have been arranged in the rules that coordinating the empirical elements to be well interconnected, for instance:

- Cosmic element earth, relates to everything that grows in earth, have a wind direction to the North, describing human nature is greedy, and usually people who born and into this element will have a tendency to be greedy.

- Cosmic element water, showing the human’s emotions, relates to the liquid, white color, with a wind direction to the East, usually people who belong to this classification will have tendency to think mature, calm, and sad.

- Cosmic element air, have such animal strength, and have a wind direction to the West, closely related with lust and luxury (*supiyah*), and those who belong to this air cosmic usually will have potential of being excessive lust and desire for extravagance.

- Cosmic element fire (*geni/agni*), fire is a conductor of heat and that is depicting human anger, with a wind-direction to the South, and red color, the people who categorized into this cosmic have strong character, stubborn, and emotional, the last on.
Elements in the human heart, this elements make human beings can live like today in this world, and these elements come from the essence of God (Endraswara, S, 2013: 51-52).

Magnis-Suseno, F (2013) examined if by those elements the Javanese people can be more careful to themselves (eling lan waspada) in doing the activities to not to engage with their fellows who are in a position or the unfavorable elements. That is why, usually the Javanese people will learn those classifications in a book consist of guidance of the exact terms called primbon.

3) Man’s Relationship with God
Manunggaling Kawula Gusti or moment of unification man to the God is the final process when human being wants to know or heading to kawruh sangkan-paraning dumadi (the origin and purpose of creation), quoted from (Koentjaraningrat, 1984) in (Endraswara, S, 2013), there are two different concepts of Lordship according to the Javanese people, the first, God is depicted as something great, infinite, and rule the universe starting from the largest to the tiniest (pantheistic view), whereas the other concept explained if God exists in the universe even in the form of human beings itself (monistic view).

Franz Magnis-Suseno in his book titled Javanese Ethics viewed if the unification of God and human being will shape the Javanese to become the new one which is by regulating and controlling what are within himself such as: lust, emotion and impulse. The habitual of self-control can give its advantages that is keeping this person away from the negative actions, as (Geertz, C, 1969: 247) emphasized if what makes human beings different than animals is how human beings understand about the rules and the animals do not. More about lust, there are five things considered as lust which called as 5M (madat (drugs), madon (womanizing), minum (liquor), mangan (eating extravagance), and main (gambling)), these five categories are included as a rough temperament.
Besides, the uncontrolled emotion like being too happy or too sad and mad are also kind of bad things when its clearly disclosed to others, Geertz, C (1969) conveyed his opinion if a person is trying to keep his mind aim to stay under control is one way to have a mind to be always happy, also by releasing any excessive emotions can prevent someone from possibility of severe disappointment, because Javanese people thought if bad attitudes only do by those outside the mature Javanese people such as: foreigners, children, the less sane, and animals (Geertz, C, 1958: 431).

Soetrisno (1977) stated that the background of Javanese people awareness is coming from their life which fully depend on God, so, they are advised to always remember God, always be careful in life, and fully entrust his life handed to the Almighty God. Further, signs when someone has surrendered himself completely to the God is, this person is going to have some specific attitude like sabar (patient) in doing anything, nrima which is able to accept any condition without destroying himself (Koentjaraningrat, 1969: 43), iklas is able to let go all of the things associated with himself and mege with the universe, the last one is temen or being honest since doing and speaking the truth will lead human being to find his tranquility and brave within his inner (Magnis-Suseno, F: 1985: 144)

From the above explanation, the purpose of being introspective in human beings especially in the Javanese community is to bring rasa or sense which is a primary key in the lives of them, Zoetmulder (1935) said that rasa is “a feeling, especially sublime feeling the presence of God, and the ‘secret; which usually refers to the object of feeling”. So that, from rasa human beings slowly will discover who really they are and what are the purpose of living in this world (kawruh sangkan-paraning dumadi). Endraswara, S (2013) argues if the attainment process of having rasa for the Javanese just like the explanation above, is the science of cultivating of human mind or for the Javanese called as Makrifat Jawa. The makrifat itself is the last step after passing sariat, tarekat, and hakekat. The depiction of these process are represented through process of playing the gamelan instrument which learned gradually until the player finally truly understand of what they played by relying on his sensitivity or rasa. For instance, someone who play gamelan only follow the
tones (*titi lara*) can represent the Javanese who are in progress of passing *sariat* since in this process, as it is still a mess and not orderly just likened playing gamelan but the displacement of rhythm is still a mess, so, *gendhing* sounds not good.

However, if the player of gamelan already understand the tones, displacement rhythm and play music only by his own control, thus it is like someone who already passed the *tarekat* process. And if the player has been absolutely understand all the elements within the gamelan instruments, hence, this person is considered as the person who reach *hakikat* process and only need few steps to attain the top which is *Makrifat Jawa*.

Meanwhile, related to the Javanese point of view, the rhythm within the gamelan instruments have its own function to arrange the moral fabric or values, run by themselves in terms of spiritual, morality and social. Since the players of gamelan instruments used to cultivate their sensitivity also their responsive in playing gamelan, then they indirectly learn to well behave just like the music that they play, in the meaning of being polite either in speaking or attitude, be tolerant, and fast thinker to produce something (Sulistyobudi, N. 2013) in Jawa, S. K. (2013)

Dorson (1972: 40-41) affirmed in discussing on how the Javanese deepen the gamelan instruments as a part of their spiritual activity, it needs folklore that reveal the cultural community, as culture for them is the right place to express their religiousity which is folk-cultural. Folklore according to (Yadnya, 1981: 25-28) spread whole in the archipelago as a part of cultural community which are not informal, while folklore comes from word folk and lore. Sibarani, R (2013) further detailed if ‘Folk’ means a group of people who are different from any other groups since this group has similarities from physical appearance, social, culture and have been following the same rituals whereas ‘Lore’ is a form of habitual and continued from generation to generation through verbally or with the helps of tools for remembering (mnemonic device) for example body gestures.
The functions of folklore in human life are much important as mentioned by (Bascom, 1965: 3-20) quoted from (Sibarani, R. 2013) if there are 4 (four) functions of folklore in human life as described below:

1. as a projection system, a tool to reflect the expectations of a group,
2. as an instrument of ratification the regulations and the institutions of culture,
3. as tools of education (pedagogical device), and
4. as a tool of coercion and supervise the norms of society to be always followed by all members of the group

To sum up the explanation, folklore is a medium for human being to convey all the teachings that have been employed within their lives and given from generation to generation (Endraswara, S. 2013).

2.3 CULTURAL CHANGING AS A FORM OF REFLECTION THE LOST OF TRADITIONAL ART EXISTENCE

The cultural changing that happen as stated by (Suparlan, 1986: 116) caused by a result of society’s consent to changes in ideas due to there is tendency to change faster in their environment, the change itself can happen to culture in a form of type, functions, contents, or any others elements. Hidayatun, M. I. (2004) emphasized if the cultural change from traditionally into modernity happened as the effects of several factors such as: the environment, industrialization, technology and the Javanese itself. Sutardi, T (2007) added if the cultural change occured by through several process for example: diffusion, asmilatation, cultural shock, and acculturation.

a) Diffusison is a process of the spread of cultural elements from society to other society by imitating process on something, as the example: the way someone eat, the way someone dress, and so on.

b) Next, assimilation, the lost of indigenous culture caused by mixing of two or more cultures which happen from intermarriage, being sympathetic and tolerant of diversity, the openness within the society, and the cultural elements that seem similar foster a feeling of getting closer in each person.
c) Cultural Shock, is a moment where the society have not ready yet to accept a new culture as their part of life, for instance the foreign culture which currently followed by the young generation from head to toe until they almost lose their identity, and etc.

d) A significant change in culture occur due to mixing between indigenous culture and the incoming foreign cultures which accepted by the society. As (Koentjaraningrat, 1990: 97) in Hidayatun, M. I. (2004) explained if culture differs into the Cover Culture, a culture that is hardly to replace by other cultures since it is the core of culture itself such as: customs, cultural values while the concrete manifestation of culture is called as Overt Culture as this culture has tendency to rapidly changing and quickly replaceable, for example: the useful objects within human lives, or/and the activities that can provide comfort.

From whole explanation above, it can be summarized if culture is a process of interaction between human and the cultural symbols in order to express their main goals (Alam, B. 1998), and the results of continuously interaction within the community groups also succeed in creating the cultural diversity (Levi-Strauss, quoted from Sahlins 1994: 387).
CHAPTER III
METHODOLOGY

This chapter explains about the methodology that applied in research process consist of Conceptual Framework of the Film, Method following with Research Approach, Object of Enquiry, Unit of Analysis, Data Collection Technique, Coding and Interpretation of Data, Trustworthiness and Authenticity to complete the research data.

3.1 CONCEPTUAL FRAMEWORK OF THE FILM

Aiming to develop the exact truth for this research, I have developed a conceptual framework to be employed as the guidance of conducting research and filming the facts about the sinder siter. As the genre of this film is documentary, I brought up of the real truth since it was the closest reality of human life, where the audiences can observe the same reality from different people.

![Conceptual Framework](image)

*Figure 3.1 Conceptual Framework*
The figure above explains that both the art, culture and the Javanese way of life are to achieve *Memayu Hayuning Bawana* (Seeking Harmony and Tranquility in Life) in Javanese people life. The art and culture as well as the way of life have inter-relationship in developing Javanese culture. *Sinden siter* as the main object of this research closely related to the gamelan orchestra. There are technical guidance should be followed by the gamelan players, for instance during playing the instruments, the player should rely on his/her sensitivity to produce a wonderful music. According to Javanese people (see chapter 2.2) playing gamelan has four steps. These steps can be metaphorically explain the life process of Javanese people. Since playing gamelan can be considered as the life process of Javanese, the Javanese people playing the gamelan in serious manner as they will immerse themselves in the sacred sound of the gamelan.

The way Javanese playing gamelan in serious manner also applies to *sinden siter* where during pluck the strings in *siter* must be slowly and patiently in order to produce joyful tones. The players who usually play the gamelan instruments are used to work with sensitivity or feeling (*rasa*) in their daily activities also accustomed to run their lives finely, for example by being polite, being cautious in every steps they take, well-manner, soft-spoken, etc. *Sindhen* as the person who sings the Javanese song is indirectly conveying some messages such as morality, humanity, religiousity aim to share the philosophy of Javanese to live in peacefully. Those messages were formed within the lyrics of the songs, so, whenever *sindhen* sings, Javanese people who understand meaning of the lyrics will use as a self-reflection or self-reminder for them.

Otherwise, *Memayu Hayuning Bawana* as the Javanese life goal has been shaped the Javanese’s mindset to seek peacefulness by avoiding activities which could inflict commotion in the environment or give negative impacts to others. Therefore, maintaining and teaching ethics in terms of respect and courtesy in the Javanese community become the main focus in their lives through symbols as the medium to communicate, as the example: the gamelan instruments used as medium to educate Javanese people about the philosophy of Javanese life.
3.2 METHOD

This section discusses about the method which consist of Research Approach, Object of Enquiry, Unit of Analysis, Data Collection Technique, Coding and Interpretation of Data and Trustworthiness and Authenticity.

3.2.1 RESEARCH APPROACH

In order to have better understanding of this research, I have applied Descriptive Qualitative approach, Creswell, J. W (1994) explains further about the characteristics of qualitative research, as follows:

(a) The characteristics of this qualitative research is descriptive thus the researcher are focused on its process, meaning and understanding based on the pictures or words.

(b) Another characteristic of this research is inductive, means all the abstracts, hypotheses, concepts, theories are defined in details by the researcher itself.

(c) The qualitative research done by field work such as observation toward the people, institutions or conditions within natural setting.

This research explains about the local culture in Special Region of Yogyakarta which is about life of *sinden siter*. To know deeper about its activities as a part of *gamelan* instruments also its problems which influenced by several factors, therefore, descriptive qualitative approach will be used due to the analysis of its method has orientation to the compendium of details information within its activity (Altheide, 1987; Morgan, 1993) in Sandelowski, M. (2000). According to (Cevilla, C. G. dkk: 1993) the main purpose of descriptive qualitative is to provide information about the current phenomenon that is happening and discussed accurately through structural and factual overview in doing research of particular object.

3.2.2 OBJECT OF ENQUIRY

I chose to observe *sinden siter* as the main object of this research because *sinden* and *siter* are part of the gamelan orchestra but today it stands independently as the new traditional music in Java Island. The traditional art in modern era are increasingly hard to find, as the example is *sinden siter* which previously was the
special traditional art joined with the gamelan instruments. It happened because as the time goes by, the gamelan orchestra are no longer attract people especially young generation, and it affected the gamelan’s players that had to find another job which one of them is being sinden siter. But even now, sinden siter also rare to find since many of them decided to stop due to lack of interest of people and replaced by the numbers of new art. Therefore, when I saw a sinden siter in Yogyakarta, I immediately interested to observe his struggling moment as sinden siter until today also at the same time he indirectly as the person who preserve Javanese culture. The location of research takes place mostly in Yogyakarta city and according to sinden siter’s activites which the location of his home in Klaten, so, I also come to that place to find out whether there are any further information that can be used for this research. Besides Yogyakarta and Klaten, I also visit another places like Solo and Magelang due to have to meet the interviewees and find out the truth of the relief of Borobudur Temple which may contain information related to siter.

3.2.3 UNIT OF ANALYSIS

In research process, I decided to choose a 78-year-old man named Narto Sahono who works as a sinden siter in one of souvenir centre in Yogyakarta as my research object. I focus on his life struggle as a traditional musician which previously worked as a kendhang and siter player and a gerongan (men singers) in the gamelan instruments then found a new job as a sinden siter which still exist until today compete with other new traditional music instruments.

3.2.4 DATA COLLECTION TECHNIQUE

Hanifah, N (2010) deciphers that there are 4 (four types) of data collection technique which can be done through (1) observation, (2) interview or and questionnaire, (3) documentation, and the last one is (4) triangulation or the combination of all the techniques above. Meanwhile, for this current research, I employed observation, indepth interview and review of documentations in order to achieve the validity of its data.
3.2.4.1 OBSERVATION

The implementation of the observations made by myself with the aim of studying also capturing some special signs which spontaneously carried out or showed by the informant as a part of the signs of the culture or special characteristics of a tribe or in other words as Javanese people. In this case, I applied participant observation as Schensul. Schensul and LeCompte (1999) described that “the process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the researcher setting”.

Furthermore, the stance that I chose for this observation, I put my self, an observer as participant, Raymond L. Gold in (Kawulich, B. B: 2005) considered that the researcher’s goal is to understand the group’s activities in details by participating within the group as the way to collect data whereas at the same time, the group that is being observed known the goal of the researcher’s activities. I observed how informant running his daily activities as a Sinden Siter, one of those people who keep preserving the Yogyakarta’s culture in the midst of the onslaught of the modern era while his ages is no longer young yet still struggling in order to survive living in simplicity yet comfortably and peacefully. I start observing the way he goes to the workplace, Hamzah Batik by using public transportation which are the inter-city bus Solo-Yogyakarta departs from Ir. Soekarno Klaten and continue with KOPATA Yogyakarta number 4 to Malioboro. When he arrived, he picked up by his children or grandchildren to go to home in Badran. So does when he returned to Klaten, the transportation and routes are same. Besides, I also observed that he leaves Klaten usually on Friday morning or evening to stay for about two days in Badran, Yogyakarta as he has to go to work on Saturday and Sunday from 11a.m until 3p.m.

Not only that, I also seek if he is humble since he greets strangers in the bus and known by the co-driver of the bus, the way he interacts with his family members also warm and close. His wrinkles showed if he has passed the tough life since he was a child. The spirit within himself shown from the way he keeps working although his children already ask him to stop working and enjoy his life, even
though he often feels pain in his hips and knees, still these do not dampen his enthusiasm in preserving culture by working as a *Sinden Sinter* instead he has his own medicine to cure his pain. In his age, he categorized as the elder who is very healthy since his body has not bent yet, the way he remembers his memories of the past are still clear, even in his leisure time he is smoking. I also observe the way he points out his thoughts to the strangers, to his family as it to see the differences in speaking either by using soft spoken or a bit louder in using lowest level of Javanese language as he came from the middle down level.

**3.2.4.2 IN-DEPTH INTERVIEW**

The interview process selected as one of the data collection techniques to obtain in-depth information related to the story of his life from the past to the present whom decided to become a *Sinden Siter* busker, besides that, to know deeper about his daily activities outside *Sinden Siter* activities in the context of as the Javanese people, I employ interview process to him to complete the gap within the observation process which cannot be obtained for instance the journey of his past life being a *sinden sitter*. On the other side, I would like to know from the cultural side like the history of *Sinden* and *Siter* as the traditional music instruments which belong to the Yogyakarta’s culture. By this process, I can explore further about the life experiences which cannot be observed like the history of the past in terms of the emergence of *Siter* of the Gamelan instruments, the effects of certain activities to the feelings and thoughts, the process of the informant’s relationship to his environment or social circle, and of course the values that are living with him as a Javanese (Weiss, R. S. 1995). To complete the goal that I desire in interview, I decided to ask 4 (four) interviewees consist of the doer, the practicioner, the academician, the expert in cultural especially in traditional music. I chose, Narto Sahono as the doer of *sinden sitter*, Yayat Suhiryatna as the practicioner of traditional music yet in another field which is *Wayang Kampung Sebelah* that has the same level, Aton Rustandi Mulyana as the ethnomusicolog to elucidate *sinden sitter* within the traditional musics, and Djaduk Ferianto as the cultural expert. With different background of experiences, I will seek the further information about *sinden sitter*. 
The unstructured and semi-structured interview will be applied during the interview process, in Narto Sahono’s interview will use unstructured interview which have no organisation or no little clue during the process and the questions develop as the interview itself is getting deeper, no wonder if this interview is really time-consuming (Gill, P., Stewart, K., Treasure, E., & Chadwick, B.: 2008). During this interview process, it actually will be done more than two times interview, Seidman in (Polkinghorne, D. E.: 2005) emphasized if by having three interviews toward the informant will get into the depth and breadth of information needed, the first interview will focus on developing the relationship between the interviewer and informant, deciding the limitations of topic that will be asked further based on the first interview. After that, the second interview is getting more focus to the depth of information and the third interview usually will be the moment of asking additional questions in order to have new remembered information to complete the information which obtained through the previous interview.

Further, the rest of interviewees are using the semi-structured interviews, Gill, P., Stewart, K., Treasure, E., & Chadwick, B. (2008) defined that the interviews conducted by having the key questions that have been prepared aim to achieve the interview results needed yet there will be possibilities of the interview process out of the keys as both of interviewer and informants might have another ideas to be asked or explained.

3.2.4.3 REVIEW OF DOCUMENTS

In this process, I applied review of documents from another resources yet have correlation with the research topic in spite of the main primary of this data resources which collected through observation and interview process. The documents are journals and books that applied as the basic information of this research, some photos related to the informant’s life journey, cakepan (lyrics) within the Javanese old songs (tembang-tembang Jawa). The reason of using review of documents as parts of this research is to seek the additional information yet at the same time to be used as authenticity of informant’s explanation whether it is valid or not especially in giving information about gamelan instruments.
3.2.5 CODING AND INTERPRETATION OF DATA

In order to complete the coding data process, there are some steps that I applied, first, I transcribed all the conversations during interviews in details, continued by then started coding the answer by participant, Saldana (2009) viewed if coding is a method that helps people in grouping some codes due to they have similar characteristics. After that, I continued arranging the answers grouped according to the research questions to be easily identified and answered all the research questions, as the results to be used as the real truth for documentary film. For the coding process itself, I started coding the interviews transcript along with my observation results. In this process I applied three methods of coding which are Descriptive Coding, and In Vivo Coding.

The Descriptive Coding chosen to code my observation results towards Narto Sahono’s life, Wolcott (1994) explained that Descripting Coding helps the researcher to convey what they see and hear within observation to the readers as the aim of having description. Furthermore, In Vivo Coding applied to the interviews section because the code that used to interpret data based on the actual word or short phrase which discovered within the qualitative data records (Strauss: 1987: 33). The results of In Vivo Coding will be arranged based on the topics which the analysis results can be read in the Chapter 4 (Results to be Filmed). Both of coding process can be read in Appendix number 8.

3.2.6 TRUSTWORTHINESS AND AUTHENTICITY

To ensure the validity and reliability of qualitative research data in terms of achieving trustworthiness are quite difficult. But the scholars Guba and Lincoln (1985) suggest four criterias of trustworthiness in qualitative research as below:

a) Credibility (Internal Validity)
   - Prolonged Engagement - The research duration takes time for about 5 months starting from Pre-Research until the day of Production. The condition of research in this case, the research time is not sequential also the distance between the researcher and the informant is far. Thus, to keep in touch with the informant, not only through meeting but also via phone calls or text messaging to make sure Mbah Narto as the main
informant remain remember me for the next meetings related to research process. Production is still a part of research since the interview process of the interviewees arranged along with shooting process but overall the real process of field working spent for 14 (fourteen) days which held on:

- **September 23rd – 26th 2016 (4 days)** for Pre-Research 1 which it was planned to do research for the previous theme Abdi Dalem by visiting Yogyakarta Palace and asked for regulations for conducting interview and shooting.

- **October 5th – 7th 2016 (3 days)** for Pre-Research 2 due to the complex bureaucracy which given by Yogyakarta Palace and took a long time to have official permission from the Yogyakarta Palace which impossible to keep going with the same theme. Then it went to the Plan B, *sinden siter*. I directly went to Hamzah Batik asked for *sinden siter*’s phone number, arranged meeting schedule for having observation and interview.

- **October 27th – 31st 2016 (5 days)** for Research, actually the research had started since the first meeting, to gain more information about himself, I came back to meet him and his family, followed his activities starting from morning to night, asked several questions to complete the research results, I also met the cultural expert Djaduk Ferianto to ask further about *siter* itself.

- **January 16th – 17th 2017 (2 days)** for Production, although it out of the Pre-Production but for these two days, I used for meeting with another interviewees as the cultural experts which are Dr. Aton Rustandi, Yayat Suhiryatna and the man who hired Narto Sahono as *sinden siter* in Hamzah Batik, Dhany Valiandra

- **Persistent Observations** – The process of observations itself done for about three times in total 10 days by following Narto Sahono’s activities from early morning up to night (before sleeping) and then visiting his two families and houses which located in Yogyakarta and Klaten by using public transportations just like Narto Sahono does every go to the Hamzah Batik.
• Triangulation (cross-checking) of data – In order to make the data more accurate, this research data collected from different sources such as: participant observation, in-depth interview, and review of documents for instance the history of *gamelan*, the script of Javanese songs owned by Narto Sahono to seek the meaning conveyed through the songs which sung by himself.

b) Transferability (External Validity)
This research done mostly in Yogyakarta, Klaten due to Narto Sahono’s activities and home were located in those areas while Solo became the place for conducting interviews with the another informants and Magelang to visit the Borobudur Temple in order to see the reliefs that tell about *gamelan* especially *siter*. There are total 5 informants from various background yet still in the traditional music field thus there would be varied information in speaking about *sinden siter* as the Javanese traditional music. They are the doers, the practitioner, the academician, and the expert. Those are:
The doers, Narto Sahono as *sinden siter player* (Observation – In-depth Interview)
The practitioner, Yayat Suhiryatna as a part of *Wayang Kampung Sebelah* (In-depth Interview)
The academician, Dr. Aton Rustandi Mulyana, S.Sn.,M.Sn as the ethnomusicology
The cultural expert, Djaduk Ferianto as an artist, traditional musician, an actor.

c) Dependability (Reliability)
• *The research design and its implementation*, the research design was planned to apply ethnography but during the field work due to the length of research according to the requirements of ethnography were not achieved, hence, it had to be changed into qualitative descriptive approach to gather information about a person in natural setting also to
get meaning through words and pictures through observation and in-depth interview.

- **The operational detail of data gathering**, the researcher took notes for every single detail of the environment of Narto Sahono, Narto Sahono’s activities, body gestures, his families and friends, the workplace and the way he performed as *sinden siter*. The gap information which could not be gathered through observation, added by in-depth interview, unstructured interview to make him feel comfortable and act as natural as he could.

- **Reflective appraisal of the project**, overall the whole process was done effectively as the data collection method that I chose was completing each other to have the understanding of this research.

d) **Confirmability (Objectivity)**

The results of this research were based on the thoughts and experiences of the informants, as a proof the interview results which had been transcribed were being coded and the code itself used as the fundamental for making the documentary film about *sinden siter*. Thus, all that are written in the research can be justified if it is directly from the informants along with supports from review of documents.

The explanation above can conclude if this research can be trusted. Meanwhile, to evaluate the quality of documents, Scott (1990) defined that there are four criterias that can be applied to the research, one of them is knowing as Authenticity. Flick, U. (2009) further emphasized that this criteria has function to examine whether the source of data is original or taking from another report. For this research, all the data is primary data, it means the data collected originated from the interview results, therefore all information are authentic since the words that put into the research data purely from the experts and practitioners towards the Javanese traditional musics to be precised in *sinden siter*. 
CHAPTER IV
RESULTS TO BE FILMED

4.1 FUNCTIONS OF SITER

Siter historically, a part of instruments that enter concurrently before Rebab and after bronze instruments such as: Gong (Pencon) groups and Bilah groups. Those instruments affected on musical composition (repertoire) which existed in the realm of gamelan instrument. For Javanese, those instruments have specific meanings associated with the concept of the Javanese ways of thinking, for example: the shape of Siter and the position of the player signify the philosophy of Javanese people (see picture 4.1).

![Figure 4.1 Sinden Siter](image)

However, Djaduk Ferianto, a famous musician, argues against the above explanation that the Javanese people actually love to use symbols to convey philosophical meanings on every their traditional ceremonies and activities. Djaduk Ferianto argues:
“Saya punya keyakinan bahwa itu rekayasa dari manusia yang kemudian dibikinlah jadi mitos. Setiap orang boleh menginterpretasi, tapi akhirnya kan itu menjadi satu patokan, ya karena kan tradisi kita itu kan tradisi lisan, budaya tulisnya lemah, akhirnya dari mulut ke mulut jadi mitos” (I have believed if those (the philosophy) are created by human which then turn into myth. Well, everyone is allowed to interpret, but at the end it will end up as a benchmark, since our tradition is the oral tradition, whereas the written culture is weak, so it formed from mouth-to-mouth and become myth). (See Appendix 8.3 point 1)

It can be concluded that the gamelan instruments, including Siter, are the intermediary medium of Javanese community to learn, for instance to develop the moral behaviors of Javanese people. According to Dr. Aton Rustandi, an expert in ethnomusicology he stated that based on the archaeological such as in reliefs of temple and old Java manuscripts, siter was always related to the society and even used by people for busking or in Javanese word called as mbarang. He emphasizes

“Prinsipnya mbarang itu seniman keluar dari kampung wilayahnya berkunjung ke beberapa tempat, dia akan menyajikan musiknya itu dan biasanya saat itu yang dituju memang satu untuk kepentingan hidup beliau untuk kehidupan mereka sendiri.” (The principle of mbarang is when the traditional musician out of his village by visiting some places and he will perform his music in order to get the needs of his life.) (See Appendix 8.4 point 1)

In Javanese traditional music, Yayat Suhiryatna, another cultural expert specialized in traditional music views the function of siter as the pamurbolagu or the leader of the groove tracks from an orchestration, although this music instrument is not the general leader yet it has tendency to be the small ornaments within the gamelan orchestration1.

From the player’s perspective, playing Siter is becoming the main source of income. Mbah Narto Sahono as the solely participant of this research states that he used Siter because previously he was a Kendhang player when joined in a group of Pedhalangan since 1959 up to 1980, but he could not use Kendhang unlike Siter

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1 Interview results of Yayat Suhiryatna about the main function of siter in Javanese arts (Appendix 8.5 point 1)
which has its own tones (laras). So, playing *Siter* is the right choice as it can be played alone without joining with other instruments, since *Siter* will still be playing beautifully\(^2\). Basically *Siter* is categorized into gamelan instrument which have its own independence, it included into the *Gadon* music that consist of *Gender*, *Rebab*, *Kendhang*, *Gong Kemodho* and *Siter* itself. The *Gadon* music usually plays to establish atmosphere and preferably play Javanese songs such as: *tembang-tembang* (poems with tones)\(^3\). *Siter* usually plays to accompany events such as: birthdays, *pengantenan* (weddings), office party as Mbah Narto explained if he ever once been invited to perform in the inaugural of Professor of Universitas Gadjah Mada (UGM), then *Wayangan* (Puppet Show) or even accompany reading of poems.\(^4\)

**4.2 THE TRADITIONAL REQUIREMENTS OF SINDEN SITER**

There are no definite rules related to the requirements of being *sinden siter* as there are no social strata which decided someone can be a *sinden siter* or not, the only requirement is simply, wants to practice and learn by attending special school of *Sinden* if that person wants to explore further about the world of *Pesindhenan* while if a person wants to know more about how to play *siter*, usually takes longer time since he or she should be able to master other instruments before playing *siter* such as: *Saron, Demung, Kenong, or Kendhang*\(^5\).

Furthermore, Yayat Suhiryatna believes if every *gamelan* player has to learn and know the whole *gamelan* instrument before playing the *siter* instruments, he believes:

> Jadi hampir semua pengrawit atau penabuh pemusik gamelan itu kebanyakan dari mereka bisa memainkan beberapa instrument walaupun tidak semua orang seperti itu ya tapi kebanyakan seperti itu jadi kalau mau

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\(^2\) Interview results of Narto Sahono about choosing *Siter* as the instrument to have income. (Appendix 8.1 point 1)

\(^3\) Interview results of Djaduk Ferianto about the emergence of *Siter* (Appendix 8.3 poiny 2)

\(^4\) Interview results of Narto Sahono about his experience (Appendix 8.1 point 15)

\(^5\) Interview results of Narto Sahono about the requirements of being *Sinden Siter* (Appendix 8.1 point 2)
belajar siter mestinya memang juga harus tahu instrument-instrumen yang lebih bukan lebih mudah sebenarnya...eee...yang lebih simpel tekniannya seperti saron itu kan lebih simpel. Lah juga di dalam siter sebenarnya sifatnya lebih pada apa ya...agak improvisatif. Memang ada pola-pola yang sudah turun-temurun pola-pola atau pattern-pattern tapi secara individual pemain juga harus punya daya kreativitas untuk mengekspresikan secara personalnya. (So, almost the gamelan players can play several gamelan instruments, even though not all of them but mostly can do. Thus, if someone wants to learn siter its better to well-understand the gamelan instruments which may have simpler techniques like saron. Even siter itself has own characteristic that is improvisation, even there are patterns that have been hereditary but individually, the player has to have his own creativity for expressing his personality.) (See Appendix 8.5 point 2)

Based on the explanation above, Dr. Aton Rustandi agrees if someone wants to play siter, that person has to learn from the structure until the songs about Javanese gendhing as he concluded if the essence of musicality which is the complete and diverse gendhing, the player has be able to turn into a form of language that is siter music.

Siter itself closely related to Gendir, Gambang since these instruments used two hands different than any other gamelan instruments that played mostly only used one hand. Siter played by using two hands specifically used both right and left thumbs, therefore, no wonder if there are many Siter players have long nails especially in their thumbs or if they do not have, they simply put additional tool right on both their thumbs in order to make them able to pluck the strings within siter. Well, this additional tool itself has been a part of new civilization. The next requirement of playing Siter is not only able to master the repertoire of gendhing-gendhing (Javanese classic songs) and the Tembang Jawa but also a new creation of music composition such as Campursari which specially composed in recent years and becoming a part of the Javanese culture, as Djaduk Ferianto highlighted:

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6 Interview results of Dr. Aton Rustandi about siter as the most difficult gamelan instruments (Appendix 8.4 point 2)
7 Interview results of Djaduk Ferianto about the requirements of being Sinden Siter (Appendix 8.3 point 3)
“menguasai repertoar lagu-lagu yang sudah, bahkan sekarang terakhir perkembangan sekarang, main Siter tidak hanya memainkan lagu-lagu yang gendhing-gendhing atau lagu tembang-tembang Jawa, tetapi tembang-tembang Campursari yang notabene itu baru juga dimainkan” (Mastering the repertoire of songs (which have been created), even recently the current development (of Javanese songs), playing Siter is not only played the gendhing-gendhing (Javanese songs) or tembang-tembang Jawa (Javanese poems with tones), but tembang-tembang Campursari (music that is formed on a mix of several genres or combined between Gamelan instruments with other music instruments like keyboard) which noted as a new music). (See Appendix 8.3 point 4)

Further, the siter player required to master other musical instrument and the Javanese music itself, it has purposed which is to sharpen rasa (sense) that lies within the musician, so later on, when the musician plays the instrument, that person is directly responsive or understand what kind of songs or instruments that will be played and fast notice whether the instrument sounds not pretty good or different than usual. Besides that, the use of traditional clothes such as: Surjan (Java shirt), Jarik (Batik fabric used as replacement for pants), and Blangkon (Headgear) are considered as part of Kejawen (a philosophy of life that is trusted by the Javanese people) yet these are not necessity that must be run by the Yogyakarta’s musician, after all it is just a form of habits of Javanese people to always maintain their ethics by being polite which one of their attitudes of politeness is by well-dressing while bringing Javanese culture by using the Javanese traditional clothes as mentioned earlier. As well as seated position while being a Sinden Siter, the attitude of sitting also must be considered for example by sitting cross-legged or simpuh (both legs folded facing backward during sitting). Overall, these attitudes are often implicated in myths are actually just a form of rules of the Javanese people to maintain norms of politeness to others. Indirectly though, the artists in Yogyakarta who still preserve this culture, at least they already introduce their own cultures to the foreigners or people outside the Javanese ethnic which come to the one of cultural center of Java, Yogyakarta city.

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8 Interview results of Djaduk Ferianto about obligation to wear Javanese traditional clothes for traditional musician and to sit properly in playing Siter (Appendix 8.3 point 1)
A famous musician, Djaduk Ferianto believed in playing *siter*, there are no special activities or rituals that should be done before performing, it is pure only preparing by dressed neatly using traditional Javanese clothes and play the instrument carefully by utilizing inner *rasa* (feeling) to determine the beautiful melodies, as basically those activities such as rituals are based on the Javanese people’s belief as he emphasized in his explanation:

“Tradisi mengajarkan semua semacam apa yang disebutkan dengan tradisi, ritual sendiri dibikin oleh manusia kemudian menjadi kebiasaan, menjadi mitos gitu lho” (Tradition teach everything that mentioned by tradition, the ritual itself was created by people which then turn into habitual and become a myth). (See Appendix 8.3 point 5)

4.3 CONVEYING THE MESSAGE OF THE PAST OF SINDEN SITER AND NARTO SAHONO’S JOURNEY TO LIVE IN HARMONY

Speaking about *siter*, it means talk about the history about Karawitan music. The existence of the gamelan instrument in Java Island based on various sources explained if the gamelan instrument previously brought by the Mongols from mainland China since thousands years ago. Palgunadi, B. (2002) assumed that after having long roads, the Mongols settled down in the island of Sumatera, Kalimantan, Sulawesi and Java. The process of assimilation between the Mongols and the Javanese then happened, by then it appeared that current traditional musical instrument have similarities with other traditional instruments from China. Thus, it is not surprising the stringed instruments from eastern nation similar to *Siter* or *Rebab*.

Djaduk Ferianto further in his interview also stated if the gamelan instruments are the results of asimilations between China and Javanese ethnics:

“Jelas, ada pengaruh dari luar terutama Indonesia ya, tidak hanya Siter dan Rebab, itu juga jauh sebelum ada rebab ada yang namanya taliwangsa itu ada dari asia kemudian masuk ke Indonesia, Siter juga termasuk dari China, Gong itu sendiri juga dari China, berkembang-berkembang sampai akhirnya menjadi berasimilasi di dalam secara kultural itu menjadi satu instrumen yang dipunyai di Indonesia”
Absolutely, there were influence from outside Indonesia, not only *Siter* and *Rebab*, long before the emergence of *Rebab*, there was such thing namely Taliwangsa came from mainland Asia, then came to Indonesia, *Siter* also came from China, *Gong* itself also from China, developing until finally assimilated culturally and become an instrument that belongs to Indonesia. (See Appendix 8.3 point 6)

The traditional musical instrument itself are known have existed since the seventh century as some scholars argues if there are gamelan instruments such as: “*bunderan*” and “*wilahan*” made from metal. Moreover, the real proof of the existence of the Gamean instruments since seventh century were lies on the Java temple reliefs such as: Borobudur Temple, Mendut Temple, Pawon Temple, Prambanan Temple or Jago Temple in East Java. Although Djaduk Ferianto as a humanist did not know the exact year when *siter* precisely began to spread in Yogyakarta, but he assumed if there are also reliefs of *rebab, siter* as a part of *gamelan* instruments in the temples. Nevertheless, the strings instruments which represented by *Siter* and *Rebab* were categorized as additional Gamelan instruments since it was found after the metal era.

Meanwhile, the residence of Mbah Narto Sahono which located in Klaten, actually related to the history of the past where Klaten was known as the centre of traditional musician. Djaduk Ferianto found this fact in a dissertation which researched about the history of Giyanti’s agreement,

“Jadi perkembangannya dulu dari yang pernah saya baca ada satu tulisan disertasi namanya mas Joko Madu itu membuat satu tulisan sejarah ketika pecahnya kerajaan Jawa terakhir antara Jogja dan Solo itu dari babad Giyanti pecah, notabeninya para pengrawit pemain gamelan itu kan daerah Klaten, daerah Desa Bayat itu lumbungnya para seniman-seniman tradiisi, baik wayang kulit – pemain gamelan- wiraswara – sinden itu sampe ke selatan daerah Wonogiri Wonosari banyak” (So about the development, based on what I have read, there was a dissertation writing

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9 Interview results of Djaduk Ferianto about the spread of *siter* in Yogyakarta (Appendix 8.3 point 9)
10 Interview results of Djaduk Ferianto about the emergence of *siter* (Appendix 8.3 point 10)
and his name is Joko Madu, he made a written history about the last Javanese kingdom outbreak between Jogja and Solo of the chronicle Giyanti rupture, in fact the Pengrawit (musicians) of the gamelan instruments were based in Klaten area, especially in Bayat village it can be called as the center of traditions’ artist such as puppets, gamelan instrument players, Wiraswara (men singers), Sinden (women singers), wider spread until to the south area like Wonogiri, Wonosari). (See Appendix 8.3 point 7)

Talking about the history of siter in Java and sinden siter who was formed from the effects of the outbreak of Javanese Kingdom. Dr. Aton Rustandi also considers if mbarang was the result of the Javanese Kingdom problem, he considers:

“Jadi dulu mereka itu kadang diundang oleh istana untuk mengikuti kebutuhan di istana tapi kan dalam perkembangannya mereka tidak cukup bisa hadir di ruang istana. Ada patronase yang berubah gitu kan, ketika istana berkuasa memang mereka diibaratkan dirawat oleh istana dibiyai oleh istana mereka tinggal mengekspresikan masalah seni saja, tapi ketika istana tidak menopang itu mereka keluar untuk melangsungkan kehidupan mereka. Dan itu yang rupanya sekarang tampak dibeberapa kesenian barang, termasuk barang siteran itu ya. Tujuannya sama motif ekonomi, cuma masalahnya kan walau motif ekonomi menjadi motif utama mereka kan tidak meninggalkan nilai-nilai artistiknya, mereka tetap mempertahankan kualitas kesenimanannya, vokal yang baik, penguasaan repertoar yang baik, termasuk teknik permainannya juga gitu.” (So, the gamelan players were invited by the Kingdom to accomplish the needs within its Kingdom, but in its development they were no longer attend to the Kingdom. There were patronage which changed, when the Kingdom has powerful control, the gamelan players were fully well treated thus they only focused in expressing their arts otherwise when the Kingdom no longer treated them, the gamelan players had to go out to keep living. Those moments are currently shown in mbarang included siter itself with the same purpose financial, yet although the financial becomes the main purpose, the traditional musicians still maintain the quality such as: good vocal, well understand the repertoire, as well as techniques.)
(See Appendix 8.4 point 3)

Siter is not only speaking about the history of it, yet also as a silent witness of a sinden siter in Yogyakarta who is familiarly called as Mbah Narto Sahono. His age which now almost reach 78 years old, can be seen from the rough scratches on his hands as proof that he has passed through the ups and downs of life. His parents
passed away when he was 7 years old because of cholera in Japan colonialism era in 1945, after being left by the loved ones he described his life as a kemladean (parasite) that lives moving from one place to another, living with his uncle to uncle, and two years after, he started to learn kendhang with his uncle. In 1958, he finally decided to involve as the Javanese artists by joining the group of pedhalangan and work as a kendhang player, but first he had to work as a gong and sinom player. Besides working in group of gamelan, he also decided to look for additional income by being a busker. He had strong determination to learn siter, if he had not been able to make a siter then he would not start being a siter busker, starting from that, he finally created siter and continued learn the instrument until he could play it. Then, the journey of Mbah Narto as a sinden siter still run until today. For him, playing siter and being a gerongan (another word of Sinden which played by man), are the advantages hobbies since at the same time he could look more additional income become easier with these activities, just like he ever said during interview:

“Hidup saya seperti kemladean, nemplek sana nemplek sini, itu sejak kecil makanya saya memilih ngamen. Disamping ngamen, saya ikut pedhalangan-pedhalangan, dulu belum bisa mengamen sendiri masih rombongan. Rombongan kalau terlambat pun ditinggal oleh teman. Pokoknya sukar penghidupan saya” (My life is like parasite, stuck there stuck here, that is why since I was a child, I chose to be a busker. Besides busking, I also joined with the puppeteers groups, since at that time I had to join in group during busking. Even in groups, once I was late, I left by my friends. My life was tough). (See Appendix 8.1 point 9)

The difficult times of Mbah Narto during the Japanese colonialism, defined in that time, rice is a kind of luxury foods, if he could at least ate rice three times a week for him it could be said as a perfect meal since he only ate small cassavas (ketela jalar) as the replacement of rice, he ate the small cassavas because in that time the better quality of harvest should be given to the Japanese. The leaves of cassavas also cooked simply as a side dish.

11 Interview results of Narto Sahono about the history of his life (Appendix 8.1 point 3,4,5)
12 Interview results of Narto Sahono about the reasons of being a Sinden Siter (Appendix 8.1 point 7,8)
13 Interview results of Narto Sahono about his life struggle as a child and teenager (Appendix 8.1 point 10)
Further, he had no choice to have another job outside being a *Sinden Siter* since he had no proper education, so the possibilities of having job with less education background was only being a carpenter or a mason that categorized as heavy job.\(^{14}\) He keeps continuing his job as *sinden siter* which much lighter to provide his wife and children in Klaten and Yogyakarta. Mbah Narto can be seen as one of those traditional musician who decided to maintain this traditional music, aside from to have the earnings for living, Yayat Suhiryatna assumes if those who still maintain are having inter-relations with their past. He assumes:

> "Yang mempertahankan itu orang-orang tertentu memang orang-orang tertentu yang betul-betul punya kecintaan terhadap leluhurnya kepada produk-produk budaya masa lalunya peninggalan kakeknya peninggalan mbah buyutnya dan sebagainya itu ada kesinambungan emosi antara dia sebagai generasi turunan eyang buyut dan sebagainya, ada sambungan emosi itu." (Those who keep preserving the traditional arts are only several people who truly love their ancestors, love their past cultural products as heritage of their grand father or great-grand parents, they have emotional continuity between he as the generation descendants of great-grand parents and son, they have emotional connection.) (See Appendix 8.5 point 3)

There is a unique reason why Mbah Narto decided to not continue his school, in the 6\(^{th}\) grade when he almost graduated from school, he chose to leave the school (common school) which now known as SD Negeri 1 Buntalan, because he was ashamed when his girl-friends got 8 score in math while he only got 7. He was ashamed of not studying before having examination, so he could not get the good score. Then he out from school because he could not continue, even in the weekend he had to follow his uncle work in order to have some money to buy books.\(^{15}\) After deciding to leave the school, Mbah Narto since that time did not continue formal school anymore yet he focused exploring himself in gamelan instrument by learning beating (*nabuh*).

\(^{14}\) Interview results of Narto Sahono about reasons being a *sinden siter* (Appendix 8.1 point 11)

\(^{15}\) Interview results of Narto Sahono about reasons being a *sinden siter* (Appendix 8.1 point 12)
According to him, his current life is much better compared to his teenage life, supposing this time, in his age, he already has stable income by working as *sinden siter* twice a week in Hamzah Batik which quite enough to fulfill his family needs while in 1970 he had to work hard, in the fields as a farmer and back to home at 9:30 in the morning to continue work as gamelan instrument player. He also emphasized if the income which he gets is not only from Hamzah Batik but also from the customer who visit Hamzah Batik, as he said that:

“Ya hanya main 4 jam setengah dikasih 300,000 sebagai buruh sudah lumayan lantas ada saweran sampai 200,000 apalagi kalau liburan atau hari raya karena banyak yang liburan.” (By performing for about 4.5 hours then I got 300,000 as a labor it is enough, also there are donations up to 200,000 precisely during holiday or special days because there are many people who have their holiday (in Yogyakarta). (See Appendix 8.1 point 14)

Dhany Valiandra as the person who hired Mbah Narto to work in Hamzah Batik, sees Mbah Narto has finally reached his success after all this time. He believed if Mbah Narto currently enjoys his top achievement as a traditional musician which is a *sinden siter* because he gets the proper income as well as he is being respected as a traditional musician. Based on observation and interview, it can be concluded if he today is already living in harmony as he can give sufficient livelihood for his family, being respected as a street traditional musician by invited to work in Hamzah Batik, get a regular income both from the Hamzah Batik also from the customers’ of Hamzah Batik and now he just enjoys his hobby as a *sinden siter* to spend his time.

### 4.4 The Survival of Sindhen Siter

Like a spinning wheel, life does have its great times and hard times, Mbah Narto who since childhood had already passed the hard times, he now can start a little bit enjoying his struggle since before. 1965 to 1970 in which period, the puppeteers groups were succeed invited by many events either in the villages or official events even until he had to cancel some invitations because the schedule were full, but in

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16 Interview results of Narto Sahono about reasons to keep being *Sinden Siter* (Appendix 8.1 point 13)  
17 Interview results of Dhany Valiandra the process of meeting Mbah Narto (Appendix 8.2 point 2)
1980 he officially resign from the puppeteers groups since many of his fellows were passed away. He slightly ever thought to continue joining with the current young Pedhalangan but it cancelled, because of the condition of himself which are not capable enough also he could not follow the latest creation anymore since at the very beginning he only learnt the classical Javanese music. Hence, being a sinden siter is the right choice for him until today.\(^{18}\)

Nonetheless, remain the cultural process is always moving and could not unchanging, many competitors and market demands that constantly changing causing sinden siter now are less preserve, because those who struggle to maintain the old culture was progressively reduce due to it less marketable. Djaduk Ferianto showed his opinion related to this common problem:

“Saya pun meyakini juga dalam proses kebudayaan, itu ada yang hilang dan ada yang tumbuh dalam bentuk yang lain, jadi ada juga yang tetap ingin mempertahankan ya kita hormati, tapi kan ada juga yang mengembangkan bahkan sampe ada yang bahan bakunya ilang sama sekali, yaitu proses kebudayaan kan memang begitu” (I also believed in a cultural process, some missing some grows in another form, but there is also someone who still wants to maintain it, so, we put respect to him, but still, there is someone who also wants to develop it even until the main materials were completely gone, that is a cultural process).

(See Appendix 8.1 point 8)

So, by this explanation Mbah Narto can be considered as one of those who keep trying to preserve and introduce the Javanese culture to people through his job as a sinden siter and still survive even though many his fellows had been quit due to there are many competitors that slightly replace the existence of traditional musician in Yogyakarta especially in classic Javanese music.

There are some factors which influence the emergence of sinden siter that seem decrease and start disappearing, Dr. Aton Rustandi identifies as there are some factors that sinden siter has to face in struggling within the current era, he observes:

\(^{18}\) Interview Results of Narto Sahono about reasons being a sinden siter (Appendix 8.1 point 17)
“...karena ada semacam stereotip ketika siter identik dengan barang
dengan ngamen, jadi seolah-olah ada anggapan bahwa orang memainkan
siter itu seolah dianggapnya seperti pengamen tapi itu saya kira stereotip
yang harus diperbaiki karena itu tadi bahwa sebetulnya siter sendiri
memiliki kekuatan musikal, posisinya bisa ditinggikan...” (...Due to some
stereotype when siter identically with barang or busking, as if there is a
presumption if a person who plays siter is consider as a busker, but I think
that stereotype should be repaired because siter itself has its own magical
power within musical, thus it can be put higher.) (See Appendix 8 point 4)

Besides stereotype, he added if the cultural process, social process, orientation
changing towards the society, tastes are also factors which influence siter seems
being marginalized.\textsuperscript{19}

Mbah Narto used to work from one place to another, when he was singing in the
area Mangkubumi, precisely in the stall of chicken porridge, at that moment, a staff
of Hamzah Batik, Dhany Valiandra was interested after looking mbah Narto sang
and played Siter. As by doing research to find out who is Deni SH, then it known if
what mbah Narto means is the Visual Merchandiser of Hamzah Batik namely
Dhany Valiandra, he explains the moment when he met mbah Narto for the first
time:

“Gini, awalnya memang dari pak Hamzah menginginkan di toko ini ada
seorang pemain siter ya, pemain musik tradisional, tapi dalam
perjalananannya memang sulit untuk mencari seorang pemain siter sementara
program kita yang lain, kita tiap hari Rabu memang ada seni pertunjukkan
piano klasik...eee...yang memainkan repertoar musik-musik Beethoven
tetapi dengan konsep suasana musik Jawa. Kekurangan kita di eee...
pemain siter. Saya nggak sengaja saya lagi sarapan pagi di KR di
Mangkubumi di salah satu bubur, ada bapak-bapak tua lagi ngamen
dengan kalau saya liat itu sepuluh tahun yang lalu kondisinya yaa
memprihatinkan.” (So, at first Mr. Hamzah as the owner of Hamzah Batik
wanted to have a siter player or a traditional musician in his shop, but during
the process it was hard to find the siter player while on the other side, every
Wednesday we already conduct a performing art a classic piano which play
the Beethoven’s music repertoire but in a Javanese music concept. We lack
of siter player, so it was accidentally when I was having my breakfast in

\textsuperscript{19} Interview results of Dr. Aton Rustandi about factors which influenced society
interest (Appendix 8.4 point 5)
Kedaulatan Rakyat (KR) at Jl. Mangkubumi in one of chicken porridge stall, there was a man if I had to remember ten years ago, his condition was poor.)

In running his job as a *Sinden Siter*, on Friday morning or afternoon, he usually will depart from his house in Desa Ngalas Klaten which still has strong Javanese environment where people can hear the voice of cricket and see the green landscape of gardens and rice fields. He goes to Yogyakarta by using public transportation, from Ir. Soekarno Klaten bus station by using either Antar Jaya, Langsung Jaya or Jaya Putra inter-city bus to go to Yogyakarta with a price 7000 rupiahs per person. When he arrived at Giwangan Bus Station or others bus stop, he then changed his transportation into Kopata Yogyakarta number 4 by the final destination to Malioboro. In Malioboro, one of his children or grandchildren from his second wife, Mrs. Ngatiyem will pick him up to home in Badran. There, he will spend two nights during working in Hamzah Batik.  

Every Saturday and Sunday morning, mbah Narto goes to Hamzah Batik at 9.30a.m brings his Javanese attire such as: *blangkon*, *surjan*, and *jarit* and to go to Hamzah Batik, he used motorcycle with his children or grandchildren. Around 4 hours starts from 11 a.m to 3 p.m, he entertains the visitors of Hamzah Batik, and during these two days he earns income for his family both in Klaten and in Badran. In Sunday afternoon after he finished work, he would sit for a while in the public park where there is a large clock near Hamzah Batik in Malioboro area, to calculate his earnings results accompanied by one of his children, the half of his income are given to his child for family in Badran. Mbah Narto then left by his child, yet he continues to go back to Klaten by the same vehicle like when he goes to Yogyakarta. When he arrived at Ir. Soekarno Klaten bus station, one of his children or son-in-law will pick him up to go to his quite luxurious home.  

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20 Observation Results of Narto Sahono (Appendix 8.1 Observation Results part, point 16, 17, 18, 19)  
21 Observation Results of Narto Sahono (Appendix 8.1 Observation Results part, point 20)
He further explained if this home was a result of renovated by his youngest child with from his wife named Mrs. Parinah, and actually the land and home itself was a gift from his wife (Mrs.Parinah)’s mother. He was grateful for his children which are now able to achieve their better life, as he was remembering the past, he could not able to send their children to school because the past was the toughest times to obtain additional income for school. Mbah Narto shared his story, if he only could send his children to the school only in elementary school:

“Kalau dulu itu mencari uang sukar sekali, untuk menyekolahkan anak aja tidak bisa, yang bisa sampai SMP dan STM hanya yang bungsu, hanya 1. Yang nomor 1 lulus SD, nomor 2 tidak lulus kelas 3 SD disuruh gerep sawah, yang nomor 3 lulus SD” (It was really difficult to earn money back then, even I could not send the children to school, the one who could passed Junior High School and Vocational School is only the youngest, the first only passed Elementary School, the second only until 3rd grade because after that he asked to work as farmer the third only passed Elementary School).
(See Appendix 8.1 point 18)

By this current condition, actually sinden sitar can be long last as long as there are some efforts to make it happen. The first thing that can be done by the musician itself is the process of inheritance to the young generation as it is a source of knowledge that will be used as main sources to compete in the middle of globality, next research as learning process which will the results should be taught to others and as the basic materials for future innovations towards sitar music. The most important thing is networking, the society should take part in making this happen as it will not work if only do by the sinden sitar itself or people who concern to sitar. People should hand in hand to make the traditional arts especially sinden sitar long lasting from generation to generation.22

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22 Interview results of Dr. Aton Rustandi about the solutions to preserve traditional music (Appendix 8.4 point 6)
CHAPTER V
CONCLUSIONS AND RECOMMENDATION

5.1 CONCLUSION
Various combined traditional-modern arts gradually replace those pure Javanese traditional arts, and one of those traditional arts which start being rare to find is *sinden siter*. It becomes quite rare to find this traditional musician, as based on research process many of them decided to leave due to no longer can compete with the fresh and new combined traditional arts, thus most of them start finding another job which are suitable with the current demand. While *sinden siter* known as part of Javanese *gamelan* instruments which the existence of its instruments proved since Hindu era, therefore no wonder, if *sinden siter* can be used as medium for learning process in terms of Javanese ethics that studied hereditary from generation to generation in order to maintain peacefulness in their lives along their surround.

Otherwise, in the middle of rare phenomenon of Javanese traditional arts, an old man name Narto Sahono decided to keep working yet preserving the Javanese traditional art by being a *sinden siter*. Although his children already living independently and himself also consider has a good life, but he never stops working as *sinden siter*. Indirectly, since long time ago he was working as *gamelan* instruments and still until today, his attitudes show how to live according to the Javanese ethics, as it can be seen from the way he plays *siter* in harmony whereas at the same time he sings the classic Javanese songs beautifully. The harmony and beauty appeared are results of his patience and perseverance during practice. While patience and perseverance are part of the teachings of Javanese people to live peacefully. So, learning traditional music instruments are also learning how to live better for Javanese people.
5.2 RECOMMENDATION

5.2.1 FOR RESEARCHER
Those who will do research especially in culture, it would be a privilege to read history regarding the case the will be found out since knowing what happened before can help to complete the information needed. While in discussing about culture, the future researcher should be smart in limiting the area of research to be discussed because talking about culture can lead to wider information and will only make the researcher is getting more confused.

5.2.2 FOR FILM MAKER
For those film makers who intend to create film in the field of culture, be creative in making movie about culture into the interesting one is a must due to the presence of movie at this time is very influential in conveying information especially about the loss of traditional arts in modern era. Other than that, presenting the facts within a movie must be careful aim to avoid misleading people due to misunderstanding.
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LIST OF FIGURES
2.2 Javanese Gamelan Instruments - https://callistaneomusicportfolio2k16.wordpress.com/2016/04/12/gamelan/
2.3 Positioning in Gamelan Ageng - https://www.plengdut.com/gamelan/818/
2.4 Positioning in Gamelan Kodhok Ngorek - http://ruangkudisini.blogspot.co.id/2012/12/gamelan-kodok-ngorek-oleh-rahayu.html
2.5 Positioning in Gamelan Carabalen - https://www.plengdut.com/gamelan/818/
3.1 Conceptual Framework of the Film
4.1 Sinden Siter
6.1 The Three Acts Film Structure
LINKS
7. Dandanggula and Its Meaning - https://indonesiana.tempo.co/read/50272/2015/10/03/Tripama
CHAPTER VI
PRODUCTION DESIGN

6.1 DEVELOPMENT OF SCENARIO

6.1.1 FILM STATEMENT

“Keberhasilan seorang Sinden Siter adalah ketenangan hidup lahir batin yang dicapai melalui usaha dan kerja keras.”

6.1.2 THEME

Tentang Mbah Narto seorang pengamen Sinden Siter yang sejak usia muda hidup kesulitan dengan mengamen di berbagai tempat akhirnya dapat menemukan ketenangan hidupnya saat ini setelah 9 tahun bekerja dan melestarikan kebudayaan tradisional asli Jawa di tengah era modernisasi sebagai Sinden Siter mingguan di Hamzah Batik.

6.1.3 BASIC STORY

mbah Narto dapat bekerja selama dua hari dan sudah mendapatkan penghasilan yang lebih dari cukup untuk memenuhi kebutuhan hidup selama seminggu. Pekerjaan tersebut tetap ia jalani meskipun jarak yang ditempuh cukup jauh antara Yogya dan Klaten karena baginya pekerjaannya saat ini adalah pekerjaan terbaik untuknya dan karena bekerja di tempatnya saat inilah hidupnya sudah jauh lebih baik sekarang walaupun kota Yogyakarta semakin kesini semakin banyak kesenian baru yang lambat laun menggeser posisinya sebagai musisi tradisional Jawa.

6.1.4 SYNOPSIS
Di tahun 1980 beliau resmi berhenti dari bekerja sebagai pemukul kendhang karena dhalang – dhalang yang biasa ia ikuti sudah banyak yang meninggal dunia, dan kemampuannya sebagai musisi tradisional Jawa Klasik tidak cocok dengan kreasi baru para pedhalang muda. Mbah Narto lalu melanjutkan pekerjaannya sebagai musisi tradisional dengan mengamen siteran dari tempat ke tempat, karena baginya siter memiliki nada yang jika dimainkan secara tunggal akan tetap enak didengar.

Pada tahun 2007, ketika mbah Narto sedang mengamen di daerah Jl. Mangkubumi, beliau dihampiri oleh Deni, S.H yang merupakan staf di Hamzah Batik, yang menawarkan mbah Narto agar bekerja di pusat suvenir tersebut selama dua hari dalam seminggu. Akhirnya, tawaran itu pun diambil olehnya dan hingga kini di usianya yang menginjak 78 tahun, beliau masih semangat menemani para pengunjung yang mampir di hari Sabtu dan Minggu mulai pukul 11.00 hingga 15.00 melalui petikan dawai serta suaranya yang merdu melantunkan gendhing-gendhing jawa. Selama mengamen, mbah Narto akan mengenakan pakaian tradisional Jawa mulai dari kepala hingga kaki.

Meskipun perjalanan yang harus ditempuh untuk bekerja lumayan jauh ditambah kondisi mbah Narto yang sudah tua sehingga sakit tulang tidak bisa dihindari lagi, namun mbah Narto tetap melakukaninya. Setiap hari Jumat, dari rumahnya di Klaten, beliau berangkat ke Yogyakarta, dengan diantar oleh sang anak menuju terminal untuk menggunakan kendaraan umum seperti bis antar kota (Antar Jaya, Langsung Jaya, Jaya Putra) kemudian dilanjutkan menggunakan bis dalam kota (Bis No.4 KOPATA DIY) barulah dijemput oleh anak dari istri kedua ke rumah sang istri kedua di daerah Badran, Yogyakarta.

Dari Jumat hingga Minggu, mbah Narto menetap sementara di kediaman istri keduanya agar dapat menuju Hamzah Batik dengan cepat. Barulah di hari Minggu sore, selesai mengamen, ia akan kembali lagi ke Klaten dengan kendaraan yang sama dan akan tiba di rumah pada waktu petang, tapi biasanya sebelum naik ke bis, bersama dengan anak dari istri keduanya, mereka akan
duduk dan menghitung penghasilan selama mengamen di Tugu Jam Yogyakarta yang tidak jauh dari Hamzah Batik, setelah setengah dari penghasilan beliau akan diberikan ke anaknya baruah sang anak akan kembali ke rumah dan mbah Narto akan melanjutkan perjalanan panjang beliau dengan berdesakan bersama penumpang lainnya dalam bis serta kemacetan di sore hari menuju pulang ke rumah di Klaten.


Dengan penghasilan 600.000 selama seminggu saat ini, sebenarnya anak mbah Narto sudah beberapa kali menawarkan dirinya untuk berhenti bekerja dan istirahat di rumah saja. Namun dirinya menolak untuk berhenti total dan bersikukuh untuk tetap bekerja sebagai sinden siter tetapi hanya selama dua kali seminggu. Karena baginya, seni adalah hobinya dari dulu hingga kini, dan menjadi seorang seniman khususnya sinden siter memudahkan dirinya untuk mencari nafkah sejak dulu, dan berkat kerja kerasnya sebagai sinden siter, kehidupan dirinya beserta keluarganya jauh lebih baik saat ini dan dirinya pun secara tidak langsung telah membantu melestarikan kesenian tradisional asli Jawa di tengah banyaknya kesenian baru yang menggeser kesenian-kesenian lama seperti sinden dan alat musik siter.
6.1.5 TREATMENT
THE LAST SINDEN SITER
Kisah perjuangan hidup seorang sinden siter di Yogyakarta
Oleh Ghinaa Atikawati


Di salah satu sudut kota Yogyakarta, tepatnya di kawasan Badran terdapat RW XI yang ditandai dengan sebuah gapura sebagai tanda masuk ke area RW XI yang di dalamnya terdapat sebuah gang sempit RT 51 yang terdiri dari beberapa rumah. Di sebuah rumah yang tidak terlalu luas, terlihat mbah Narto Sahono yang sedang asik bermain dengan alat musik tradisional siter di teras rumahnya. Dirinya duduk di sebuah kursi dekat sebuah meja yang sudah tersedia beberapa makanan yang dipersiapkan oleh istrinya. Ia bernyanyi sambil tangannya memetik-dawai dari siter tersebut, tidak lama setelah itu lagu selesai dinyanyikan dan dirinya segera menaruh kembali siter yang dimainkan bersamaan dengan siter-siter yang lainnya, lalu beliau segera masuk ke dalam rumah.

Mbah Narto bersiap-siap untuk berangkat bekerja, ia memulai rutinitas paginya dengan meminum obat pengurang rasa nyeri pada tulang, lalu berganti pakaian rapi yaitu celana panjang, kaos berkerah, sebuah kopiah, lengkap dengan jam tangan dan kacamatanya. Tidak lupa ia membawa sebuah kantung tas yang berisi satu set pakaian tradisional yang merupakan seragam bekerjanya dan terdiri dari sebuah surjan, jarit, blangkon dan beberapa peralatan bekerjanya. Semua pakaian


Mbah Narto menceritakan tentang dirinya yang saat ini berusia 78 tahun dan bekerja sebagai seorang sinden siter di Hamzah Batik. Ia yang bekerja di Yogyakarta setiap hari Sabtu dan Minggu harus bolak balik karena dirinya tinggal di Kabupaten Klaten. Ia kemudian bercerita tentang masa lalunya yang sulit dan penuh perjuangan hingga akhirnya ia dapat hidup jauh lebih baik saat ini (Kedua orang tuanya meninggal ketika dirinya masih berusia 7 tahun pada saat itu akibat penyakit lepra atau koreng yang menular. Semenjak saat itu, ia hidup dengan ikut bersama dengan pakdennya. Disinilah awal mula mbah Narto mengenal kesenian, ia diajarkan oleh pakdannya memainkan alat musik tradisional gamelan yaitu

Berbicara soal siter, seorang akademisi bernama Dr. Aton Rustandi yang merupakan pakar di bidang etnomusikologi menjelaskan awal mula siter tersebar di Indonesia tentu erat kaitannya dengan kesenian tradisional gamelan dengan beberapa bukti yang berada di candi-candi di Indonesia seperti salah satunya terdapat pada relief Candi Borobudur dan ditambahkan oleh budayawan Djaduk Ferianto bahwa masuknya alat musik siter sebagai salah satu alat musik tradisional di Jawa tentu memengaruhi repertoar musik gamelan. Selain itu seorang seniman asal Solo bernama Yayat Suhiryatna juga memaparkan bahwa siter adalah alat musik gamelan yang mampu dimainkan secara sendiri sehingga tidak heran digunakan untuk mengamen.

Mbah Narto menuturkan bahwa teman-temannya yang saat ini bekerja sebagai seniman tradisional Jawa klasik tidak lagi banyak karena beberapa sudah tutup usia, atau yang masih hidup juga sudah sering sakit-sakitan, dan tentu saja karena ada pengaruh dari kesenian modern lainnya hingga akhirnya sebagian dari seniman tradisional juga ada yang berhenti bekerja dan alih profesi. Dr. Aton Rustandi mengungkap jika ada beberapa faktor yang membuat kesenian musik tradisional jarang ditemui saat ini misalnya karena banyaknya pesaing dengan inovasi terbaru
yang lebih menggugah minat masyarakat saat ini sehingga musik Jawa klasik pun mulai kurang diminati. Djaduk Ferianto yang merupakan seorang budayawan dan juga seniman menjelaskan bahwa sebenarnya datang perginya kesenian adalah proses kebudayaan yang memang lumrah terjadi.

Mbah Narto mulai mencoba menghubungi sang anak untuk bersiap-siap menjemputnya. Bis akhirnya memasuki terminal bis Ir. Soekarno Klaten, beliau segera turun dari bis dengan melewati beberapa penumpang lainnya dan setelah itu berjalan kaki keluar terminal untuk menemui anaknya yang sudah menunggunya. Dengan menggunakan sepeda motor, mereka berjalan di kegelapan menuju ke rumah yang berada di Dukuh Ngalas, Klaten. Motor pun berhenti di depan sebuah rumah luas dengan gaya modern, mereka pun masuk setelah disambut oleh sang istri dan anaknya yang lain. Yayat Suhiryatna menjelaskan alasan beberapa orang masih mau berusaha mempertahankan kesenian tradisional seperti misalnya adanya hubungan erat dengan masa lalu orang tersebut, dan Dr. Aton Rustandi juga menjabarkan ragam upaya yang dapat dilakukan untuk membantu melestarikan kesenian tradisional mulai dari diri sendiri hingga mengajak orang lain.

Mbah Narto sebagai sinden siter mengungkap bahwa kehidupannya saat ini sudah jauh lebih bahagia dibandingkan masa lalunya dan ia bersyukur apa yang telah diraih hingga saat ini. Yogyakarta tidak akan pernah berhenti sebagai kota wisata dan menghibur banyak orang, kesibukan di Alun-Alun Kidul terlihat khususnya area pohon beringin kembar karena banyak wisatawan yang mencoba untuk melewati pohon tersebut dengan mata tertutup, suasana Yogyakarta di sore hari terlihat dari Monumen Yogyakarta Kembali, dan warna-warni lampion membuat malam hari di Yogyakarta menjadi semakin ind
### 6.1.6 SCENARIO/TREATMENT

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Description</th>
<th>Visual</th>
<th>Audio</th>
<th>Dur</th>
</tr>
</thead>
</table>
| 1        | Suasana kota Yogyakarta masih kental sekali dengan budaya dan kesenian, kawasan stasiun Lempuyangan Yogyakarta di pagi hari yang masih lengang, lalu lalang kendaraan bermotor yang melintas di kawasan titik 0 kilometer. Tampak dokar-dokar yang berjejer rapi dengan para kusir yang sudah siap duduk di dokarnya masing-masing, barisan becak juga sudah berbaris rapi sambil menunggu para wisatawan, terlihat pula orang-orang yang sedang berjalan santai di jalur pedestrian Malioboro. Pengamen terlihat sedang serius menyanyikan lagu di depan pasar Beringharjo. Dan seorang sinden siter sedang memetik dawai di dalam sebuah toko. | ● Stasiun Lempuyangan dari arah jalan  
● Kawasan titik 0 kilometer  
● Roda dokar  
● Seorang kusir yang sedang duduk di atas dokar  
● Jajaran becak di Malioboro  
● Orang-orang yang berjalan di pedestrian Malioboro  
● Papan tanda Jl. Malioboro  
● Papan tanda pasar Beringharjo  
● Pengamen yang sedang menyanyi dengan gitar  
● Mbah Narto sedang bekerja sebagai sinden siter | ● Suara mbah Narto sedang bernyanyi dengan siter, berjudul PANGKUR | 1min |
| 2        | Di salah satu sudut kota Yogyakarta, tepatnya di kawasan Badran terdapat RW XI yang ditandai | ● Jalan raya Badran | ● Suara mbah Narto sedang bernyanyi | 1min |
dengan sebuah gapura sebagai tanda masuk ke area RW XI yang di dalamnya terdapat sebuah gang sempit RT 51 yang terdiri dari beberapa rumah. Di sebuah rumah yang tidak terlalu luas, terlihat mbah Narto Sahono yang sedang asik bermain dengan alat musik tradisional siter di teras rumahnya. Dirinya duduk di sebuah kursi dekat sebuah meja yang sudah tersedia beberapa makanan yang dipersiapkan oleh istrinya. Ia bernyanyi sambil tangannya memetik-metik dawai dari siter tersebut, tidak lama setelah itu lagu selesai dinyanyikan dan dirinya segera menaruh kembali siter yang dimainkan bersamaan dengan siter-siter yang lainnya, lalu beliau segera masuk ke dalam rumah.

<table>
<thead>
<tr>
<th>Gapura Badran RW XI</th>
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</thead>
<tbody>
<tr>
<td>Papan tanda RT 51</td>
</tr>
<tr>
<td>Gang sempit depan rumah</td>
</tr>
<tr>
<td>Mbah Narto di teras rumah sedang memainkan siter</td>
</tr>
<tr>
<td>Mbah Narto duduk di kursi di teras</td>
</tr>
<tr>
<td>Di sebelah kursi terdapat meja yang sudah tersedia beberapa piring isi makanan di atasnya</td>
</tr>
<tr>
<td>Istrinya menata makanan di atas meja tersebut</td>
</tr>
<tr>
<td>Kaki mbah Narto yang sudah keriput</td>
</tr>
<tr>
<td>Tangan mbah Narto yang sedang memetik-metik dawai</td>
</tr>
<tr>
<td>Wajah mbah Narto yang sedang bernyanyi</td>
</tr>
<tr>
<td>dengan siter, berjudul PANGKUR</td>
</tr>
<tr>
<td>Ambience</td>
</tr>
</tbody>
</table>
Mbah Narto bersiap-siap untuk berangkat bekerja, ia memulai rutinitas paginya dengan meminum obat pengurang rasa nyeri pada tulang, lalu berganti pakaian rapi yaitu celana panjang, kaos berkerah, sebuah kopiah, lengkap dengan jam tangan dan kacamatanya. Tidak lupa ia membawa sebuah kantung tas yang berisi satu set pakaian tradisional yang merupakan seragam bekerjanya dan terdiri dari sebuah surjan, jarit, blangkon dan beberapa peralatan bekerja lainnya. Semua pakaian tersebut biasanya telah dipersiapkan oleh sang istri. Pukul 10.00 pagi, mbah Narto bersiap berangkat bekerja dan segera keluar rumah melewati tetangganya yang sedang

<p>| | | |</p>
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<tbody>
<tr>
<td></td>
<td>Mbah Narto menaruh siter di tempatnya</td>
<td>Mbah Narto beranjak dari kursi melangkah masuk ke dalam rumah</td>
</tr>
<tr>
<td></td>
<td>Mbah Narto beranjak dari kursi melangkah masuk ke dalam rumah</td>
<td>Mbah Narto meminum obat pengurang rasa nyeri tulang</td>
</tr>
<tr>
<td>3</td>
<td>Mbah Nanto bersiap-siap untuk berangkat bekerja, ia memulai rutinitas paginya dengan meminum obat pengurang rasa nyeri pada tulang, lalu berganti pakaian rapi yaitu celana panjang, kaos berkerah, sebuah kopiah, lengkap dengan jam tangan dan kacamatanya. Tidak lupa ia membawa sebuah kantung tas yang berisi satu set pakaian tradisional yang merupakan seragam bekerjanya dan terdiri dari sebuah surjan, jarit, blangkon dan beberapa peralatan bekerja lainnya. Semua pakaian tersebut biasanya telah dipersiapkan oleh sang istri. Pukul 10.00 pagi, mbah Narto bersiap berangkat bekerja dan segera keluar rumah melewati tetangganya yang sedang</td>
<td>Mbah Narto keluar dari kamar dengan sudah berpakaian rapi</td>
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<tr>
<td></td>
<td>Istrinya memberikan satu set pakaian</td>
<td>Istrinya memberikan satu set pakaian</td>
</tr>
<tr>
<td></td>
<td>Menggunakan kantung tas yang berisi satu set pakaian</td>
<td>Surjan, jarit, blangkon</td>
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<tr>
<td></td>
<td>Pukul 10.00 pagi, mbah Narto bersiap berangkat bekerja dan segera keluar rumah melewati tetangganya yang sedang</td>
<td>Jam menunjukkan pukul 10.00</td>
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<tr>
<td></td>
<td>Motor melaju</td>
<td>Mbah Narto berjalan keluar rumah</td>
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<tr>
<td></td>
<td></td>
<td>Mbah Narto berjalan melewati tetangga</td>
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<tr>
<td></td>
<td></td>
<td>Mbah Narto naik ke motor</td>
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<td></td>
<td></td>
<td>Motor melaju</td>
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<thead>
<tr>
<th></th>
<th>Ambience</th>
<th>Interview</th>
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<td>3mins</td>
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</tbody>
</table>

- Motor memasuki kawasan Malioboro
- Motor mereka berhenti di pinggiran dekat dengan lapak-lapak penjual di Malioboro
- Mbah Narto turun dari motor
- Sang anak memutar balik motornya lalu melaju
- Mbah Narto berjalan melewati lapak-lapak di Malioboro
- Ia masuk ke sebuah ruangan kecil
- Ia keluar dengan pakaian tradisional (jarit, surjan, blangkon)
- Mbah Narto duduk-duduk santai sambil ngobrol dengan rekannya di emperan Hamzah Batik
- Mbah Narto berjalan masuk

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<thead>
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<th>4</th>
<th>1min</th>
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</table>
| Di dalam toko Hamzah Batik, mbah Narto menyiapkan tempatnya mengamen dengan sesekali dibantu oleh staf disana, mulai dari tempatnya untuk duduk, tempat kecil yang merupakan kotak uang sukarela dari pengunjung di toko tersebut, lalu tidak lupa beliau memasang gantungan untuk microphone yang diletakkan pada lehernya, dan mulai mengatur posisi siternya agar nyaman selama digunakan. Setelah itu mbah Narto mulai memetik-dawainya dengan kuku panjang pada jempolnya. Terlihat jelas guratan-guratan di punggung tangan serta di wajahnya menunjukkan bahwa usianya sudah sangat tua. Mbah Narto pun mulai menyanyikan gendhing-gendhing Jawa diantara lalu lalang pengunjung yang mulai berkunjung di toko tersebut. | Mbah Narto dibantu dengan staf Hamzah Batik, menyiapkan tempat duduk, menaruh tempat uang  
Mbah Narto mulai memasang gantungan microphone  
Mbah Narto mengatur posisi duduk  
Mbah Narto mulai memetik-metik dawai  
Guratan-guratan tangan mbah Narto ketika memetik dawai dengan jempol  
Wajah mbah Narto yang serius ketika bernyanyi  
Lalu lalang lewat diantara beliau  
Ambience  
Alunan mbah Narto bernyanyi dengan siternya tentang: (tergantung dari list lagu yang dinyanyikan pertama kali pada saat mengamen) |
Mbah Narto menceritakan tentang dirinya yang saat ini berusia 78 tahun dan bekerja sebagai seorang sinden siter di Hamzah Batik. Ia yang bekerja di Yogyakarta setiap hari Sabtu dan Minggu harus bolak balik karena dirinya tinggal di Kabupaten Klaten. Ia kemudian bercerita tentang masa lalunya yang sulit dan penuh perjuangan hingga akhirnya ia dapat hidup jauh lebih baik saat ini (Kedua orang tuanya meninggal ketika dirinya masih berusia 7 tahun pada saat itu akibat penyakit lepra atau koreng yang menular. Semenjak saat itu, ia hidup dengan ikut bersama dengan pakdenya. Disinilah awal mula mbah Narto mengenal kesenian, ia diajarkan oleh pakdhenya memainkan alat musik tradisional gamelan yaitu kendhang dan di masa remaja akhirnya beliau mulai mencoba terjun sebagai seniman tradisional gamelan pada pagelaran wayang di tempat tinggalnya yaitu • Interview mbah Narto tentang dirinya saat ini serta sejarah hidupnya dari kecil
• Seorang anak kecil sedang memukul-mukul kendhang
• Seorang laki-laki dewasa menghampiri dan duduk disamping anak kecil tersebut
• Laki-laki tersebut memukul kendhang secara rapi
• Wajah sang anak menatap serius ke arah kendhang
• Pagelaran wayang sedang berlangsung
• Para pemain musik dan sinden fokus dengan alat masing-masing
• Pemain gong duduk di dekat alat musik tersebut

6mins

Interview mbah Narto
Ambience pada saat ilustrasi pagelaran wayang
Interview Dani staff Hamzah Batik*tentative
Alunan mbah Narto bernyanyi dengan siter berjudul PUTJUNG

<table>
<thead>
<tr>
<th>Pemain kendhang sedang memukul kendhang</th>
<th>Interview mbah Narto tentang awal mula menjadi seorang sinden siter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interview mbah Narto tentang awal mula menjadi seorang sinden siter</td>
<td>Seorang pria muda sedang menatap serius</td>
</tr>
<tr>
<td>Pria tersebut tersenyum lalu menghela napas panjang</td>
<td>Tangannya mengelus siter dan mulai memetik-metik dawai siter tersebut</td>
</tr>
<tr>
<td>Matanya terpejam seperti memikirkan sesuatu</td>
<td>Matanya terbuka lalu beranjak pergi dari tempat duduknya sambil membawa siter</td>
</tr>
<tr>
<td>Lalu lalang Jl. Mangkubumi</td>
<td>Interview mbah Narto</td>
</tr>
<tr>
<td>Lalu lalang Jl. Mangkubumi</td>
<td>MBah Narto</td>
</tr>
</tbody>
</table>
| 6 | Berbicara soal siter, seorang akademisi bernama Dr. Aton Rustandi yang merupakan pakar di bidang etnomusikologi menjelaskan awal mula siter tersebar di Indonesia yang tentu erat kaitannya dengan kesenian tradisional gamelan dengan beberapa bukti yang berada di candi-candi di Indonesia seperti salah satunya terdapat pada relief Candi Borobudur dan ditambahkan oleh budayawan Djaduk Ferianto bahwa masuknya alat musik siter sebagai salah satu alat musik tradisional di Jawa tentu mempengaruhi repertoar musik gamelan. Selain itu seorang | • Interview Dr. Aton Rustandi tentang persebaran siter di Indonesia  
• Candi Borobudur  
• Relief musisi tradisional gamelan di Candi Borobudur  
• Interview Djaduk Ferianto tentang awal mula siter sebagai alat musik tradisional di Yogyakarta  
• Satu set gamelan yang terjajar rapi  
• Alat musik gong | • Interview  
• Ambience  
• Alunan nyanyian mbah Narto dengan siternya, berjudul SINOM GADHUNG MELATI | 3mins |
seniman asal Solo bernama Yayat Suhiryatna memaparkan bahwa siter adalah alat musik gamelan yang mampu dimainkan secara sendiri sehingga tidak heran digunakan untuk mengamen.

- Alat musik kenong
- Alat musik bonang
- Alat musik saron
- Alat musik gender
- Interview Yayat Suhiryatna tentang siter merupakan alat musik gamelan yang dapat dimainkan secara sendiri

Mbah Narto menuturkan bahwa teman-temannya yang saat ini bekerja sebagai seniman tradisional Jawa klasik tidak lagi banyak karena beberapa sudah tutup usia, atau yang masih hidup juga sudah sering sakit-sakitan, dan tentu saja karena ada pengaruh dari kesenian modern lainnya hingga akhirnya sebagian dari seniman tradisional juga ada yang berhenti bekerja dan alih profesi. Dr. Aton Rustandi mengungkap jika ada beberapa faktor yang membuat kesenian musik tradisional jarang ditemui saat ini misalnya

- Interview mbah Narto tentang jumlah seniman tradisional yang semakin sedikit akibat berbagai alasan
- Interview Dr. Aton Rustandi tentang beberapa faktor yang mempengaruhi pergeseran musik tradisional
- Seorang anggota kelompok pengamen angklung sedang meminta uang sukarela dari para

- Interview
- Ambience
karena banyaknya pesaing dengan inovasi terbaru yang lebih menggugah minat masyarakat saat ini sehingga musik Jawa klasik pun mulai kurang diminati. Djaduk Ferianto yang merupakan seorang budayawan dan juga seniman menjelaskan bahwa sebenarnya datang perginya kesenian adalah proses kebudayaan yang memang lumrah terjadi.

<table>
<thead>
<tr>
<th>Pengendara motor yang berhenti di lampu merah</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kelompok angklung sedang beraksi memainkan alat musik tersebut</td>
</tr>
<tr>
<td>Interview Djaduk Ferianto tentang proses kebudayaan yang lumrah terjadi sehingga pergeseran tidak dapat dihentikan</td>
</tr>
<tr>
<td>Pasar Beringharjo</td>
</tr>
<tr>
<td>Pengamen menghibur para wisatawan yang sedang makan di pinggir pasar Beringharjo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Jam menunjukkan pukul tiga sore pertanda mbah Narto telah selesai menghibur para pengunjung di toko tersebut. Selesai bekerja, ia langsung mengarah ke tugu Jaman yang berada tidak jauh dari tempatnya bekerja. Di taman yang mengelilingi tugu tersebut, mbah Narto bersama mbah Narto keluar dari hamzah Batik menuju arah Tugu Jaman</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambience</td>
</tr>
<tr>
<td>Mbah Narto menghubungi sang anak (Monolog)</td>
</tr>
<tr>
<td>Interview</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Tugu Jaman menunjukkan pukul tiga</th>
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</thead>
<tbody>
<tr>
<td>Mbah Narto keluar dari Hamzah Batik menuju arah Tugu Jaman</td>
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<tr>
<td>Anak beliau duduk di sampingnya dan mereka berdua mulai</td>
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<th>8</th>
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<tr>
<td>7mins</td>
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</table>
dengan anaknya duduk di tengah suasana ramai Malioboro pada waktu sore hari. Mereka berdua mulai menghitung pendapatan mbah Narto yang didapatnya secara sukarela dari para pengunjung, baik koin maupun lembaran uang ribuan satu persatu dihitung jumlahnya, diwaktu bersamaan mbah Narto melepas pakaian tradisional dan telah berganti menjadi pakaian pada saat dirinya berangkat bekerja, tidak lupa pakaian tersebut dibantu rapikan dan dimasukkan ke dalam tas oleh sang anak. Selesai keduanya menghitung uang, pelan-pelan mbah Narto mulai membagi uangnya ke anaknya, si anak mulai menghitung kembali jumlah uang tersebut lalu menyimpan uang tersebut. Mereka berdua beranjak dari tempat duduk, dan anaknya pamit pulang sambil membawa tas berisi pakaian kerja mbah Narto dan mbah Narto segera menyebrang ke halte Malioboro. Mbah Narto masuk ke dalam bis kota menghitung penghasilan mbah Narto
- Mbah Narto melepas blangkon, jarit, surjan miliknya
- Sang anak menyerahkan uang hasil hitungannya lalu membantu merapikan pakaian ayahnya
- Mbah Narto memberikan uang kepada sang anak lalu mereka berdua beranjak dari tempat duduknya dan saling berpamitan
- Mbah Narto berjalan ke sebrang jalan menuju halte bis Malioboro
- Mbah Narto berusaha masuk ke dalam bis kota
- Suasana di dalam bis yang penuh hingga beberapa orang berdiri
- Wajah lelah mbah Narto menatap ke jalan

- Alunan mbah Narto bernyanyi dengan siternya, berjudul DANDANGGUL A

- Mbah Narto turun dari bis dan menyebrang ke terminal Giwangan
- Mbah Narto duduk di pinggir tembok pembatas menunggu kedatangan bis bersama dengan beberapa penumpang lainnya
- Mbah Narto melamun menatap jalan raya yang ramai
- Mbah Narto menaiki bis dan memilih tempat duduk yang kosong
- Penumpang mulai penuh hingga berdiri atau berdesakan
- Kenek menagih ongkos ke mbah Narto
- Mbah Narto menyerahkan beberapa lembar uang
- Langit di luar bis semakin sore
Mbah Narto mencoba hubungi anaknya melalui handphone kecil miliknya
- Bis memasuki terminal Ir. Soekarno
- Tulisan Terminal Ir. Soekarno Klaten
- Mbah Narto berjalan keluar menghampiri anaknya
- Mbah Narto naik ke motor
- Motor melalu
- Motor mereka melewati gapura
- Roda motor berhenti
- Mbah Narto turun dari motor
- Pintu dibuka dan mbah Narto masuk bersamaan dengan anak dan istrinya
- Interview Yayat Suhiryatna tentang alasan beberapa orang
juga menjabarkan ragam upaya yang dapat dilakukan untuk membantu melestarikan kesenian tradisional mulai dari diri sendiri hingga mengajak orang lain.

<table>
<thead>
<tr>
<th>9</th>
<th>Mbah Narto sebagai sinden siten mengungkap bahwa kehidupannya saat ini sudah jauh lebih bahagia dibandingkan masa lalunya dan ia bersyukur apa yang telah diraih hingga saat ini. Yogyakarta tidak akan pernah berhenti sebagai kota wisata dan menghibur banyak orang, kesibukan di Alun-Alun Kidul terlihat khususnya area pohon beringin kembar karena banyak wisatawan yang mencoba untuk melewati pohon tersebut dengan mata tertutup, suasana Yogyakarta di sore hari terlihat dari MONJALI dan warna-warni lampion membuat malam hari di Yogyakarta menjadi semakin indah.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Interview mbah Narto tentang hidupnya yang sudah jauh lebih bahagia saat ini</td>
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<tr>
<td></td>
<td>Alun-alun kidul</td>
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<td></td>
<td>Pohon beringin kembar</td>
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<td></td>
<td>Wisatawan sedang mencoba berjalan melewati pohon tersebut</td>
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<td></td>
<td>Monumen Jogja Kembali time-lapse</td>
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<tr>
<td></td>
<td>Keindahan lampion warna-warni di taman lampion Monjali</td>
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<tr>
<td></td>
<td>Interview</td>
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<tr>
<td></td>
<td>Alunan nyanyian mbah Narto dengan siternya, berjudul MEGATRUH</td>
</tr>
</tbody>
</table>

1 min
6.2 THE ANALYSIS OF THE SCENARIO

6.2.1 MESSAGE(S) ANALYSIS

1. SEQUENCE 1
   Description: Some places in Yogyakarta mostly known by tourists such as Lempuyangan Railway Station, 0 Kilometer Point, Beringharjo Traditional Market, Souvenir Shop and Malioboro area along with the activities in those place such as passing people and vehicles, street and traditional musician, also traditional transportations like pedicabs and horse carriage.
   Message: Introducing location of the story which is in Yogyakarta City that known as the city of art and culture, also to introduce the story to be raised about a person who involved in art specifically as sinden siter.

2. SEQUENCE 2
   Description: In a modest house located in a narrow valley around Badran region, there is Mbah Narto who enjoys singing and playing his zither at the house terrace when his wife is preparing foods.
   Message: Introducing the main character and his current activity as sinden siter which also known as the problem experienced by himself

3. SEQUENCE 3
   Description:
   a) Mbah Narto changes his clothes and drinks some medicine
   b) Mbah Narto brings his traditional clothes
   c) Mbah Narto goes to work with motorcycle driven by his child
   d) Mbah Narto has chit-chat with a seller near him before entering the souvenir shop
   e) A seller explains how he/she is inspired by him as a hard worker at the age of very old
Message:
a) Showing the preparation before going to work which done by mbah Narto as a very old man who still working
b) Mbah Narto as someone who takes part to preserve traditional culture which started from himself by wearing these set of clothes during working as sinden siter
c) A form of respectful of child to the parents
d) Mbah Narto as a person who is friendly to anyone
e) Mbah Narto has successfully inspired others by working as sinden siter

4. SEQUENCE 4
Description:
a) Mbah Narto explains about himself as a sinden siter, his hometown and his life story started from childhood who had been left by parents then worked as a traditional musician which is gamelan in Puppet Show, then learn how to create and play zither, until finally he can work as sinden siter in Hamzah Batik.
b) A boy learns kendhang accompanied by a man
c) Puppet show and gamelan music instruments’ players especially gong and kendhang
d) A young man brings a zither
e) A porridge stall in Jl Mangkubumi
f) Dani, S.H gives his reason invited mbah Narto to work in Hamzah Batik

Message:
a) Introducing deeper Mbah Narto as the main character by showing his life struggle in the past since he was a kid until at he slowly be able to live a happy life as he gets better income working in Hamzah Batik.
b) As the first illustration about mbah Narto’s childhood
c) As the second illustration when mbah Narto finally work as traditional musician  
d) As the third illustration of young mbah Narto who decided to work as sinden siter  
e) As the forth illustration mbah Narto met Dani, S.H (Dhany Valiandra) for the first time  
f) Showing to the audience another point of view which is the person who indirectly helps mbah Narto to achieve his goal to live a happy life.

5. SEQUENCE 5  
Description: Mbah Narto prepares his own place with a help by one of the Hamzah Batik’s staff before sitting and starting doing his job as sinden siter  
Message: To show mbah Narto’s preparation after arriving at Hamzah Batik to make sure he feels comfort along working as sinden siter

6. SEQUENCE 6  
Description: The experts in the field of culture and traditional music define more about the spread of zither in Indonesia which influence traditional music gamelan also specified the uniqueness of zither remain as gamelan instrument yet still can be played independently.  
Message: To inform people slightly about the history and functions about zither as one of the traditional music instruments especially in gamelan.

7. SEQUENCE 7  
Description: Mbah Narto shares the current phenomenon about the traditional musician who are no longer much compare to the past due to strong influences both from internal and external problems. Dr. Aton Rsutandi elaborated factors that make traditional art are rarely found today. In addition, a cultural expert Djaduk Ferianto emphasizes if the phenomenon is actually a cultural process.
Message: Showing to the audience the fact shifting process of the traditional music to modern music is a thing that will definitely happen, as there are numbers of factors which may affect people are unconsciously no longer interested to the traditional music.

8. SEQUENCE 8

Description:

a) Mbah Narto has finished working time, he goes to the Tugu Jaman Yogyakarta to change clothes and count his income accompanied by one of his child which then half of his income will be given to his child before going back to his hometown.

b) Mbah Narto is going to Klaten by using city bus and inter-city bus while he has to face several conditions like jostled to get in to the bus as well as a long journey that have to be passed from Yogyakarta to Klaten then picked up by one of his child and passed the dark night to finally arrive at home.

c) Yayat Suhiryatna point out some reasons if few people decided to keep preserving traditional art whereas Dr. Aton Rustandi describes what kind of actions that can be done by people in order to help conserving traditional arts starting from ourselves even inviting other

Message:

a) A way of responsibility efforts as a parent which one of them is to provide a living to family

b) Current struggling moment to get a stable yet happy life also indirectly preserve the traditional music by passing long distances, using many public transportations, spending much money also time on the road while mbah Narto is in the condition of a very old age man.

c) Informing the audience about the reasons of few people tend to keep preserving traditional art, also inviting the audience to also help preserving the traditional art.
9. SEQUENCE 9

Description:

a) Mbah Narto tells his current life is way much better compare to the past, and he is grateful for what he has today.

b) Activities in Alun-Alun Kidul where tourists enjoy trying to walk pass the twins of banyan tree

c) Time-lapse of Monumen Jogja Kembali

d) Exhibition of lanterns in Taman Pelangi at night

Message:

a) A form of gratitude as a human being and to indicate one of the Javanese people’s character which is accepting whatever happens and being given

b) Yogyakarta as a fun and friendly place for everyone

c) and d) A sign if the story has been finished
6.2.2 CHARACTERS ANALYSIS

1. Narto Sahono
   
   Character : Main
   Sequence : 1, 2,3,4,5,7,8,9
   Gender : Man
   Height : 170 cm
   Body Posture : Strapping
   Skin tone : Brown
   Eyes Color : Black
   Hair : Straight, white-haired
   
   Description : Narto Sahono is an old man aged 78 years old. Accustomed living with the difficulties and the ups and downs of life, he becomes an unyielding and hardworking person. Now, he begins to enjoy the results of hard work after all this time by living in stable and happy life.

2. Djaduk Ferianto
   
   Character : Interviewees – Cultural Expert
   Sequence : 6, 7
   Gender : Man
   Height : 175 cm
   Body Posture : Round
   Skin tone : Brown
   Eyes Color : Black
   Hair : Dark mix white-haired, long straight
   
   Description : Djaduk Ferianto is one of the famous actor and musician in Indonesia. Living within cultural environment since he was born, made him cannot be separated from art and culture and shaped his main characters as an easy-going, open-minded yet friendly at the same time and well understand about traditional music.
3. Dr. Aton Rustandi Mulyana, S.Sn., M.Sn
   Character: Interviewees – Ethnomusicology Expert
   Sequence: 6,7,8
   Gender: Man
   Height: 170 cm
   Body Posture: Round
   Skin tone: Brown
   Eyes Color: Black
   Hair: Black
   Description: Aton Rustandi Mulyani is an expert in ethnomusicology. His current activity is a director of Post-Graduate in ISI Surakarta yet he also a lecture of ethnomusicology at the same place. In 2013, he finally achieved his doctorate in Universitas Gadjah Mada in performing arts and visual arts study program.

4. Yayat Suhiryatna
   Character: Interviewees – An Artist
   Sequence: 6,8
   Gender: Man
   Height: 160 cm
   Body Posture: Thin
   Skin tone: Brown
   Eyes Color: Black
   Hair: Black
   Description: A Javanese traditional music lover namely Yayat Suhiryatna has been contributing to attract the current generation in the leather puppet. By the modern concept of leather puppet, along with his friends in 2000 they finally formed “WAYANG KAMPUNG SEBELAH” puppet show. Its success certainly related with his expertise in the field of Javanese traditional arts.
5. Dhany Valiandra – Hamzah Batik staff
   Character: Interviewees
   Sequence: 5
   Gender: Man
   Height: 170 cm
   Body Posture: Strapping
   Skin tone: Brown
   Eyes Color: Black
   Hair: Black
   Description: He is a staff in Hamzah Batik in charge as a Visual Arts Merchandiser where he also has tasks to find traditional talents or Javanese traditional activities to be shown in Hamzah Batik.

6. Mbah Ngatiyem
   Character: Supporting Actress
   Sequence: 2, 3
   Gender: Woman
   Height: 157 cm
   Body Posture: A bit Gibbous
   Skin tone: Brown
   Eyes Color: Black
   Hair: White hair
   Description: The second wife of mbah Narto works as a food seller in Jl. Mangkubumi near Tugu Yogyakarta railway station. She lives in Badran house along with her children and let mbah Narto stays in her house during prepare for working at Hamzah Batik.
7. Little Mbah Narto*
   Character: Supporting Actor
   Sequence: 5
   Gender: Man
   Height: 140 cm
   Body Posture: Small
   Skin tone: Brown
   Eyes Color: Black
   Hair: Black
   Description: A seven-year-old boy who represents little Mbah Narto who was playing *kendhang* randomly as a sign of interest to that thing.

8. Young Mbah Narto*
   Character: Supporting Actor
   Sequence: 5
   Gender: Man
   Height: 165 cm
   Body Posture: Small
   Skin tone: Brown
   Eyes Color: Black
   Hair: Black
   Description:
   A 25-years-old man who represent young mbah Narto when he started his career as sinden siter.
9. Young Mbah Narto’s Uncle*

Character : Supporting Actor
Sequence : 5
Gender : Man
Height : 165 cm
Body Posture : Strapping
Skin tone : Brown
Eyes Color : Black
Hair : Black
Description :

A 30-years-old man who represents mbah Narto’s uncle who teaches little mbah Narto to play kendhang right.

10. Mbah Narto’s son*

Character : Supporting Actor
Sequence : 8
Gender : Man
Height : 170 cm
Body Posture : Strapping
Skin tone : Brown
Eyes Color : Black
Hair : Black
Description :

He is one of mbah Ngatiyem’s children who helped mbah Narto prepared return to Klaten, counted the amount of mbah Narto’s income, and took the income for home at Badran.
11. Mbah Narto’s daughter*

<table>
<thead>
<tr>
<th>Character</th>
<th>Supporting Actress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequence</td>
<td>3, 4</td>
</tr>
<tr>
<td>Gender</td>
<td>Woman</td>
</tr>
<tr>
<td>Height</td>
<td>160 cm</td>
</tr>
<tr>
<td>Body Posture</td>
<td>Round</td>
</tr>
<tr>
<td>Skin tone</td>
<td>Brown</td>
</tr>
<tr>
<td>Eyes Color</td>
<td>Black</td>
</tr>
<tr>
<td>Hair</td>
<td>Black</td>
</tr>
</tbody>
</table>

**Description**: She is one of mbah Ngatiyem’s daughter who accompanied mbah Narto to go to work by riding motorcycle.

n.b: * -> TBA
6.2.3 SETTING ANALYSIS

1. Stasiun Lempuyangan Yogyakarta
   Contribution: Establish Yogyakarta city
   Sequence: 1

2. Titik 0 Kilometer Yogyakarta
   Contribution: Establish Yogyakarta city
   Sequence: 1

3. Malioboro
   Contribution: Establish Yogyakarta city also to inform the location of Hamzah Batik is in Malioboro area, also when mbah Narto off from motorcycle.
   Sequence: 1, 3
4. Pasar Beringharjo
   Contribution: Establish Yogyakarta city, a place where the street musician perform
   Sequence: 1, 7

5. Hamzah Batik
   Contribution: A place where mbah Narto works every weekend
   Sequence: 1, 4

6. House Terrace
   Contribution: A place where mbah Narto spend his leisure time by playing siter
   Sequence: 2
7. Living Room (Badran)
   Contribution: A place where mbah Narto prepares to go to work
   Sequence: 3

8. Living Room (Klaten)
   Contribution: Interview setting of mbah Narto
   Sequence: 5, 7, 9

9. Sonobudoyo Museum
   Contribution: Place where puppet show held and a set of gamelan instruments
   Sequence: 5, 6
10. Jl. Mangkubumi
   Contribution: Place where the illustration of mbah Narto and Dani met for the first time
   Sequence: 5

11. Borobudur Temple
   Contribution: A place of gamelan musician’s relief
   Sequence: 6

12. Traffic Light
   Contribution: A place where group of Angklung street musician work
   Sequence: 7
13. Tugu Jaman Yogyakarta Park
   Contribution: A place where mbah Narto and his child count, share the income and farewell
   Sequence: 8

14. Malioboro Bus Stop
   Contribution: A place where mbah Narto rides his first bus
   Sequence: 8

15. In The Bus
   Contribution: Showing the conditions that mbah Narto has to be faced and felt during his way back to home in Klaten
   Sequence: 8
16. Giwangan Bus Stop
   Contribution: A place where mbah Narto waits his another bus to continue to go to Klaten
   Sequence: 8

17. Ir. Soekarno Klaten Bus Stop
   Contribution: mbah Narto’s destination to be picked up by one of his children to go to home
   Sequence: 8

18. House in Klaten
   Contribution: Mbah Narto is arrived at his home after long journey from Yogyakarta
   Sequence: 8
19. Padepokan Bagong Kussudiardjo  
Contribution: A place where Djaduk Ferianto explains about zither and culture  
Sequence: 6, 7

20. Gedung Pascasarjana ISI Surakarta  
Contribution: A place where Dr. Aton Rustandi has interview about zither and culture  
Sequence: 6, 7, 8

21. Taman Budaya Solo  
Contribution: A place where traditional musician Yayat Suhiyatna point out his opinion and share knowledge related to the javanese traditional music  
Sequence: 6, 8
6.2.4 PROPERTY ANALYSIS

1. Chair at Terrace
   Sequence: 2
   Description: A wood chair with leather seat
   Contribution: Mbah Narto sits during playing zither at home

2. Table at Terrace
   Sequence: 2, 3
   Description: Long table
   Contribution: Place to put foods for sale by mbah Narto’s wife and others tableware

3. Foods on plate
   Sequence: 2, 3
   Description: Many kinds of foods for sale prepared by mbah Narto’s wife
   Contribution: Showing morning routine of this house
4. Tableware  
Sequence: 2, 3  
Description: Many kinds of tableware such as: cups, kettles, plastic buckets, paper packs, knife, spoons etc  
Contribution: Supporting mbah Narto’s wife in preparing her morning routine cooking foods for sale

5. Zither  
Sequence: 1, 2, 4  
Description: A traditional music instrument made from wood and strings, played by plucking the strings  
Contribution: Main tool used by mbah Narto for working as a main source of income also his hobby

6. Medicine  
Sequence: 3  
Description: Medicines in a form of capsules  
Contribution: To reduce the pain which felt by mbah Narto
7. A glass of water
   Sequence: 3
   Description: Mineral water in a glass
   Contribution: Drinking after mbah Narto eats the medicines

8. Watch
   Sequence: 3, 4, 8
   Description: Man watch made from leather
   Contribution: Usually used by mbah Narto during working or doing outdoor activities and Djaduk Ferianto as a busy person
9. Glasses
   Sequence: 1, 2, 3, 4, 5, 6, 7, 8, 9
   Description: Old model glasses
   Contribution: Used by mbah Narto in most of his activities also Djaduk Ferianto

10. Handphone
    Sequence: 8
    Description: Nokia old series with small size
    Contribution: Used by mbah Narto to keep in touch with his family and guests

11. Wall clock
    Sequence: 3
    Description: A wall clock put in mbah Narto’s living room
    Contribution: To show the time of mbah Narto has to go to work
12. Motorcycle
   Sequence: 3, 8
   Description: Matic and Manual motorcycle
   Contribution: Mbah Narto’s vehicles to go to work also return to the Klaten which ridden by his children

13. Paper bag
   Sequence: 3, 8
   Description: Bag made from paper
   Contribution: To bring mbah Narto’s traditional clothes to go to work and return to home

14. Helmet
   Sequence: 3, 8
   Description: Simple helmet
   Contribution: To be used by mbah Narto’s children when dropping off their father
15. Flat pillow
   Sequence: 4
   Description: Flat pillow usually as a cushion of a chair or directly to the floor
   Contribution: To be used by mbah Narto during working as he sits directly on the floor

16. Small box
   Sequence: 4
   Description: Small size made from bamboo
   Contribution: A place to put money for the visitors who like mbah Narto’s performance

17. Necklace Wire
   Sequence: 4
   Description: Necklace made from wire
   Contribution: As a buffer of microphone so mbah Narto no need to held the microphone during working
18. *Kendhang*

Sequence: 5

Description: A traditional music instrument made of wood and animal skin which played by being hit

Contribution: A music instrument which played by mbah Narto when he was a child

![Kendhang](image)

19. A set of *gamelan* instrument

Sequence: 5, 6, 7

Description: A traditional music instruments which consist of gong, kenong, bonang, saron, gender, and many more

Contribution: Used when puppet show is running also to inform audience if zither is a part of gamelan

![Gamelan](image)

20. Film Posters

Sequence: 6, 7

Description: Indonesian movie posters at Djaduk Ferianto’s studio wall

Contribution: To show if Djaduk Ferianto is a pure artists also an actor

![Film Poster](image)
21. Wood Chair  
Sequence: 6, 7  
Description: Long wood chair as a place for sitting  
Contribution: A place where Djaduk Ferianto gives explanation about zither and culture

22. Iron Chair  
Sequence: 6, 7  
Description: Single seat which usually used for formal events such as weddings, parties, meetings  
Contribution: To show the Djaduk Ferianto’s studio condition which messed up

23. Wood Table  
Sequence: 6, 7  
Description: Medium size of table made from wood  
Contribution: As a place to put stuff in Djaduk Ferianto’s studio
24. Big Plastic Box
   Sequence: 6, 7
   Description: Storage box large size with a cover put under the wood table
   Contribution: To show the condition of Djaduk Ferianto’s studio which messed up

25. A cup of tea
   Sequence: 6, 7
   Description: A cup of tea put on the wood table at Djaduk Ferianto’s studio
   Contribution: A drink prepared for Djaduk Ferianto by his assistant

26. Fabrics
   Sequence: 6, 7
   Description: Red fabrics which used to wrap a thing which put under the wood table at Djaduk Ferianto’s studio
   Contribution: To show the condition of Djaduk Ferianto’s studio which messed up
27. Pillows
Sequence: 6, 7
Description: White color pillow with small size put besides the wood table at Djaduk Ferianto’s studio
Contribution: To show the condition of Djaduk Ferianto’s studio which messed up

28. Cookie Jar
Sequence: 6, 7
Description: A small cookie jar made from plastic put on the wood table at Djaduk Ferianto’s studio
Contribution: To inform if Djaduk Ferianto’s studio used as a place for having interview

29. Thermos
Sequence: 6, 7
Description: A thermos medium size with green color put on the wood table at Djaduk Ferianto’s studio
Contribution: To inform if Djaduk Ferianto’s studio used as a place for having interview
30. Money
   Sequence: 4, 8
   Description: Bank notes and coins of rupiahs
   Contribution: To inform income mbah Narto and to pay bus fees

31. Cigarettes
   Sequence: 6, 7
   Description: A cigarette which smoked by Djaduk Ferianto during the interview
   Contribution: To show Djaduk Ferianto as flexible person

32. Chair
   Sequence: 6, 7, 8
   Description: A place to sit for Dr. Aton & Yayat S
   Contribution: To make the interviewees feel comfortable
6.2.5 WARDROBE ANALYSIS

1. Narto Sahono
   Sequence: 3, 5, 7, 8
   Description: Collar shirt, fabric trousers, leather sandals, and fez
   Contribution: Clothes for being worn to do outdoor activities (going to work and return to home) also interview. To show if mbah Narto’s social status if he is categorized in middle-down

2. Narto Sahono
   Sequence: 1, 4, 8
   Description: Blangkon, Jarit, Surjan
   Contribution: To inform if mbah Narto is a Javanese who still preserving his own culture by wearing traditional clothes also as his uniform during working
3. Narto Sahono  
   Sequence: 2  
   Description: Inner Shirt, Sarong  
   Contribution: To inform mbah Narto is a simple man and to show his social status in a middle-down

4. Djaduk Ferianto  
   Sequence: 6, 7  
   Description: T-Shirt, Short Pants, leather sandals  
   Contribution: Showing Djaduk Ferianto’s characters which are flexible, open-minded as an artist
5. Little Mbah Narto*
   Sequence: 5
   Description: T-Shirt, Short Pants, Sandals
   Contribution: To show if he is still a kid who loves to wear casual clothes to play

6. Young Mbah Narto*
   Sequence: 5
   Description: T-Shirt, Trousers, Sandals
   Contribution: To show if he is a young man who loves to wear casual clothes

7. Dr. Aton Rustandi Mulyana, S.Sn., M.Sn*
   Sequence: 6, 7, 8
   Description: Formal Attire*
   Contribution:
8. Yayat Suhiryatna*
   Sequence: 6, 8
   Description: Traditional clothes; surjan lurik, headband (*udeng*), shoes
   Contribution: To explain to the audience if he is a traditional musician or a Javanese artist who expertise in giving information related to street music

9. Dhany Valiandra*
   Sequence: 5
   Description: Uniform or formal attire
   Contribution: To show if he is an office staff who just have his own working time when doing interview
10. Mbah Ngatiyem
   Sequence: 2, 3
   Description: A house dress
   Contribution: To show if mbah Ngatiyem as a house-wife

11. Little Mbah Narto’s uncle
    Sequence: 5
    Description: T-shirt, fabric trousers, sandals
    Contribution: To show if he is like a father of mbah Narto who enjoys his spare time by accompanying mbah Narto
6.2.6 MAKE-UP & HAIR STYLE ANALYSIS

1. Narto Sahono
   Sequence: 2
   Description: Natural make-up, hair a little messy
   Contribution: To explain if mbah Narto has not ready yet to go to work

2. Narto Sahono
   Sequence: 1, 4, 3, 5, 7, 8
   Description: Natural make-up, neat hair
   Contribution: To explain mbah Narto ready to do outdoor activities for example goes to work and to meet people

3. Djaduk Ferianto
   Sequence: 6, 7
   Description: Natural make-up, hair tied
   Contribution: To show if he is an artist
4. Little Mbah Narto*
   Sequence: 5
   Description: Natural make-up, neat hair
   Contribution: A kid who loves to play and learn and has been taken bath

5. Young Mbah Narto*
   Sequence: 5
   Description: Natural make-up, neat hair
   Contribution: A young man who accustomed work with many people so need to be well-groom

6. Dr. Aton Rustandi Mulyana, S.Sn., M.Sn*
   Sequence: 6, 7, 8
   Description: Natural make-up, neat hair
   Contribution: A professional man, a leader also a lecturer

7. Yayat Suhiryatna
   Sequence: 6, 8
   Description: Natural make-up, hair tied
   Contribution: An artist but also works in a formal place
8. Dhany Valiandra*
   Sequence: 5
   Description: Natural make-up, neat hair
   Contribution: Showing he is a staff who gives services to the visitors in Hamzah Bstik

9. Mbah Ngatiyem
   Sequence: 2, 3
   Description: Natural make-up, bob loose hair
   Contribution: Showing she is at home but as a woman has to keep neatness everytime

10. Young Mbah Narto’s Uncle
    Sequence: 5
    Description: Natural make-up, neat hair
    Contribution: Showing he is a mature person yet usually a man hair-style does not need to be combed daily
6.3 CREATIVE CONCEPT

6.3.1 CONCEPT OF WRITING THE SCENARIO

Using medium of images and artifacts as to convey the truth information about something such as: people, places, events to the audience generally defined what documentary film is\(^{23}\). As this film is telling truth about something, many of filmmakers decided to not use scenario as their basic of making film due to for them the best way to create a plot of the story is in the post-production\(^{24}\) but then I made a scenario in order to describe further about the main idea of its film as the basic to shape what the film will be finalized.

Meanwhile the structure of “The Last Sinden Siter” film is consists of shot which grouped into scene and categorized as sequence, due to the scene will be very long to describe as there are many location to be visited by the main actor therefore the scenario will be explained as sequence. Shot is when the camera person shoot an image that can convey such information as a part of storytelling for example: theme, character, point of view, etc whereas scene is a group of shots that keep in one location orderly. Sequence consists of collections of shots and scenes, when it combines with other sequences then it will form the whole story of the film (Bernard, S.C. 2007).

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“The Last Sinden Siter” film is using the three act structure film in building the emotion to the audience, according to Armantono RB., & Paramita, S (2013) this structure indirectly divided into three parts: the first part consists of Opening, Beginning, Set-up; the second part consists of Middle, Development and the last part consists of End and Resolution. Following to the old film structure based on Hollywood style, the script usually have a three-act formula to show and emphasize about a story of someone who in the struggle to achieved the goals (Bordwell, D., & Thompson, K. 2008).

- Act One: It is the beginning of the movie where a moment of introducing all the information that audience needed to enjoy during watching the whole movies such as: the character and the problem arise, this only about one-quarter length from the story.

- Act Two: This is the core part of the film since the conflict of the character has been introduced in the part one, and this part explains the following complexity of the problem, moment of sudden twists, and the tense is high. Thus the length of its part is the longest compare to the Act One and Act Three which about the one-half of the story.

- Act Three: The last part will not longer than the first part yet the tension is getting higher since it is a moment to resolve the story as the character will near the peak moment to reveal the story or face his/her biggest moment.

By reflecting the concept, the first sequence of “The Last Sinden Siter” film begins with giving information to the audience where it opens with the establish of Yogyakarta city to inform the audience of the film location it continues where it continues to mbah Narto Sahono in a crowd of souvenir who is singing and playing siter as the point of attack, this film is showing about mbah Narto.

The next two, three and four sequence are introducing the current activities of mbah Narto started enjoying his morning activity by playing siter at the terrace house where his wife, mbah Ngatiyem is preparing the food to be sold, after that mbah Narto enters the house and gets prepare to go to work by a little help from his wife. He goes to the Hamzah Batik as his office in Malioboro area by riding motorcycle which driven by
his child. He continues his journey by walking a little bit to go the area of Hamzah Batik, in a small room at the front of Hamzah Batik, he changes his clothes into the traditional clothes as his “uniform” to work. He then enters to the inside of Hamzah Batik prepares his own area and start performing.

The five sequence is the key of the theme of its film which is about the struggling of reaching happiness in life as sinden siter, mbah Narto introduces about himself, his moment of struggling since he was a kid, took part as a gamelan player, decided to work as sinden siter until a moment when he was finally performing at Hamzah Batik every weekend until today which stated by one of the Hamzah Batik staff, Dhany Vialiandra. After that, Djaduk Ferianto, Dr. Aton Rustandi and Yayat Suhiryatna as the experts in culture also traditional music explain simultaneously about the emergence and the spread of siter in Indonesia especially in Java as a part of traditional music also can be used for individually busking as to inform the audience more about siter. Then, the topic gets further where these experts explain further about the shifting moment of traditional music in the current generation which affected by many factors.

The sequence continues when mbah Narto just finished his work then prepare return to home in Klaten by sharing his income for the home in Badran which taken by one of his child in Badran. Mbah Narto back to Klaten by using public transportation, he has to change the transportation for about twice by using the KOPATA and inter-city bus to get there, and in Klaten he will pick up by one of his child to get home in Dukuh Ngalas. This part will be the climax and as a sign that it will come to the end of film.

The last part of its film is closed by the statement of mbah Narto if he accepts his current life right now and he is happier than his life before, then it change to the establish of Alun-Alun Kidul where there are many people who enjoy playing there as to symbolize if happiness already live within people and ended with the time-lapse sunset of Monumen Jogja Kembali as sign if the story has finished.
6.3.2 CONCEPT OF THE PRODUCTION

Due to this film genre is Biography Documentary which does not need many crew to be involved, “The Last Sinden Siter” film production consist of Script Writer, Director, Producer, Camera and Sound Designer which the main three of this film pioneer (Script Writer, Director, Producer) and the Director of Photography handled by myself while camera along with editing process and Sound Designer I asked help from the crew.

Development

Most of development process, I will do by myself starting from brainstorming idea, doing interview and observation to the main character of the story, making plot of the story, hunting the location to be filmed, hunting the talents beside the main character, until finalizing the scenario with a title “The Last Sinden Siter”. Of course, all these steps will not go further without supervise from the creative supervisor which help me to be in track but still can develop my imagination for conveying the truth of its movie in interesting way.

Pre-Production

I am going to start selecting the crew for its film production, again, to make it effective during production process, I choose Ghanding Ghali Kanory as the camera person also the editing operator since he had experience in documentary film and for the sound designer I choose Mutiara Pertiwi. After choosing the crew, I start to have discussion about the production schedule of how many days that we will spend, which place that we will visit first effectively since we have to make sure the day of production will not disturb our any other important schedule also to make sure the day we off to Yogyakarta do not same as the public holiday to avoid traffic jam and full of tourists.

Besides, we also discuss about the equipment that will be used during production, starting from the camera type that will be used, single system or dual in every shot, also the sound plan for every shot either using boom with windshield or not, clip on or not, single system connect to the camera or separately and about the interview setting
used LED or not. We make sure in every detail to make the shooting run well. Not only that, but I also prepare the permission letter for Hamzah Batik to use the place for a while to take some footages which can make the crowd situation during shooting. I also ask to some lecturers about the candidates of interviewees to support this film statement, and after I get the references also the contact person then I directly contact each interviewee to arrange schedule of interview. Not forget to mention, we create the budgeting estimation starting from pre-production, production until the post-production. By following the budgeting estimation, we become more aware in deciding something.

**Production**

There are few things that I put concern in this phase:

- **Working Contract:** Although the crew of its film are coming from my peers but having consent form to the crew is important to avoid misunderstanding between me as the producer and the crew during production process.

- **Working Agenda:** Even though non-technical condition may occur during production, but as a producer I already prepare for probability of change causes by the weather, broken equipment, crew’s internal problem, the main character itself, etc. Therefore, in the shooting schedule, I already put one more day as the extra day if there are some footages which cannot be done during the exact shooting day which also have been prepared in the budgeting estimation.

- **Shooting Permission:** It is important to have all the permission clear before the production process, therefore as a producer I already make sure if the location of shooting, time of shooting, rules and regulations have been agreed by both the representative of the place and I, in this case, I only ask permission to Hamzah Batik while the rest are under permission of mbah Narto and family, the other crew are purely doing their jobs.\(^\text{25}\)

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The production process run based on the schedule, each day will always start from 7a.m until 8p.m to maximize the day of production since the location is far from our hometown and to avoid the surge in costs due to schedule delays. Fortunately since the crew is only three persons including me, so it is way much easier to remind them about detail of the schedule.

Somehow shooting documentary film is tiring and under pressure because the unexpected moment can happen anytime and anywhere, thus, it may affects to the mood of each crew which can lead to the emotion or problems during production. That is why, as a producer I have responsibility in keeping the crew’s mood in always good mood, so, the production can be running well without any internal problem within the crew. The best thing about the crew, each of us have known for a long time, so we precisely already know the working style of each other, how to minimize conflict and the way we solve problem in group to have the same vision and misison.

Post-Production
After all the footages have been collected during the production, as a Director, I am with the Editing Operator are sitting together and start doing logging the data both video and audio, then I prepare the editing script to make the Editing Operator’s task getting easier to make my idea come true, after that we move to the offline process to see the most suitable shot among those shots and to check whether the flow in editing process as my desire or not also are there any changes after shooting process or not. If all the offline process have been checked and agreed, then we move to the online process which is giving effects such as: color correction, color grading and mixing between audio and video with additional back songs or back sound if needed.

On the other side, I am going to ask help to one of my friend to design this film poster along with the DVD cover and DVD case cover, so, the progress between the film and the design poster will go together to make it efficient and effective in spending the not so much time.
6.3.3 CONCEPT OF DIRECTING

1) Idea

The idea of its film is about “a life of sinden siter who is finally found his life happiness by keep struggling and hardworking”. This idea came up from the basic question the current condition near us which why the number of perpetrators of traditional arts in the current era not as much as compare to the previous years, also why mbah Narto at a very old age decided to keep working as sinden siter. This film with a title “The Last Sinden Siter” is showing about a life of an old man named Narto Sahono who is struggling to find his life happiness by working hard as a sinden siter at Hamzah Batik souvenir shop. His life story back then was too pathetic since at the age of 7, his parents passed away due to leprosy disease and after that, he was living alone and decided to join with the family of his mother by moving one place to another. Meanwhile, one of his uncle was a gamelan player which indirectly affect mbah Narto Sahono’s mind at that time. He was interested to learn one of gamelan instrument, kendhang. He begun learning to play that music instrument assisted by his uncle. When he was teenager, he finally began change his life by joining a group of puppet show and worked as one of the gamelan player there starting from gong player until kendhang itself.

After all the puppeteers that he followed one by one passed away, he was confused whether to stay in puppet show or leaving, he then decided to work by himself as a traditional street musician. He has a belief, if he able to make a siter then he can perform with it. He started making a siter, after succeed, he tried learning that instrument and singing from one place to another with departing from Klaten to Yogyakarta. In 2007, this year was his turning point of his life which was getting much better and happier until today. When he was being busking in the area of Jl. Mangkubumi, unexpectedly he met with one of the Hamzah Batik staff which offered him to work in that souvenir shop. Since that time, he worked at Hamzah Batik every weekend from 11am to 3pm until now. The income of he works as a performer at Hamzah Batik was sufficient enough for himself along his family.
Although he now is being happier than before yet still his struggle is not over, at 78 years old, mbah Narto keep working at Hamzah Batik in order to earn money by leaving Klaten to Yogyakarta every Friday with public transportation ie inter-city buses and city buses, he also stay overnight for about two days since he works every Saturday and Sunday before returning to Klaten. His incredible struggle moment during his lifetime is becoming the core of its film which inserted some information related to the siter itself also the shifting of traditional music in the modern era.

2) Narrative Analysis
Explaining something to others yet make senses to anybody who receive it of course through narrative\textsuperscript{26}. Therefore, this film is going to use narrative approach as this film is telling a story about the struggling moment to reach a life happiness of a sinden siter player even though this film genre is documentary due to the content of its film is about the engagement of cause and effect relationship within the time and space\textsuperscript{27}.

a) Goal, Need, Desire
The goal of its film is the life happiness of mbah Narto Sahono after years struggling to keep alive in the downs moment of life since when he was a kid whereas the main focus of its movie to show the struggling moment to achieve the life happiness. He actually wants to live happily with affluent economic conditions to meet the main daily needs for his family and himself.

b) Plot of the Story Based on Cause and Effect Relationship
When his life was still tough by busking as sinden siter from one place to another, he surprisingly met Dhany Valiandra, a Hamzah Batik’s staff who offered mbah Narto to perform at Hamzah Batik every weekend. Since that day, his economical condition increase dramatically and he can achieve his dream to live happily.

\textsuperscript{26} Bordwell, D., & Thompson, K. (2008). An Introduction: Film Art eight edition. Page 74
\textsuperscript{27} Bordwell, D., & Thompson, K. (2008). An Introduction: Film Art eight edition. Page 75
c) Closure

This story ends with a statement of mbah Narto that says if he is happy now compare to the years ago, also the establish of tourists’ activities who enjoy playing masangin a myth game in Alun-Alun Kidul as the implicit message if the story has ended with a happy ending of mbah Narto who successfully getting his life happiness as sinden siter from time to time.

3) Space Concept

- Story Space

The exact time of its film story actually happened for about 70 years since it is about the life of mbah Narto from the beginning until today, where there are flashback moment to the life of mbah Narto when he was a kid, a teenager, as a gamelan player. Thus, the story of its film can be classified into temporal order where the film story is out of the time order28.

- Screen Space

To tell all the story of mbah Narto which happened for 70 years will be only shown for about five up to ten minutes. This space is the duration of its movie that will show all the cause and effect within the main character.

4) Style of Narrative

Documentary film has many styles in telling a story to the audience through a film for example: reconstruction, history, investigation, travelling report, a diary, biography or portrait, and many more29. “The Last Sinden Siter” itself is approaching to the biography or portrait style as this film is explaining about the tough life journey of a sinden siter at Hamzah Batik and at the same time critics about the shifting traditional music in the modern era.

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6.3.4 CONCEPT OF CINEMATOGRAPHY

1) Narrative Analysis

This film is showing a life story of mbah Narto Sahono who is struggling moment to achieve the life happiness by working as sinden siter in Yogyakarta. In a Yogyakarta city which is famous with its arts and culture, there are many known places for its specialties such as: Titik 0 KM area in the morning where there are many transportation passed by this area, Malioboro where there are many horse-carriages, pedicabs, even people who enjoy walking through the pedestrian. In the Beringharjo traditional market, within the crowd situation, there is a street musician who singing seriously and in a souvenir shop where the guests are coming, there is a sinden siter who plucking the strings.

In an area of Yogyakarta, Badran there is a small alley in a village number RT 51/RW XI which consist of several small houses. Mbah Narto at his terrace house, enjoys his morning by playing siter when his wife prepares foods to be sold on the table beside the place where he sits.

After that, he goes inside the house to prepare go to the office, he drinks his medicines with a little help from his wife, changes his clothes, and brings the traditional clothes as the uniform during working which have been prepared by his wife. When all the preparation have done, he goes to the Hamzah Batik by riding motorcycle that driven by one of his children, arrived at Malioboro area he walks pass the stalls to go to the front of Hamzah Batik. He then goes into a small room, and change his clothes into the traditional clothes. Before going to the inside of the shop, he has small conversation with one of the seller there in the front of Hamzah Batik.

In Hamzah Batik, he prepares his own space also the equipment like siter, microphone, box of money, the wire necklace with a help from one of the staff there. After the preparations, mbah Narto sits to find his comfortable position, then slowly he plucks the string within siter and starts singing the songs in the crowd of the souvenir shop.
On the other side, in a large house in Klaten, mbah Narto introduces himself and flash back to his life story when he was a 7 years old left by both his parents which passed away, then move one place to another living in his mother’s family members which one of his uncle is a gamelan player, he started interested with gamelan instruments especially *kendhang*. When he was teenager, he then decided to join as a gamelan player, after years gone, one by one the puppeteers that he followed passed by which lead him into a moment of confused whether he wants to keep working as gamelan player or find a new job. He decided to find a new job as street musician, he has a belief if he could make a siter by himself he would play it as the main source of income. Finally, he could make it and started working by coming one place to another as busker in Yogyakarta, one day in a porridge stall in Jl. Mangkubumi area, mbah Narto performed as usual then suddenly a man came to him which known as Dhany Valiandra a Hamzah Batik’s staff asked him to perform at Hamzah Batik. Since that time, he performed at Hamzah Batik every weekend.

The interviewee Dr. Aton Rustandi as the academics in Postgraduate ISI Surakarta explains about the emergence siter in Indonesia as a part of gamelan that the proof can be found in temple reliefs such as in Borobudur Temple. Another interviewee Djaduk Ferianto in his studio also added if the coming of siter in Indonesia as music instrument affected the repertoar’s of gamelan. Then, the last interviewee Yayat Suhiryatna another cultural experts who is now working in Taman Budaya Jawa Tengah, stated that siter is one of the gamelan instrument that can be played individually thus no wonder if it is used for busking.

Mbah Narto shared further if today there are not many of his friends who keep working as traditional artists due to some of them were passed away, others who still alive are sick, and the affects of other modern art which make some of them leave the job. Dr. Aton Rustandi express his opinion if there are factors which influence the traditional music are rare to find because of competitors, innovation whereas Djaduk Ferianto explains if it is about cultural process.
Back to the current activity of mbah Narto, after he finished working, he goes to the Tugu Jaman Yogyakarta to count his income accompanied with one of his child also prepares to return to home in Klaten. He back to home by using public transportation which are the city bus KOPATA Yogyakarta get off in Giwangan bus terminal and continue by inter-city bus with the last destination to Solo.

Arrived at Ir. Soekarno bus terminal, he continue his journey by riding motorcycle which driven by one of his child to go to home. At the front house, the motorcycle stops and he goes inside the home which located at Dukuh Ng alas village. To support mbah Narto’s activity the interviewees Yayat Suhiryatna points out some reasons why some people tend to stay involve in traditional arts while Dr. Aton Rustandi describes some solutions to help preserving the traditional arts from ourselves into inviting people to join.

In the end, mbah Narto express his thoughts if today he has been happier than before and be grateful for what he have after all this time. The film then closed with the establish of another known places in Yogyakarta, Alun-Alun Kidul with the tourists within the area who enjoy playing there, the evening moment of Monumen Jogja Kembali also the beauty of colorful lanterns at night. All the feeling inside this film can give impact to the audience as long as the look and mood that shown in its movie are appropriate.

2) Visual Concept

Aim to create the look and mood of its film, as the Director and DOP of this film, I decided to apply Cinéma Vérité approach to make this the authenticity of the events and the atmosphere of its film are suitable based on the research process. Although it is about the truth yet according Vertov’s theory called as Kino-Pravda and Kino Film which emphasized “Camera is the film eye, and the documentary film is not about explaining the objective reality yet showing a reality based on what are seen and caught on camera”.

Further about the Cinéma Vérité, it was emerged by the France documenterees in the 1950 era, this concept emphasized the simplicity and natural, so that the action, the location, even the characters that appear in the visual is purely the actual events. No wonder there are many documenterees who apply this concept, they avoid using extra camera tools such as: tripods, dolly, track, etc because for them these equipment will only make the film is not natural anymore.\footnote{Ayawaila, G.R. (2008). \textit{DOKUMENTER: Dari Ide Sampai Produksi}. Jakarta: FFTV IKJ. Page 15.}

As this film is telling story of life struggle moment of mbah Narto, I as the cinematographer trying as best as I can to make the audience are feeling like they are beside mbah Narto, so, they can exactly feel and know what mbah Narto’s feeling during the process of achieving life happiness. Therefore, in almost activities of mbah Narto, the audience as the subjective will see whole activities of mbah Narto while when mbah Narto explains in interview, it feels like he shares his story to the audience.

The mood that want to be achieved in this film is about the final process after a long struggle moment to get the life happiness, thus to get the mood as the cinematographer desire, I keep using natural color as this film is about the truth while on the several parts especially in the moment of flash-back, the look in this sequence will be warm more like sepitia to show that the events had been happened years ago.

\[3) \textit{Type of Shot(s) and Framing}\]

In general, there are many type of shot tha can be used by the film-makers depend on the need of each film based on the distance, angle, and perspective. Each shot will convey different meaning to the audience, hence, “The Last Sinden Siter” film also use several types to share meaning in mind to the target audience such as:

- Extreme Long Shot (ELS): it usually use for establishing shot since it has larger size compare to the Long Shot and to give information about the location and time of the film.
• Long Shot (LS): it also known as the wide shot (WS), this type of shot showing surround larger so the content like the object, the person along the action have more space to be seen by the audience.

• Medium Shot (MS): it represents how we as human see others as usual just like during conversation, where there will be only a little distance between a person whom we talk to.

• Medium Close-Up (MCU): in film, usually this shot is starting from the head to the epigastrium, thus the audience precisely will know the hair, the face part, the make-up even the emotion that shown by the characters.

• Close-Up (CU): it represents the human who wants to know something detail to get further information, the size of its shot absolutely changed before the MS and the audience usually will focus on the facial part in precise the mouth and the eyes.

• Big Close-Up (BCU): still, it focuses on the facial part but getting more intimate compare to the close-up shot, here the audience will see clearly the emotion of the characters because the size is only about the head until the chin.

• Extreme Close-Up (ECU): this will only show the specific body part for example the mouth or the eyes to explain about the activities of the characters that want the audience know if this activity is important to enhance information.

• Over The Shoulder (OTS): a shot where the position is above the shoulder of its character to inform the character is looking for something, thus usually it followed by the point of view shot

• Point of View (POV): a direct shot of a scenery or things which the camera is pretending to be in the character’s position that want to make the audience feel and see what the character feels and sees.

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- One Shot: a shot which only shown one person in frame (aside from the size of shot)
- Two Shot: a shot which shown two persons in frame, mostly in conversation scene (aside from the size of shot)
- Three Shot: a shot which shown three persons in frame (aside from the size of shot)
- Group Shot: a shot which shown more than three persons in frame (aside from the size of shot)

Since the activities of mbah Narto are many and mostly moving, therefore this film needs some type of shots to make the distance between the audience and mbah Narto are closer. ELS, LS mostly will be used to establish the location and the time whereas MS, CU, BCU, ECU, POV are going to be used for more intimate moments, so that the closeness between the main character and the audience are much more felt.

Aside from the type of shot(s), the size of frame in film is also important, it called as the aspect ratio. The rectangular image with standard size for about 1.33:1 or approximately 4:3 since the era of the film inventors had been used as the standard size back then yet in the era of the beginning 1930 this ratio mentioned as the Academy Ratio and in the mid of 1950 era there are various of wide-screen ratio that used by film-makers at that time such as: 1.17:1, 1.85:1, 1.66:1, 1.75:1, 2.2:1, 2.35:1 (anamorphic), 1.77:1 (16:9), etc.\(^3\) Well, after long discussion between the camera person and I, we decided to have anamorphic size in “The Last Sinden Siter” which has function to emphasize the messages that want to be conveyed by its film through audience can be more easier to absorb due to the attention of audience are directing to focus in the specific area of image that is in a shape of horizontal compositions. Through this ratio, the audience will not be confused to see what they have to see, they simply focus only to the image in front of them.

4) Interview Setup

In interview positioning, there are three basic interview setup which often used by the documenterees during interview shooting, the differences can be known through these:

- The camera position is looking directly to the interviewee
- The position of camera takes the picture of the interview askew to the right or left that given information to the audience if this person talks to somebody (unseen)
- Both the interviewer and interviewee caught in camera, thus it is more like showing a discussion to the audience.

While in this film, the interview setup will apply the second one which is the interviewees seem like talking to someone which offline in camera. Of course, this angle gives meaning to the audience if the interview relax, warmth, and even friendly just like there is no pressure after all.

5) Angle

Not only the shots that have been put concern in this film, the angle of its film also important, thus there are some angle(s) that will be used during shooting which on the following below:

- High Angle: this angle position is higher than the object within the film, this angle usually represents the point of view of someone which make the audience feel like they are higher, stronger, have more power rather than the object of its film for instance a point-of-view when parents look into their child.
- Low Angle: on the contrary of high angle, where the camera position is lower or at the ground that makes the object of film is bigger, higher which signifies meaning if this audience point-of-view are weaker, have no power.
- Vertical Camera Angle: this angle can be considered as the standard angle, where the camera position is straight forward to the eyes just like people see another, no different level or power.

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6) **Camera Movement**

To make the audience increasingly engaged with the main character, this film requires camera movement while there are some camera movement that use during shooting which are:

- **Pan**: the movement is like the eyes look around either right to the left or vice versa but the camera position do not change, usually it used to see the panorama view.
- **Tilt**: for this movement, it is coming from top to the down or vice versa which usually use to the transition of new story or the end of the story.
- **Tracking**: unlike the above movement which the camera remain stay in the position, this movement change as the direction follows the object of its film.

7) **Lighting**

Since it is documentary film we emphasize its naturality and the lighting set in this film mostly only use the available light, it might be changed in interview session where we plan to have:

- **Available Light**: the crew does not need to set the lighting since this light already available and can immediately use for shooting, for instance the sun lighting on the day.
- **Practical Light**: the light appears with a help of extra light from the nearest objects like a lamp in a room, table lamp, and many more
- **Hard Light**: this light can give effects mysterious, dangerous, or scary by having the hard shadow within the shot due to the high contrast.
- **Soft Light**: otherwise, this light have the similar comparison between the high key and low key, or usually the light is bouncing to the walls and resulted by the little shadow on the object, well, this light usually signifies the friendliness, warmth, and romance.

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6.3.5 CONCEPT OF ARTISTIC

If we talk about the artistic of film it means we talk about the mise-en-scene, the word which derived from French has a meaning putting into the scene. It means everything within the shot are intentionally put there as a part of its shot such as: setting, lighting, costume, make-up, properties, even the gestures of the characters. \(^{36}\)

“The Last Sinden Siter” film itself mostly the miss-en-scene are natural or using the real and available things during shooting due to back again to this film concept that is the film truth, then we as the film-maker only re-arrange to make it neat and clean within the frame.

- **Setting**: The location of its film generally takes places in Yogyakarta and Klaten while the detail of every location are based on research and the real situation of mbah Narto’s activities.
- **Properties**: Same as the setting, the properties of “The Last Sinden Siter” film are purely the available thing there but due to the beauty of artistic, some of the properties might be re-arrange or remove in order to avoid misleading information to the audience
- **Make-Up**: In general, all the characters in this film do not need specific make-up to support the film, the characters which involved in this film are natural because this film is about the truth, therefore we only make sure if there are no dirty and we keep going with each natural face.
- **Costume**: In this part, we tend to follow the character’s style during do their activities, especially mbah Narto we pure let him choose what he wants to wear and only in interview moment, we will se further whether he should change his clothes into the traditional or keep it going. Also, there is an interviewee Yayat Suhiryatna who is being asked permission to change the clothes into traditional clothes due to there is a possibility of he wears the uniform of the government employees while in this film he is being asked as the cultural expert.

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6.3.6 CONCEPT OF MUSIC AND SOUND

The concept of “The Last Sinden Siter”’s music and sound will be classified into the diegetic sound which means all the sources of the sound for its film is connected to the content of the film for instance when the character said some words, the ambience surrounds the character or the effects which come from the object near the character even the music in the film represents the diegetic sound whereas non-diegetic sound will enhance the quality of music and sound of its movie.

Meanwhile, the source of the diegetic sound also divided into two which are on-screen or off-screen whether comes from the internal i.e mind thoughts or external i.e the car machine sound. I prefer use on-screen because to maintain its natural, so the audio and video will be mutually sustainable. The time space of its music and sound also will divide into synchronous sound and asynchronous, the synchronous where the sound and the picture play at the exact time, well mostly this film use this type as there are many shots that need the same portion of sound for example: mbah Narto playing siter, riding bus, walking, having conversation with the bus passenger, those ambience, dialogue, even the songs which sung by mbah Narto will synchronize to the pictures. While the asynchronous sound is the condition of sound and music that are played at either at the beginning or after the pictures in. well, there will be a few sequences that categorized in asynchronous since in the opening the sound mbah Narto play song will start first until the sequence 2nd (sound bridge), then in the sequence 5, the sound voice is present while the picture actually about the past, so mbah Narto interview will explain further followed by flashback moment. All the process of taking sound and music in this film production, “The Last Sinden Siter” actually use the On Location Recording technique, a digital technique where the sound is directly recorded together with the shooting pictures. The used of On Location Recording was inspired by the main concept of its film that reveals the authenticity and correctness of every detail within this film. Therefore, aside from the ambience, dialogue, we also plan to record several songs which played mbah Narto as the transition from one sequence to another.
The Javanese songs that are going to use in every transition of the sequence will be decided from its own meaning, in the end of the sequence, the music will start play until the next sequence start. Hence, below are the lists of songs also the definition:

- **Sequence 1 – 2: Pangkur**  
  **Message:** As these sequences are about introducing the main character of this film, therefore I decided to put Pangkur as the opening song of its film starting from the black screen the song will be played first continue with the picture. The meaning that want to be conveyed by this song is actually a depiction of a person in the elderly which stopped the mundane activities, that is why the contents within the songs are over to the advice of friendship and love.\(^{37}\)

- **Sequence 4:** Based on the first song that sung by mbah Narto during working
- **Sequence 5:** Putjung  
  **Message:** This next sequence is talking about the story of siter and the shifting moment of traditional music within the current era, so basically the 6\(^{th}\) sequence will talk about the knowledge, and at the end of this sequence, Putjung will be used as transition between 5\(^{th}\) to 6\(^{th}\) sequences since the messages contain in this song is about a reminder to study in earnest, we as the human not only have to learn yet also can master it. Thus, the knowledge that have been learned can be shared to other people and will give positive benefits both for ourselves also the others.\(^{38}\)

- **Sequence 6:** Sinom Gadhung Melati  
  **Message:** The 7\(^{th}\) sequence is talking about causes the least amount of traditional artists today, certainly, for some people who put more attention to the traditional arts will feel sad about the phenomenon. That is why, at the end of 6\(^{th}\) sequence, this song will be used as the bridging to next sequence. The song itself carries a message to imitate the attitude of Panembahan Senopati who is the King of the Mataram Kingdom. His attitude which can refrain from the lut with austerity, control emotions, and make every effort to do anything, of course not easy in passing every stage.\(^{39}\)


• Sequence 8: Dandanggula

Message: This sequence is showing about the current mbah Narto’s struggle at his age where he has to go to Yogya from Klaten or vice versa by himself using the public transportation. The next sequence, he is already at home and he stated that his life is happier right now also he is grateful for what he has now. On the other side, this song is actually also speaking about the good hopes. Different from the meaning which contained in *serat Wulangwreh*, in another literature work named *serat Tripama*, this song has an implicit message which is about the ideals of living good which can be applied as guideline to live a life.

Sequence 9: Megatruh or Pamungkas

Message: 9th sequence a moment of mbah Narto has succeed in achieving his dreams, therefore this sequence more like a farewell part of this film which closed by the statement of happiness from mbah Narto also the establish of known-places in Yogyakarta. To symbolize a farewell moment, here, the Megatruh song is actually about the moment when a person passed away.

6.3.7 CONCEPT OF EDITING

1) Editing Concept

The concept of “The Last Sinden Siter” film is classified into the *continuity editing* because the shots composition are made orderly based on the daily activities even in the moment of flashback mbah Narto’s story in the past. So, all shots which have been arranged well will help the audience enjoy this biography documentary film. Furthermore about *continuity* editing, this editing style used by most film-makers since this concept aims to make the miss-en-scene within the frame will run simultaneously in conveying information to the audience by arranging each shot into a scene then in a bigger size as one sequence. Hence, even the locations are changing from one place

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41 [https://indonesiana.tempo.co/read/50272/2015/10/03/Tripama](https://indonesiana.tempo.co/read/50272/2015/10/03/Tripama)
to another because of this concept, the *continuity spatial* (space) also the *continuity temporal* (time) will remain intact so it will not be going cause oddities for the audience.

In continuity spatial, sometimes it is hard to get the shots neatly because during production anything can happen unexpectedly so the screen direction can be followed, otherwise to make this film has continuity in spatial, aside applying cutting from shot to shot orderly which put concern on its consistency in screen direction, eyelines, also the position of characters by using the *180° system*, this film also plans to use what it is called as spatial manipulation, the *Kuleshov effect* which is not following the screen direction that move from one shot to another but there will be another shot which is not related to the next shot and the audience can assume their opinion about the shots\(^{44}\). In addition, rhythm is also important in this editing concept because documentary need to build the emotion within the real situation of the events, so the counter attack part will use to gain the audience emotion.

For the continuity temporal, there are three types of duration which divided into the *screen duration* or the time when film is running, *plot duration* or the chosen story to be shown to the audience, and *story duration* or the exact time of the events that have to be passed. Due to this film is about life journey of a sinden siter, it will apply *elliptical editing* or the time that show within the film will be less than in the real story since it is impossible to show the real time of the story which have been passed for about more than sixty years ago also the screen duration have its limitation to be shown to the audience.

Meanwhile, in the 5th sequence of the film which is about the mbah Narto’s past, it will also use the manipulation time of story and plot that known as flashbacks to help the audience get closer to mbah Narto’s private life. there are many ways to present the movie depend on its needs whereas it will back to the main concept of its film which is the Cinéma Vérité as it shows mbah Narto’s current activities as a sinden siter and based on his explanations about his past, there will be moments of flashback to the past and continue with the opinions of various experts of culture and traditional music that explain deeper about the beginning of the existence of sinden siter also the present condition that begin to lose or marginalized with another musical arts’ innovations. Thus, the overall of the story will be simultaneously to shape the audience’s point of view about the music traditional, Sinden Siter.

2) Editing Concept Each Sequence

- SEQUENCE 1: The song which being played by mbah Narto will show first followed by fade in as it to gives sign if the film has started then the shots that using cut-to-cut system to have the continuity, the first sequence will show the establish of Yogyakarta city as the place where the story begins, so, the rhythm will be slow following the song’s rhythm.
- SEQUENCE 2: As this sequence is showing mbah Narto playing the song that emerge since the opening, thus, by using cut-to-cut with a slow rhythm, it also can build the emotion of audience while introduce the main actor of its film.
- SEQUENCE 3: This sequence tells about mbah Narto’s preparation to go to work until he arrived at Hamzah Batik, therefore it should be cut-to-cut in editing process to make whole process can be seen by the audience.
- SEQUENCE 4: The process of mbah Narto prepares his own space and the equipment before playing the siter will use cut-to-cut and cut-in system to detail his moves in preparing. At the end of the sequence is signed by mbah Narto starts plucking the siter’s strings, here the rhythm shifts from normal to slow then fade-to-black as sign there will be another story after it.
• SEQUENCE 5: This is the moment where flashbacks happen when mbah Narto explains about his life story, inserts of shots which visualized his past emerge by the different color to show if it happened on the past but still use cut-to-cut method. Dissolve will be used as a bridge from interview session to the flashbacks and move to another interview session of Dhany Valiandra. It will closed by fade-to-black. One of mbah Narto’s song titled Putjung will be put as the transition from this sequence to the next part.

• SEQUENCE 6: The cut away method will be used as this sequence is full of explanation from the interviewees therefore to support their opinions, it will insert the things which can represent their words. Sinom Gadhung Mlati song will be put as the transition from this sequence forward together with fade-to-black.

• SEQUENCE 7: Cut away system will apply as this sequence is explaining about the shifting of traditional music and it factors which conveyed by the interviewees, again, to support their statements also to entertain the eyes’ of audience need another pictures which can represent it, then fade-to-black as sign to move to another topic.

• SEQUENCE 8: The rhythm in this part is normal, cut-to-cut apply on this sequence as this part is actually connect to the 4th sequence, all the activities of mbah Narto return to home will be arranged in orderly as this is the top of climax. The transition will be fade-to-black along with Dandaggula song about happiness.

• SEQUENCE 9: The last part considers as closing moment where mbah Narto will state his life is happier than before than fade in to the establish of Alun-Alun Kidul where tourists enjoy playing there that show a happy face with cut-to-cut system as symbolize the inner feeling of mbah narto that is happy and it closed by the time-lapse moment of sunset as sign if the film has been finished.
6.3.8 CONCEPT OF THE OPENING, TITLE TYPOGRAPHY AND THE CREDIT TITLE OF THE FILM

1) Opening Concept

The film will be opened with a black screen first and sound of mbah Narto sings the Javanese song titled Pangkur, and then it appears a sentence “a film by Ghinaa Atikawati” and then shots of the establish of Yogyakarta city by showing few known places in Yogyakarta along with its activities like the crowd transportation both modern and traditional transportation, continue by the people there, and lastly show the street musician and mbah Narto during playing siter to show the main place where this film take and the theme about the film itself.

2) Title Typography Concept

“The Last Sinden Siter” becomes the title of its movie due to following reasons, first, it is a form of satire message addressed to the public especially the audience if we are not sitting down together to keep this traditional arts, then slowly it will be lost due to the cultural process and the next reasons because of the age of mbah Narto which is very old and certainly we cannot deny that death can come at any time, so it is likened only him that remains as a sinden siter. There are things that become the focus in determining the typography for this movie title. First, the main targets are within the range age 17 up to 40 years old and on the other side, to show the main characteristic of mbah Narto as being simple person and hard worker. Therefore, considering the majority of the main target are the teenagers then the font that will be used will look modern and less rigid while for the simplicity and hard-working characteristics will be visible from the straight shape which clearly legible either from near or far.

3) Credit Title Concept

The credit title of this movie will appear after the film has finished which marked after the time-lapse moment and when fade-to-black comes, one by one the name of main crew will appear followed by the name of people who helped outside the production. At the end of credit title, the film’s title will appear as a sign if the film officially finished.
6.3.9 CONCEPT OF POSTER

As this documentary film is a biography documentary. Of course, this poster will feature mbah Narto as the main character of its film, also to make it more convincing to the audience, the picture of mbah Narto will be wearing traditional clothes which used to wear during working. In addition, a sitter will be also shown in the poster to inform the audience about the shape of its traditional music instrument.

On the other side, mbah narto as a Javanese people also will be represented by the color theme of its poster that is brown color. Brown for Javanese, it is a color that often used by Javanese people within their daily activities since basically those people are pleased with the soft colors especially brown and blue within the abstract patterns textile. Not only that, the brown color in general represents a simplicity which often called as down-to-earth since brown closely related to the soil and the convenience itself because brown let the other colors shine brighter.

Generally, there are various types of brown colors, and in order to make it sharper, I plan to use light brown for the background poster. The color of light brown itself actually also convey some meanings indirectly, it shows someone’s personality which is honest, sincere, genuine, and friendly whereas according to the previous research mbah Narto has characteristics just like mentioned above.

For the typography of the film title already explained on the title typography concept, so, it will have the same shape and font type. In this poster, I will not put the name of the crew because actually we only consist of three up to four persons which the main positions are handled by me, thus it will only show “a film by Ghinaa Atikawati”.

47 http://www.color-meanings.com/brown-color-meaning-the-color-brown/
### 6.4 FILM BREAKDOWN

#### 6.4.1 SETTING & LOCATION BREAKDOWN

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<td>Surjan</td>
<td>1</td>
<td>2  3</td>
</tr>
<tr>
<td>Jarit</td>
<td>1</td>
<td>4  5</td>
</tr>
<tr>
<td>Blangkon</td>
<td></td>
<td>6  7</td>
</tr>
<tr>
<td>T-shirt</td>
<td></td>
<td>8  9</td>
</tr>
<tr>
<td>Short Pants</td>
<td></td>
<td>1  2</td>
</tr>
<tr>
<td>Leather sandals</td>
<td></td>
<td>3  4</td>
</tr>
<tr>
<td>No.</td>
<td>Name</td>
<td>Shirt</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>3</td>
<td>LITTLE MBAH NARTO</td>
<td>T-shirt</td>
</tr>
<tr>
<td>4</td>
<td>YOUNG MBAH NARTO</td>
<td>T-shirt</td>
</tr>
<tr>
<td>5</td>
<td>DR. ATON RUSTANDI MULYANA</td>
<td>Collar shirt</td>
</tr>
<tr>
<td>6</td>
<td>YAYAT SUHIRYATNA</td>
<td>Surjan lurik</td>
</tr>
<tr>
<td>No.</td>
<td>Name</td>
<td>Items</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>7</td>
<td>DHANY VALIANDRA</td>
<td>Collar shirt/Batik</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fabric Trousers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pantofel</td>
</tr>
<tr>
<td>8</td>
<td>MBAH NGATIYEM</td>
<td>A house dress</td>
</tr>
<tr>
<td>9</td>
<td>LITTLE MBAH NARTO’S UNCLE</td>
<td>T-shirt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fabric trousers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sandals</td>
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### MAKE UP & HAIR STYLE BREAKDOWN

<table>
<thead>
<tr>
<th>NO</th>
<th>MAKE UP &amp; HAIR STYLE</th>
<th>SEQUENCE</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>NARTO SAHONO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Natural make-up</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td></td>
<td>Little messy hair</td>
<td>5 6 7 8</td>
</tr>
<tr>
<td></td>
<td>Neat hair</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>DJADUK FERIANTO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Natural</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td></td>
<td>Hair tied</td>
<td>5 6 7 8</td>
</tr>
<tr>
<td>3</td>
<td>LITTLE MBAH NARTO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Natural</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td></td>
<td>Neat hair</td>
<td>5 6 7 8</td>
</tr>
<tr>
<td>4</td>
<td>YOUNG MBAH NARTO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Natural</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td></td>
<td>Neat hair</td>
<td>5 6 7 8</td>
</tr>
<tr>
<td>5</td>
<td>DR. ATON RUSTANDI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Natural</td>
<td>1 2 3 4</td>
</tr>
</tbody>
</table>

- The table shows the make-up and hair styles for each individual, along with their sequence.
- The sequence numbers indicate the order in which the make-up and hair styles were applied.
<table>
<thead>
<tr>
<th>6</th>
<th>YAYAT SUHRYATNA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Neat hair</td>
</tr>
<tr>
<td></td>
<td>Hair tied</td>
</tr>
<tr>
<td>7</td>
<td>DHANY VALIANDRA</td>
</tr>
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<td></td>
<td>Natural</td>
</tr>
<tr>
<td></td>
<td>Neat hair</td>
</tr>
<tr>
<td>8</td>
<td>MBAH NGATIYEM</td>
</tr>
<tr>
<td></td>
<td>Natural</td>
</tr>
<tr>
<td></td>
<td>Bob loose hair</td>
</tr>
<tr>
<td>9</td>
<td>YOUNG MBAH NARTO’S UNCLE</td>
</tr>
<tr>
<td></td>
<td>Natural</td>
</tr>
<tr>
<td></td>
<td>Neat hair</td>
</tr>
</tbody>
</table>
### 6.4.6 CAMERA & LIGHTING BREAKDOWN

<table>
<thead>
<tr>
<th>NO</th>
<th>SEQUENCE</th>
<th>DESCRIPTION</th>
<th>CAMERA MOVEMENT</th>
<th>TYPE OF SHOT</th>
<th>LENSE SIZE</th>
<th>LIGHTING</th>
</tr>
</thead>
</table>
| 1  | 1        | Introducing location of the story which is in Yogyakarta as it known as the city of art and culture also to tell the audience about the story that will be explained in this film. | -Still  
-Handheld  
-Panning  
-Tilting  
-Zooming | ELS, LS, CU, WS | 18mm-200mm | |
| 2  | 1        | Also to introduce the story that will be raised which is about art specifically traditional art sinden siter | -Handheld  
-Panning  
-Zooming  
-Tilting | ECU, MS, LS | 18mm-200mm | |
| 3  | 2        | Mbah Narto enjoys playing siter in the morning before preparing to go to work | -Handheld  
-Panning  
-Zooming  
-Tilting | ELS, CU, LS, MS, TS, BCU, ECU, MCU | 18mm-200mm, 28-135mm | |
| 4  | 3        | Mbah Narto prepares himself before going to work with a help from mbah Ngatiyem | -Handheld  
-Zooming  
-Tracking | BCU, MCU, CU, TS, LS, MS | 18mm-200mm | |
<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>Mbah Narto arrives at Hamzah Batik, changes his clothes, prepares his own space before playing siter</th>
<th>-Handheld -Zooming -Panning -Follow</th>
<th>ELS, TS, MCU, MS, Low Angle, High Angle, ECU, CU, LS</th>
<th>18mm-200mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>5</td>
<td>Interview mbah Narto about introducing himself and his activity</td>
<td>-Still</td>
<td>MCU, MS</td>
<td>18mm-200mm, 28-135mm, LED Medium Portable AL-522C &amp; H522W</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>Illustration of mbah Narto when he was a kid learnt how to play kendhang with his uncle</td>
<td>-Handheld -Panning -Zooming</td>
<td>LS, MS, TS, POV, CU</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>Gamelan player especially the kendhang and gong player in a puppet show</td>
<td>-Handheld -Zooming -Tracking</td>
<td>LS, MS, CU,</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>Interview mbah Narto about the beginning of his career in Hamzah Batik</td>
<td>-Still</td>
<td>MCU, MS</td>
<td>18mm-200mm, 28-135mm, LED Medium Portable</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>Illustration of mbah Narto when he was young and in a dilemma</td>
<td>-Handheld -Zooming -Panning</td>
<td>Low Angle, ECU, CU, MS, BCU, MS</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18mm-200mm</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>5</td>
<td>Establish the illustration of location mbah Narto busking</td>
<td>-Handheld -Tilting -Zooming</td>
<td>LS, MS</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18mm-200mm</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>5</td>
<td>Interview Dhany Valiandra as the person who asked mbah Narto to join in Hamzah Batik</td>
<td>-Still</td>
<td>MS, MCU</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18mm-200mm, 28-135mm</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LED Medium Portable AL-522C &amp; H522W</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>Interview Dr. Aton Rustandi about the spread of siter in Indonesia</td>
<td>-Still</td>
<td>LS, MCU</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18mm-200mm, 28-135mm</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LED Medium Portable AL-522C &amp; H522W</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>6</td>
<td>Insert relief of gamelan players in Borobudur Temple</td>
<td>-Handheld -Panning -Tracking</td>
<td>ELS, WS</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>15</td>
<td>6</td>
<td>Interview Djaduk Ferianto about the emergence of siter as traditional music in Indonesia especially in Java</td>
<td>-Still</td>
<td>MS, WS</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>16</td>
<td>6</td>
<td>Insert gamelan instruments</td>
<td>-Handheld -Tracking -Zooming</td>
<td>LS, XU, MCU, MS, CU, High Angle</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>17</td>
<td>6</td>
<td>Interview Yayat Suhiryatna about siter as the independent instrument that can be used for busking</td>
<td>-Still</td>
<td>MS</td>
<td>18mm-200mm, 28-135mm</td>
</tr>
<tr>
<td>18</td>
<td>7</td>
<td>Interview mbah Narto about the total of traditional artists which decreasing</td>
<td>-Still</td>
<td>MCU</td>
<td>18mm-200mm, 28-135mm</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
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<td>---</td>
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<td></td>
</tr>
<tr>
<td>19</td>
<td>7</td>
<td>Interview Dr. Aton Rustandi about the factors which influence shifting in traditional music</td>
<td>-Still</td>
<td>MCU</td>
<td>18mm-200mm, 28-135mm</td>
</tr>
<tr>
<td>20</td>
<td>7</td>
<td>Insert the angklung buskers performance at the intersection</td>
<td>-Handheld -Follow -Zooming -Panning</td>
<td>LS, MS, TS, Low Angle</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>21</td>
<td>7</td>
<td>Interview Djaduk Ferianto about cultural process</td>
<td>-Still</td>
<td>MS</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>22</td>
<td>7</td>
<td>Insert buskers performance at Beringharjo Traditional Market</td>
<td>-Handheld -Zooming -Tracking</td>
<td>LS, MS, TS</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>23</td>
<td>8</td>
<td>Mbah Narto moves to Tugu Jaman changes his traditional clothes into the clothes that being wore during on the way to Hazmah Batik also he shares his income to his son before going to Klaten</td>
<td>-Handheld -Follow -Tilting -Panning -Zooming</td>
<td>CU, LS, MS, MCU, TS</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>24</td>
<td>8</td>
<td>Mbah Narto returns to home in Klaten by public transportation and picked up by his child</td>
<td>-Handheld, -Follow, -Zooming, -Tracking, -Panning</td>
<td>LS, MS, BCU, MCU, POV, CU, High Angle, Low Angle, OSS, TS, ELS</td>
<td>18mm-200mm</td>
</tr>
<tr>
<td>25</td>
<td>8</td>
<td>Interview Yayat Suhiryatna about reasons some people tend to preserve the traditional culture</td>
<td>-Still</td>
<td>MS</td>
<td>18mm-200mm, 28-135mm, LED Medium Portable AL-522C &amp; H522W</td>
</tr>
<tr>
<td>26</td>
<td>8</td>
<td>Interview Dr. Aton Rustandi about the efforts that can be done to maintain traditional culture</td>
<td>-Still</td>
<td>MCU</td>
<td>18mm-200mm, 28-135mm, LED Medium Portable AL-522C &amp; H522W</td>
</tr>
<tr>
<td>27</td>
<td>9</td>
<td>Interview mbah Narto about his life which has been happier than before</td>
<td>-Still</td>
<td>MCU</td>
<td>18mm-200mm, 28-135mm, LED Medium Portable</td>
</tr>
<tr>
<td>Day</td>
<td>Time</td>
<td>Description</td>
<td>Camera Setup</td>
<td>Zoom Range</td>
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<td>-----</td>
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<td>--------------</td>
<td>-------------</td>
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<tr>
<td>28</td>
<td>9</td>
<td>Establish Alun-Alun Kidul where there are many people who play <em>masangin</em> and seems so fun and happy</td>
<td>Handheld, Tracking, Zooming, Follow, Panning</td>
<td>LS, MS, CU 18mm-200mm, 28-135mm</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>9</td>
<td>The timelapse of Monjali as sign of going to close the day</td>
<td>Still</td>
<td>ELS</td>
<td>18mm-200mm</td>
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<tr>
<td>30</td>
<td>9</td>
<td>Beauty of lanterns in Monjali at night</td>
<td>Handheld, Zooming, Tracking</td>
<td>LS</td>
<td>18mm-200mm</td>
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### 6.4.7 MASTER BREAKDOWN

<table>
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<th>NO</th>
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<th>D/N</th>
<th>SETTING</th>
<th>CAST</th>
<th>EXTRAS</th>
<th>PROP</th>
<th>COSTUME</th>
<th>MAKE UP</th>
<th>ACTION</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>E</td>
<td>D</td>
<td>Lempuyangan railway station</td>
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<td></td>
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<td></td>
<td>Establish of known places along with its activities in Yogyakarta</td>
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<tr>
<td></td>
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<td></td>
<td>Titik 0 KM area</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Malioboro</td>
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<td></td>
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<td></td>
<td>Beringharjo traditional market</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>E</td>
<td>D</td>
<td>Hamzah Batik</td>
<td>Narto Sahono</td>
<td>-Siter</td>
<td>-Surjan</td>
<td>Natural</td>
<td></td>
<td>Introducing mbah Narto as the main actor of this film</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-Glasses</td>
<td>-Jarit</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
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<td>-Box of money</td>
<td>-Blangkon</td>
<td></td>
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</tr>
<tr>
<td>3</td>
<td>2</td>
<td>E</td>
<td>D</td>
<td>Badran Area</td>
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<td></td>
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<td>Establish the area of Mbah Narto’s house in Yogyakarta</td>
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<tr>
<td>4</td>
<td>2</td>
<td>E</td>
<td>D</td>
<td>Mbah Narto’s house</td>
<td>Narto Sahono</td>
<td>-Siter</td>
<td>-Inner t-shirt</td>
<td>Natural</td>
<td></td>
<td>Mbah Narto enjoys his morning by playing siter in his terrace house</td>
</tr>
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<td></td>
<td>Mbah Ngatiyem</td>
<td>-Table</td>
<td>-Sarong</td>
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<td>while</td>
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163
<table>
<thead>
<tr>
<th>Time</th>
<th>Action</th>
<th>Location</th>
<th>Characters</th>
<th>Objects</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Mbah Ngatiyem prepares food for selling</td>
<td>Mbah Narto’s house</td>
<td>Narto Sahono</td>
<td>Tableware, Food, Glasses</td>
<td>Mbah Ngatiyem prepares food for selling</td>
</tr>
<tr>
<td>5</td>
<td>Mbah Narto prepares and changes his clothes before going to work with a little help from his second wife</td>
<td>Small alley</td>
<td>Narto Sahono</td>
<td>Chair, Medicine, A glass of water, Paper bag, Surjan, Jarit, Blangkon, Watch, Wall clock, Glasses, Watch</td>
<td>Mbah Narto prepares and changes his clothes before going to work with a little help from his second wife</td>
</tr>
<tr>
<td>6</td>
<td>Mbah Narto walks pass his neighbour to meet his child who will accompany him to the office by motorcycle</td>
<td>Small alley</td>
<td>Narto Sahono</td>
<td>Glasses, Watch, Paper bag</td>
<td>Mbah Narto walks pass his neighbour to meet his child who will accompany him to the office by motorcycle</td>
</tr>
</tbody>
</table>
Mbah Narto arrives at Malioboro and immediately goes to the front side of Hamzah Batik to change his clothes into the traditional clothes and has a small conversation with one of the seller near him.

Mbah Narto cleans up his own space for playing siter along with the equipment with a little help from a staff in there.

Mbah Narto introduces about himself also his current activity.
<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>Scene</th>
<th>Place</th>
<th>Characters</th>
<th>Description</th>
<th>Outfit</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>5</td>
<td>E</td>
<td>D</td>
<td>A boy aged 7-12 y.o</td>
<td>Kendhang</td>
<td>-T-shirt -Short pants -Sandals</td>
<td>Natural</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A man age round 30 y.o</td>
<td></td>
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</tr>
<tr>
<td>11</td>
<td>5</td>
<td>I</td>
<td>N</td>
<td>Sonobudoyo Museum</td>
<td>A set of gamelan</td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>12</td>
<td>5</td>
<td>E</td>
<td>D</td>
<td>A small alley</td>
<td>Siter</td>
<td>-T-shirt -Trousers -Sandals</td>
<td>Natural</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>I</td>
<td>D</td>
<td>Mbah Narto’s house in Klaten</td>
<td>Glasses</td>
<td>-Collar shirt -Fabric trousers</td>
<td>Natural</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Narto Sahono</td>
<td>Siter</td>
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</tbody>
</table>

ILLUSTRATION of mbah Narto when he was a kid and learned *kendhang* and taught by his uncle

ILLUSTRATION
Establish of puppet show performance and footage of gamelan players who are busy

ILLUSTRATION of young mbah Narto who was in dilemma

Mbah Narto explains about his story about the
<table>
<thead>
<tr>
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<th>Line</th>
<th>Field</th>
<th>Notes</th>
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<td>D</td>
<td>Jl. Mangkubumi</td>
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<td>5</td>
<td>I</td>
<td>D</td>
<td>Porridge Stall</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-The guests of porridge stall</td>
</tr>
<tr>
<td>16</td>
<td>5</td>
<td>I</td>
<td>D</td>
<td>Hamzah Batik</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-Collar shirt -Fabric trousers -Pantofel (Uniform)</td>
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<tr>
<td>17</td>
<td>6</td>
<td>I</td>
<td>D</td>
<td>Postgraduate ISI Surakarta</td>
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<td>D</td>
<td>Borobudur temple</td>
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<td>6</td>
<td>I</td>
<td>D</td>
<td>Padepokan Bagong Kussudiardjo</td>
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<td>6</td>
<td>I</td>
<td>D</td>
<td>Sonobudoyo Museum</td>
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<td>Page</td>
<td>C</td>
<td>I</td>
<td>D</td>
<td>Place/Setting</td>
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<td>21</td>
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<td>D</td>
<td>Taman Budaya Solo (Jateng)</td>
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<td>7</td>
<td>I</td>
<td>D</td>
<td>Mbah Narto’s house in Klaten</td>
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<tr>
<td>23</td>
<td>7</td>
<td>I</td>
<td>D</td>
<td>Postgraduate ISI Surakarta</td>
</tr>
<tr>
<td>24</td>
<td>7</td>
<td>E</td>
<td>D</td>
<td>Traffic Light, Jl. Jend Ahmad Yani intersection</td>
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</table>
Djaduk Ferianto explains about the cultural process that happen.

<table>
<thead>
<tr>
<th>Time</th>
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<th>Description</th>
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<tr>
<td>25</td>
<td>Beringharjo traditional market</td>
<td>A group of street musician who sing with guitar and PVC pipes</td>
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<tr>
<td>28</td>
<td>Tugu Jaman Yogyakarta</td>
<td>Insert the wall clock in statue which shown the time at 3p.m</td>
</tr>
<tr>
<td>30</td>
<td>Malioboro</td>
<td>Mbah Narto walks toward the Tugu Jaman Yogyakarta from Hamzah Batik</td>
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<tr>
<td>No</td>
<td>Date</td>
<td>Time</td>
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</tbody>
</table>
| 31 | 8    | E    | Tugu Jaman Yogyakarta | Narto Sahono | -Mbah Narto’s son  
- Glasses  
- Watch  
- Paperbag  
- Money  
- Helmet | -Collar shirt  
- Fabric trousers  
- Fez | Natural | Mbah Narto and his son prepare the things before returning home also count the income and share for house in Badran. |
| 32 | 8    | E    | Malioboro | Narto Sahono | -Glasses  
- Watch | -Collar shirt  
- Fabric trousers  
- Fez | Natural | Mbah Narto goes into the KOPATA bus Yogyakarta |
| 33 | 8    | I    | Kopata Bus Terminal Yogyakarta | Narto Sahono | -Glasses  
- Watch | -Collar shirt  
- Fabric trousers  
- Fez | Natural | Mbah Narto rides the first bus before continuing to the bus terminal |
| 34 | 8    | E    | Giwangan Bus Terminal | Narto Sahono | -Glasses  
- Watch | -Collar shirt  
- Fabric trousers  
- Fez | Natural | Mbah Narto waits the bus that will bring him to the Klaten |
| 35 | 8 | I | D | Intercity Bus | Narto Sahono | -Glasses -Watch -Handphone -Money | -Collar shirt -Fabric trousers -Fez | Natural | Mbah Narto goes to Klaten by using the intercity bus with the last destination to Solo |
| 36 | 8 | E | D | Ir. Soekarno Klaten Bus Terminal | Narto Sahono | -Mbah Narto’s son | -Glasses -Watch -Helmet | -Collar shirt -Fabric trousers -Fez | Natural | Mbah Narto arrives at Klaten and directly meet his child which already on the motorcycle then go to home |
| 37 | 8 | E | D | Mbah Narto’s house in Klaten | Narto Sahono | -Mbah Narto’s son | -Glasses -Watch -Helmet | -Collar shirt -Fabric trousers -Fez | Natural | Mbah Narto arrives at home and immediately goes to inside |
| 38 | 8 | I | D | Taman Budaya Jawa Tengah | Yayat Suhiryatna | -A set of gamelan instruments | -Surjan lurik -Fabric trousers -Headband (Udeng) | Natural | Yayat Suhiryatna explains about the reasons of some people who keep preserving the traditional arts |
Dr. Aton Rustandi talks about the solutions which can people do to maintain traditional arts.

Mbah Narto share his thoughts if his life is already happier than before.

Establish of Alun-Alun Kidul where there are many tourists who enjoy playing masangin.

Timelapse of the sunset in Monjali as one of the known places in Yogyakarta.

Establish the beauty of lanterns at night.
6.5 HUNTING PLAN/SURVEY

6.5.1 HUNTING TALENT CAST
As this film is documentary, by the research that I have done before, I stick to the person which is Narto Sahono as the sinden siter in Hamzah Batik to be learned further about his life. Meanwhile, I will find several interviewees around three or four persons to support this film point of view and to explain the film truth by using these steps:
- Ask references from the adviser
- Learn about his/her background
- Looking for his/her contact person
- Contact his/her for availability interview schedule and if his/her agree then ask for the interview location

6.5.2 HUNTING LOCATION
Yogyakarta as one of the tourism city in Indonesia have many favorite tourists’ places and to inform the audience if these film take location in Yogyakarta, I am going to find some known-places as the establish of its city. Besides, I also will come to the places where mbah Narto used to pass for doing his activities.

- For sequence 1 and 9, the location that will be surveyed: Malioboro, Titik 0 Kilometer, Lempuyangan Railway Station, Beringharjo Traditional Market, Alun-Alun Kidul, Monumen Jogja Kembali, Lanterns Park at Monjali.
- For mbah Narto’s activities: Hamzah Batik, Badran, Jl. Mangkubumi, Tugu Jaman Yogyakarta Park, Malioboro Bus Station, KOPATA Yogyakarta, Intercity Bus, Ir. Soekarno Klaten Bus Terminal, Dukuh Ngalas at Buntalan Village (South Klaten).
- For interviewees location: In Solo, precisely at ISI Surakarta and Taman Budaya Jawa Tengah (Solo)
- For supporting the interviews results’ assumption, I also will survey some location to take insert in the interview part: Sonobudoyo Museum, Borobudur Temple, Traffic Light.
6.5.3 PROPERTIES
As it is documentary film, I am not going to prepare any properties instead I will make it as natural as possible while for interview session I am going to re-arrange the properties to make it continuity or support the message that will be conveyed to the audience.

6.5.4 WARDROBE
For all wardrobe will be prepared by the actors or the interviewees, especially for the interviewees I will ask their willingness to wear specific clothes upon my requests in order to support the artistic.

6.5.5 MAKE-UP & HAIR STYLE
There will be no full make-up or hair styling, I will rather ask them to tidying of their hair because this film is about the real condition, so I prefer to have natural to each of them.

6.5.6 LOGISTICS
Since this film production will always move from one place to another place each day, thus I will find the nearest supermarket to fulfill the supplies needed such as: snacks, mineral water, or any other things needed related to the production process. For meals, I will ask the team for what they want to eat but I also will limit the price to find the restaurants which have reasonable price.

6.5.7 TRANSPORTATION
I am going to ask permission from Mutiara Pertiwi’s parents to borrow their car for a week and ask the willingness of Mutiara Pertiwi’s uncle to accompany us during production process, so, each crew will not be much tired because have to drive the car and we will not be frantically looking for another vehicle for bringing the equipment from one place to another place during production.
6.5.8 ACCOMMODATION
Since the team consist of two men and two women, hence, we are going to stay in Wisma MM UGM for a week because the price of this inn has a fairly cheap price with the quality of its. While for doing this survey, I asked permission of my uncle and my aunt to stay for a week in Lempuyangan as the nearest places to go anywhere.

6.5.9 COMMUNICATION
To contact further the main actor and interviewees, I will use phone call and WhatsApp application otherwise I do not need any media to contact the crew since each of us will always together during production or for the worst case, we will contact through group Line that I already made.

6.5.10 EQUIPMENT
All the production’s equipment fortunately supported by FTV President University, thus I only need to prepare one extra camera for Behind The Scene and as the second camera for shooting. I only need to check every tool at FTV Laboratory to make sure all the equipment that I will bring are in good condition.

6.5.11 WORKSHOP
All the equipment that have been borrowed from campus will be checked at the latest one day before departing to Yogyakarta.

6.5.12 HUNTING TEAM
The hunting team actually will be the same as the crew of this film which are:
- Ghinaa Atikawati: Producer, Director, DOP
- Amanda Ariesta Aprilia: Assistant Producer, Sound Crew
- Mutiara Pertiwi: Transportation, Sound Crew
- Ghanding Ghali Kanory: Assistant Director, Camera Person
6.5.13 HUNTING SCHEDULE

Location Hunting I : September 23rd – September 26th 2016
Location Hunting II : October 5th 2016 – October 7th 2016
Location Hunting III : October 27th 2016 – October 31st 2016
Equipment Workshop : January 9th 2017 – January 12th 2017

6.5.14 HUNTING BUDGET

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**TOTAL**                                                                 | IDR 3,219,000 |
### 6.6 PRODUCTION SCHEDULE

#### 6.6.1 PRE-PRODUCTION SCHEDULE

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<td>Designing</td>
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6.6.3 SHOOTING SCHEDULE

FTV PRESIDENT UNIVERSITY PRODUCTION “THE LAST SINDEN SITER” DIRECTOR: GHINAA ATIKAWATI

PRODUCER : GHINAA ATIKAWATI SHOOTING SCHEDULE

Location : YOGYAKARTA Crew Call: 04.00 WIB

Contact Person: GHINAA ATIKAWATI 08558462947

B’fast: **07.00-08.00** Lunch: **13.00-14.00** Dinner: **20.00-21.00**

1st DAY 14/01/17, SAT

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<th>CAST</th>
<th>PROPS</th>
<th>COSTUME</th>
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<td>- Gamelan keseluruhan</td>
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<td>20.00-21.00</td>
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FTV PRESIDENT UNIVERSITY PRODUCTION  “THE LAST SINDEN SITER”  DIRECTOR: GHINAA ATIKAWATI
PRODUCER : GHINAA ATIKAWATI  SHOOTING SCHEDULE
Location : YOGYAKARTA – KLATEN  Crew Call: 05.00 WIB

Contact Person: GHINAA ATIKAWATI 08558462947
B’fast: **06.00-07.00**  Lunch: **12.00-13.00**  Dinner: **20.30-21.30**

2nd DAY 15/01/17, SUN

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Note: Items listed are examples of clothing or accessories that may be worn or used during the events described.
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<td>-Jam tangan - Kacamata - Handphone</td>
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FTV PRESIDENT UNIVERSITY PRODUCTION  “THE LAST SINDEN SITER”  DIRECTOR: GHINAA ATIKAWATI
PRODUCER : GHINAA ATIKAWATI  SHOOTING SCHEDULE
Location : YOGYAKARTA – KLATEN  Crew Call: 05.00 WIB

Contact Person: GHINAA ATIKAWATI 08558462947
B’fast: **06.00-07.00**  Lunch: **12.00-13.00**  Dinner: **21.00-22.00**

3rd DAY 16/01/17, MON

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<td>Pagelaran wayang sedang berlangsung</td>
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** : Awaiting confirmation/TBA/Direct
FTV PRESIDENT UNIVERSITY PRODUCTION  “THE LAST SINDEN SITER”  DIRECTOR: GHINAA ATIKAWATI
PRODUCER: GHINAA ATIKAWATI  SHOOTING SCHEDULE
Location: YOGYAKARTA – SOLO  Crew Call: 05.00 WIB

Contact Person: GHINAA ATIKAWATI 08558462947
B’fast: **06.00-07.00** Lunch: **13.00-14.00** Dinner: **19.00-20.00**

4th DAY 17/01/17, TUE

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<td>Taman Budaya Solo</td>
<td>Interview Yayat Suhiryatna</td>
<td>I/D</td>
<td>-Yayat Suhiryatna</td>
<td></td>
<td>-Surjan Lurik</td>
<td>-Ikat Kepala</td>
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<td><strong>HEADING TO POST-GRADUATE BUILDING ISI SOLO</strong></td>
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<td>12.00-13.00</td>
<td>6,7,8</td>
<td>Gedung Pasca Sarjana ISI Solo</td>
<td>Interview Dr. Aton Rustandi</td>
<td>I/D</td>
<td>-Dr. Aton Rustandi</td>
<td></td>
<td>-Formal Attire</td>
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<td>13.00-14.00</td>
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<td><strong>BREAK LUNCH</strong></td>
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<td></td>
<td></td>
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<tr>
<td>14.00-16.00</td>
<td></td>
<td><strong>HEADING TO YOGYAKARTA (BACK TO INN)</strong></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>18.00-19.00</td>
<td></td>
<td><strong>DINNER</strong></td>
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** FOR THE INTERVIEWEES ARE STILL WAITING CONFIRMATION FOR FIX **
FTV PRESIDENT UNIVERSITY PRODUCTION  “THE LAST SINDEN SITER”  DIRECTOR: GHINAA ATIKAWATI
PRODUCER : GHINAA ATIKAWATI  SHOOTING SCHEDULE
Location : YOGYAKARTA - MAGELANG  Crew Call: 06.00 WIB

Contact Person: GHINAA ATIKAWATI 08558462947
B’fast: 07.00-08.00  Lunch: 13.00-14.00  Dinner: 21.00-22.00
5th DAY 18/01/17, WED

<table>
<thead>
<tr>
<th>TIME</th>
<th>SEQ</th>
<th>LOCATION</th>
<th>ACTION</th>
<th>E/I D/N</th>
<th>CAST</th>
<th>PROPS</th>
<th>COSTUME</th>
<th>NOTES</th>
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<tbody>
<tr>
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<td></td>
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<td><strong>HEADING TO BOROBUDUR TEMPLE</strong></td>
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<tr>
<td>10.00-13.00</td>
<td>5</td>
<td>Candi Borobudur</td>
<td>Relief candi pemain gamelan</td>
<td>E/D</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>13.00-14.00</td>
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<td></td>
<td><strong>BREAK LUNCH</strong></td>
<td></td>
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<tr>
<td>14.00-16.00</td>
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<td><strong>HEADING BACK TO YOGYAKARTA</strong></td>
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<td>16.00-19.00</td>
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### 6.6.4 ONLINE SHOOTING SCHEDULE

**ON LINE SCHEDULE "THE LAST SINDEN SITER"**

**Saturday, January 14th 2017**

<table>
<thead>
<tr>
<th>TIME</th>
<th>LOCATION</th>
<th>SEQUENCE</th>
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<th>D/N</th>
<th>CASTS</th>
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<tbody>
<tr>
<td>05.30-06.00</td>
<td>Lempuyangan Railway Station</td>
<td>1</td>
<td>E</td>
<td>D</td>
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<tr>
<td>06.30-07.00</td>
<td>Jl. Mangkubumi</td>
<td>5</td>
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<td>D</td>
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<tr>
<td>08.00-08.30</td>
<td>Malioboro</td>
<td>1</td>
<td>E</td>
<td>D</td>
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<tr>
<td>08.30-09.30</td>
<td>Beringharjo Traditional Market</td>
<td>1,7</td>
<td>E</td>
<td>D</td>
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<tr>
<td>09.30-10.00</td>
<td>Titik 0 Kilometer Yogyakarta</td>
<td>5</td>
<td>E</td>
<td>D</td>
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<tr>
<td>12.00-13.00</td>
<td>Sonobudoyo Museum</td>
<td>6, 8</td>
<td>I</td>
<td>D</td>
<td></td>
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<tr>
<td>15.30-16.00</td>
<td>Alun-Alun Kidul (Selatan)</td>
<td>9</td>
<td>E</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>17.30-18.30</td>
<td>Monumen Jogja Kembali</td>
<td>9</td>
<td>E</td>
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**ON LINE SCHEDULE "THE LAST SINDEN SITER"**

**Sunday, January 15th 2017**

<table>
<thead>
<tr>
<th>TIME</th>
<th>LOCATION</th>
<th>SEQUENCE</th>
<th>E/I</th>
<th>D/N</th>
<th>CASTS</th>
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</thead>
<tbody>
<tr>
<td>07.00-08.00</td>
<td>Badran Area</td>
<td>2</td>
<td>E</td>
<td>D</td>
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<tr>
<td>08.00-10.00</td>
<td>Mbah Narto's House in Badran</td>
<td>2,3</td>
<td>E/I</td>
<td>D</td>
<td>Narto Sahono, Mbah Ngatiyem</td>
</tr>
<tr>
<td>10.15-10.30</td>
<td>Malioboro</td>
<td>3</td>
<td>E</td>
<td>D</td>
<td>Narto Sahono, Mbah Narto's child</td>
</tr>
<tr>
<td>10.30-11.00</td>
<td>Hamzah Batik Terrace</td>
<td>3</td>
<td>E</td>
<td>D</td>
<td>Narto Sahono, Seller</td>
</tr>
<tr>
<td>11.00-11.30</td>
<td>Hamzah Batik</td>
<td>1,4</td>
<td>I</td>
<td>D</td>
<td>Narto Sahono</td>
</tr>
<tr>
<td>11.30-12.00</td>
<td>Hamzah Batik Terrace</td>
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<td>E</td>
<td>D</td>
<td>Seller</td>
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<tr>
<td>13.30-14.00</td>
<td>Mbah Narto's House in Badran</td>
<td>5</td>
<td>I</td>
<td>D</td>
<td>Young mbah Narto</td>
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<tr>
<td>15.00-16.00</td>
<td>Tugu Jaman Yogyakarta (Park)</td>
<td>8</td>
<td>E</td>
<td>D</td>
<td>Narto Sahono, Mbah Narto's child</td>
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<tr>
<td>16.00-16.05</td>
<td>Malioboro Bus Station</td>
<td>8</td>
<td>E</td>
<td>D</td>
<td>Narto Sahono</td>
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<td>16.05-16.55</td>
<td>KOPATA Yogyakarta Bus 4</td>
<td>8</td>
<td>I</td>
<td>D</td>
<td>Narto Sahono</td>
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<tr>
<td>16.55-17.00</td>
<td>Giwangan Bus Terminal</td>
<td>8</td>
<td>E</td>
<td>D</td>
<td>Narto Sahono</td>
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<tr>
<td>17.00-17.55</td>
<td>Intercity Bus</td>
<td>8</td>
<td>I</td>
<td>D</td>
<td>Narto Sahono</td>
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<tr>
<td>17.55-18.00</td>
<td>Ir. Soekarno Bus Terminal</td>
<td>8</td>
<td>E</td>
<td>D</td>
<td>Narto Sahono</td>
</tr>
<tr>
<td>18.00-23.00</td>
<td>Mbah Narto's House in Klaten, Dukuh Ngalas, Buntalan</td>
<td>8</td>
<td>E</td>
<td>N</td>
<td>Narto Sahono, mbah Narto's child</td>
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### ON LINE SCHEDULE "THE LAST SINDEN SITER"
#### Monday, January 16th 2017
<table>
<thead>
<tr>
<th>Time</th>
<th>Location / Activity</th>
<th>ID</th>
<th>Name</th>
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<tbody>
<tr>
<td>08.00-09.00</td>
<td>Hamzah Batik</td>
<td>5</td>
<td>I D Dhany Valiandra</td>
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<tr>
<td>09.00-10.00</td>
<td>Traffic Light</td>
<td>7</td>
<td>E D A Group of Angklung Street Singers</td>
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<tr>
<td>13.00-14.00</td>
<td>Mbah Narto’s House in Klaten</td>
<td>6,8,9</td>
<td>I D Narto Sahono</td>
</tr>
<tr>
<td>14.00-16.00</td>
<td>Mbah Narto’s House in Klaten</td>
<td>5,7,9</td>
<td>I D Narto Sahono</td>
</tr>
<tr>
<td>16.00-17.00</td>
<td>Mbah Narto’s House in Klaten</td>
<td>5</td>
<td>I D Little mbah Narto, Little mbah Narto’s uncle</td>
</tr>
<tr>
<td>20.00-21.00</td>
<td>Sonobudoyo Museum</td>
<td>5</td>
<td>I N</td>
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</table>

#### Tuesday, January 17th 2017
<table>
<thead>
<tr>
<th>Time</th>
<th>Location / Activity</th>
<th>ID</th>
<th>Name</th>
</tr>
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<tbody>
<tr>
<td>10.00-11.00</td>
<td>Taman Budaya Jawa Tengah (Solo)</td>
<td>6,8</td>
<td>I D Yayat Suhiryatna</td>
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<tr>
<td>12.00-13.00</td>
<td>Postgraduate ISI Surakarta Building</td>
<td>6,7,8</td>
<td>I D Dr. Aton Rustandi Mulyana, S.Sn., M.Sn</td>
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</tbody>
</table>

#### Wednesday, January 18th 2017
<table>
<thead>
<tr>
<th>Time</th>
<th>Location / Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.00-13.00</td>
<td>Borobudur Temple</td>
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### 6.6.5 POST PRODUCTION SCHEDULE

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<th>Step</th>
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<th>Planning Date</th>
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<tr>
<td>1</td>
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<td>3 days</td>
<td>Jan, 20th – 22nd 2017</td>
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<td>2</td>
<td>Offline</td>
<td>2 weeks</td>
<td>Jan, 23rd – Feb 6th 2017</td>
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<tr>
<td>3</td>
<td>On-line</td>
<td>1 week</td>
<td>Feb 7th – Feb 14th 2017</td>
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<tr>
<td>4</td>
<td>Color Correction</td>
<td>2 days</td>
<td>Feb 15th – 16th 2017</td>
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<tr>
<td>5</td>
<td>Color Grading</td>
<td>2 days</td>
<td>Feb 17th – 18th 2017</td>
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<tr>
<td>6</td>
<td>Mixing</td>
<td>3 days</td>
<td>Feb 19th – 21st 2017</td>
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## 6.7 PRODUCTION BUDGET

### 6.7.1 BUDGET ESTIMATION

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<th>Qty</th>
<th>Price</th>
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<tbody>
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<td>1</td>
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<td>Train Ticket</td>
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<td>IDR 220,000</td>
<td>IDR 220,000</td>
<td>PRE-RESEARCH 1</td>
<td>23/09/2016</td>
</tr>
<tr>
<td>2</td>
<td>Entrance Fee Keraton JOG</td>
<td>Ticket</td>
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<td>IDR 5,000</td>
<td>IDR 5,000</td>
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<td>24/09/2016</td>
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<tr>
<td>3</td>
<td>Fee of Camera DSLR</td>
<td>Ticket</td>
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<td>Train Ticket</td>
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<td>IDR 322,500</td>
<td>PRE-RESEARCH 2</td>
<td>5/10/2016</td>
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<td>Train Ticket</td>
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<td>7/10/2016</td>
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<td>8</td>
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<td>Train Ticket</td>
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<td>IDR 111,500</td>
<td>IDR 446,000</td>
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<td>Snacks</td>
<td>1</td>
<td>IDR 95,000</td>
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<td>Documents</td>
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<td>Ticket</td>
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<td>IDR 2,000</td>
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<td>Parking Fee</td>
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<td>30/10/2016</td>
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<td>Meals</td>
<td>Lunch</td>
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<td>22</td>
<td>Pertalite</td>
<td>Gasoline</td>
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<td>23</td>
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<td>Train Ticket</td>
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<td>IDR 155,000</td>
<td>IDR 465,000</td>
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<td>Dinner</td>
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<td>IDR 74,000</td>
<td>IDR 74,000</td>
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<td>Gift for Interviewees</td>
<td>Snacks</td>
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</tbody>
</table>

**TOTAL** | IDR | **3,219,000** |
## Thesis Binding Service
- **Service**: Binding
- **Quantity**: 4
- **Cost**: IDR 100,000
- **Total**: IDR 400,000

## Editing Process Service
- **Service**: Editing
- **Quantity**: 1
- **Cost**: IDR 250,000
- **Total**: IDR 250,000

## Poster Service
- **Service**: Poster
- **Quantity**: 1
- **Cost**: IDR 250,000
- **Total**: IDR 250,000

## Miscellaneous Service
- **Service**: Miscellaneous
- **Quantity**: 1
- **Cost**: IDR 100,000
- **Total**: IDR 100,000

### Development Stationaries
- **Service**: Stationaries
- **Quantity**: 1
- **Cost**: IDR 100,000
- **Total**: IDR 100,000

### Prod - Post Instruments Equipment
- **Service**: Equipment
- **Quantity**: 1
- **Cost**: IDR 200,000
- **Total**: IDR 200,000

## Transportation JKT-JOG Airline Ticket
- **Service**: Airline Ticket
- **Quantity**: 4
- **Cost**: IDR 900,000
- **Total**: IDR 3,600,000

## Talent Fee Appreciation
- **Service**: Talent Fee
- **Quantity**: 1
- **Cost**: IDR 500,000
- **Total**: IDR 500,000

## Fuels 5days Gasoline
- **Service**: Fuels
- **Quantity**: 1
- **Cost**: IDR 100,000
- **Total**: IDR 100,000

## Meals 5days B/D/L
- **Service**: Meals
- **Quantity**: 60
- **Cost**: IDR 15,000
- **Total**: IDR 900,000

## Mineral Water 3boxes Snacks
- **Service**: Mineral Water
- **Quantity**: 3
- **Cost**: IDR 40,000
- **Total**: IDR 120,000

## Refreshment 5days Snacks
- **Service**: Refreshment
- **Quantity**: 5
- **Cost**: IDR 100,000
- **Total**: IDR 500,000

## Miscellaneous Spare Money
- **Service**: Miscellaneous
- **Quantity**: 1
- **Cost**: IDR 380,000
- **Total**: IDR 380,000

## Transportation JOG-JKT Train Ticket
- **Service**: Transportation
- **Quantity**: 4
- **Cost**: IDR 250,000
- **Total**: IDR 1,000,000

## Transportation Budgeting
- **Total**: IDR 12,101,000

---

## Post Production Budgeting

### Thesis Binding Service
- **Service**: Binding
- **Quantity**: 4
- **Cost**: IDR 100,000
- **Total**: IDR 400,000

### Editing Process Service
- **Service**: Editing
- **Quantity**: 1
- **Cost**: IDR 250,000
- **Total**: IDR 250,000

### Poster Service
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- **Cost**: IDR 250,000
- **Total**: IDR 250,000

### Miscellaneous Service
- **Service**: Miscellaneous
- **Quantity**: 1
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- **Total**: IDR 100,000

### Development Stationaries
- **Service**: Stationaries
- **Quantity**: 1
- **Cost**: IDR 100,000
- **Total**: IDR 100,000

### Prod - Post Instruments Equipment
- **Service**: Equipment
- **Quantity**: 1
- **Cost**: IDR 200,000
- **Total**: IDR 200,000

## Transportation JKT-JOG Airline Ticket
- **Service**: Airline Ticket
- **Quantity**: 4
- **Cost**: IDR 900,000
- **Total**: IDR 3,600,000

## Talent Fee Appreciation
- **Service**: Talent Fee
- **Quantity**: 1
- **Cost**: IDR 500,000
- **Total**: IDR 500,000

## Fuels 5days Gasoline
- **Service**: Fuels
- **Quantity**: 1
- **Cost**: IDR 100,000
- **Total**: IDR 100,000

## Meals 5days B/D/L
- **Service**: Meals
- **Quantity**: 60
- **Cost**: IDR 15,000
- **Total**: IDR 900,000

## Mineral Water 3boxes Snacks
- **Service**: Mineral Water
- **Quantity**: 3
- **Cost**: IDR 40,000
- **Total**: IDR 120,000

## Refreshment 5days Snacks
- **Service**: Refreshment
- **Quantity**: 5
- **Cost**: IDR 100,000
- **Total**: IDR 500,000

## Miscellaneous Spare Money
- **Service**: Miscellaneous
- **Quantity**: 1
- **Cost**: IDR 380,000
- **Total**: IDR 380,000

## Transportation JOG-JKT Train Ticket
- **Service**: Transportation
- **Quantity**: 4
- **Cost**: IDR 250,000
- **Total**: IDR 1,000,000

## Post Production Budgeting
- **Total**: IDR 7,500,000

---

## ETC

### Development Stationaries
- **Service**: Stationaries
- **Quantity**: 1
- **Cost**: IDR 100,000
- **Total**: IDR 100,000

### Prod - Post Instruments Equipment
- **Service**: Equipment
- **Quantity**: 1
- **Cost**: IDR 200,000
- **Total**: IDR 200,000

## ETC
- **Total**: IDR 300,000

---

## Grand Total
- **Total**: IDR 12,101,000
- **Grand Total**: IDR 12,100,000
6.7.2 BUDGET SUMMARY

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<td><strong>IDR 13,674,400</strong></td>
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CHAPTER VII
PRODUCTION REPORT

7.1 SCENARIO

7.1.1 TECHNICAL PROBLEM
At first, the theme of my film was about the functions of money in Javanese rituals but then due to the rituals’ schedule were only happened at special occasions then I decided to change into the second theme which was about the traditional transaction system in Padang, West Sumatera, unfortunately after I made a budgeting estimation then it costs more than 25 million rupiahs so I cancelled the plan. After that, I was trying to brainstorm another idea and it came with a theme life as an Abdi Dalem (server of royal kingdom in Yogyakarta) but I stopped to continue this theme since one of the requirement to do this project inside the Keraton was to use a woman traditional dress which had to open my hijab.

As I used to write scripts for fiction movie, therefore in this documentary film I had to revise my own script several times because of I made a script with too much detail, neat, and arranged in a format column with pictures within it. Meanwhile documentary is about the truth where the time and condition will be always changing and unexpected depends on the production condition. At the end, I made a narrative treatment for this movie first which consist of all my assumptions about this film.

7.1.2 NON-TECHNICAL PROBLEM
When I was at the lowest point yet a bit depressed to think what else the theme that can be used for my film project, I was walking around in Yogyakarta and met mbah Narto who was performing at Hamzah Batik. After long time had
not been Yogyakarta anymore, I just realized one thing if finding a traditional music player like mbah Narto is rare now, so after I had phone call consultation with my thesis adviser and he agreed with this topic, I continued doing it and Alhamdulillah he performed regularly every weekend also the budget estimation were make sanse.

To be honest, making assumptions is way much harder than playing with my imagination arranging what I want to show to the audience without thinking the exact truth about the film that affect my timeline because I would rather leave my task for a while. I took a longer time to write down the scenario since I was confused with the research results which have lots of information that can be revealed in the film while on the other side, I also have to make the film as interesting as possible for my target audience.

7.1.3 SOLUTIONS

For technical solution, at the end, I made a narrative treatment for this movie first which consist of all my assumptions about this film by taking reference from a book title DOKUMENTER dari ide sampai produksi by Gerzon R. Ayawaila and asked to my creative supervisor for scenario guideline from one of his students.

For non-technical solution, I let my self have some rest by watching Thailand movies which are so funny that succeed enough to reduce my stress also few of documentary film to brainstorm ideas. After that, I read my research results then started selecting which data that can be the main plot of this film and made plans of the sequence inspired by the movies that have been watched. It was quite success actually to make myself started writing the scenario.
7.2 DIRECTOR PROBLEM

7.2.1 TECHNICAL PROBLEM

- When explaining our aim to shoot something, sometimes mbah Narto got misinterpretation since he used to speak Javanese with his fellows or family but when he had conversation with us, he used Bahasa which limited vocabularies as same as us sometimes we used slang words, thus he did not understand for example when I asked to join with him go to back to Klaten by using public transportation just like what he does regularly but he got point if he could go back to Klaten by using our car.

- In previous observation, I saw he was having small conversation with a seller just like close friend to him. That is why I intend to interview the seller to ask about his opinion about mbah Narto. But, during production, mbah Narto did not speak to anybody even the seller who ever talked to him also did not there, so, he immediately entered into the Hamzah Batik.

- Following mbah Narto who rode motorcycle with his child was difficult since we were using car. The speed of the motorcycle and its ability overtake another vehicle became made it difficult to be recorded.

- In one of the illustration where there were young mbah Narto and his uncle, mbah Narto explained further if in that time he was learning by himself without any guidance from his uncle.

7.2.2 NON-TECHNICAL PROBLEM

Like I have been mentioned before if documentary film is about assumptions, unexpected plans can happen anytime during production. In this biography documentary, I and my friends have to follow daily activities of the main actor. Even though research have been done two months before production but still there are many changes during production compare to the scenario that I have been prepared.

There are many changes happened unexpectedly in directing
• First, in scenario according to my research during in Badran house before going to the office, mbah Narto wore only inner shirt and sarong but then during production at 7.30 am but the day of production, he was neatly dressed to go to work due to he did not sleepover in Badran yet just arrived from Klaten because of his children and the first wife who do not let him stay in Badran.

• Then, in previous observation and interview, his wife in Badran is a food-seller in Jl. Mangkubumi near Tugu Yogyakarta railway station and she prepares all her foods on the table near where mbah Narto sits during playing siter which means there were possibilities of mbah Ngatiyem will in frame during shoot mbah Narto, surprisingly in production day, she had done her preparation which made the sequence 2 and 3 plans that explain there would be many of shots consist of her prepares the food cancelled.

• In sequence, I planned to shot mbah Narto preparation which one of them is drinking some medicines but again due to he did not sleepover at Badran, he already drank it at his house in Klaten before going to Badran.

• Based on my observation, after playing siter usually mbah Narto will put back his siter at the place where another siters kept by him but in production, instead of put it back on the usual place he brang the siter into the house.

• One thing that I unconscious about his activity is smoking, I did not write this activity in my scenario but then during production during his activity he smoked several times except during working and in the AC Bus.

• If my previous research, mbah Narto seemed have his breakfast earlier, when we took footages about his morning activity before going to work, he had his breakfast around 8.30am.

• There were no preparing traditional clothes by mbah Ngatiyem because mbah Narto already bring it from Klaten, thus after having breakfast he directly went outside
• During production, the motorcycle who used to bring mbah Narto to go to work was no longer there, therefore he went to work by pedicab.
• When he was about changing his clothes into the traditional clothes, he literally changed in that public area where everyone can see unlike my observation which went to a small room
• During production, his son who used to help mbah Narto prepares return to Klaten also count mbah Narto’s income and the one who take its income for Badran house went to Pemalang to harvest the pineapple instead mbah Ngatiyem who came to Tugu Jaman Yogyakarta and did what his son used to.
• Due to mbah Narto conditions still in recovery process, thus he finished work earlier which before 3p.m and arrived at Klaten before 6p.m where the sun still appeared unlike in the script where he arrived after 6p.m.
• The situation in KOPATA Yogyakarta bus when I observed in research, it was crowded even there were few people who did not have seats, otherwise during production the bus was quiet with only few passengers until mbah Narto arrived at Ketandan bus station.
• Mbah Narto did not stop at Giwangan bus terminal because he thought it was not too late (evening), so he predicted if the bus to Klaten would still have available seats despite departing from Ketandan bus station.
• During waiting the bus came, mbah Narto did not much daydreaming since he was busy calling his child in Klaten to inform if he was about to arrive in Klaten about 1 hour and asked to be picked up.
• If in the research interview mbah Narto explained he went to Klaten by using several bus with the destination to Solo such as: Langsung Jaya, Antar Jaya, Jaya Putra and never mentioned DAMRI yet during production, suddenly when DAMRI stop at Ketandan bus station, he went into that bus.
• Even in DAMRI, the situation within the bus was actually full but not that crowded unlike in research observation, again, it was because mbah Narto back home earlier, so it was running well without any traffic jam.

• When he arrived at home, in observation, mbah Narto was welcomed by his wife and daughter, but in production, there were no anybody who greeted him and he opened the fence by himself.

• If in script, I explained if mbah Narto brang his paper bag consist of traditional clothes but in production mbah Narto brang a fabric bag

• I did not know the governor rules if Jl. Mangkubumi had been replaced to former name, in this case I planned to take shot of signpost of Jl. Mangkubumi but the name within the signpost has been changed into Jl. Margo Mulyo.

7.2.3 SOLUTIONS

For technical solution, in the first case, my friends and I decided to re-explain our aim by changing the words which were understandable by mbah Narto, if he still did not get the purpose I was asking some help from one of his children who was available near us, I explained to his child and the child explained to mbah Narto by using Javanese language. Further, for the second case, I chose to keep going without interviewing the seller since I decided not to add more interviewees since I already have four interviewees including mbah Narto itself. Next, by following mbah Narto from behind using car, I asked Mutiara Pertiwi who sat beside the driver to record mbah Narto, I also asked Ghanding Ghali Kanory to record the atmosphere in South Klaten near the residence of mbah Narto such as: ricefield inside the car. The last case, after listening mbah Narto explanation also the urgent condition where there was no man available to act as mbah Narto’s uncle, therefore the illustration changed into only young mbah Narto who played kendhang.
For non-technical solutions, since all these happened out of my control, thus what my friends and I could do were trying to be calm, positive thinking with all the changes. Following all these changes as long as it still in the same theme or film purposes, being sensitive to both the environment and mbah Narto’s activities. Ensuring Ghanding Ghali Kanory as camera person was always stick to mbah Narto and took footages as many as possible. I noted every single detail of changes in order to make editing process later on easier.

7.3 PRODUCTION PROBLEM

7.3.1 TECHNICAL PROBLEM

- The absence of native from Joga to be inloved in production made us had a little trouble in reaching to each destination. So many times we were almost late due to lost in Yogyakarta, Solo, or even Klaten. Besides that, whenever we asked directions to local people there or mbah Narto we got more confused since most of them were explaining by using wind direction (ngulon, ngalar, ngidul, ngetan).

- As the interview process of Dhany Valiandra, Dr. Aton Rustandi, Yayat Suharyatna held during shooting process, therefore the thesis may lack of information about sinden siter.

7.3.2 NON-TECHNICAL PROBLEM

This production were actually almost not implemented because the main figure, mbah Narto had been ill seriously for about a month caused by diabetes and gout. In a phone call two weeks before production, he said that his hands and feet had swollen, so it was impossible to go to work or playing siter in Hamzah Batik. The worst scenario in my mind had emerged, afraid if his condition would be getting worse.
7.3.3 SOLUTIONS

- For technical solution, of course the one and only that can help us to reach the destinations was by using Google Maps. It helped a lot where each of us did not really know these cities and if we planned to go to the place anymore, one of us shared location through WhatsApp.
- After finishing shooting process, I completed the data of interview those three interviewees by transcripting first, categorized it into the parts in results to be filmed and explained it according to the topic in Chapter IV

For non-technical solution, Alhamdulillah the condition of mbah Narto was getting better day by day until the day of production. Actually I already made plans within my mind about the new concept of the film yet a day before we went to Yogyakarta, I made a call to him and he said that he already recovered and had been working like before. Thus, the plan A was keep running well.

7.4 CINEMATOGRAPHY

7.4.1 TECHNICAL PROBLEM

In pre-research, I was bringing Canon DSLR 70D from campus and when the interview process of mbah Narto was running, I did not realize if actually the conversation have been running for about thirty minutes non-stop. At the minutes 42, suddenly the camera was stop running with a condition the LCD still show the last record whereas the body of its camera in a hot condition. All the buttons have been pressed to check the camera, even off button have been pressed but the camera remained on position. Neatly recording mbah Narto’s activities were almost impossible to do, since he was always moving yet we had to keep recording all his activities.
7.4.2 NON-TECHNICAL PROBLEM

Actually the weather in Yogyakarta during production process were almost raining everyday but aim to use time wisely, my friends and I went to Monumen Yogya Kembali to take shot of establish in the well-known places in Yogyakarta. Well, that day was heavy cloudy but we decided to keep going to have time-lapse in Monjali. The first 15 minutes were running good but after that heavy raining were happened. I ran to the car to take an umbrella while Ghanding still at the same place taking care the camera from raining. The skies were dark until the nightfall and the result was poor since all of us were in panic and rush.

7.4.3 SOLUTIONS

For technical solution, after arriving at Bekasi, I immediately went to the Canon Service Center to check the camera condition. Unfortunately, it was the main PCB of its camera which broken, so, I had to spend around three millions rupiah to service this camera, the process of service itself took around a week,

For non-technical solution, after long discussions within the team, we decided to take another time-lapse shot in another place since in Monjali the view was not really good. I chose to have time-lapse in Plengkung Wijilan as the replacement of first concept. Alhamdulillah even though the day was still raining but the quality of shot much better rather than in Monjali.

7.5 ARTISTIC

7.5.1 TECHNICAL PROBLEM

For illustration of little mbah Narto and Young mbah Narto, the location which planned use for shooting their parts were too dark and many of things that can change audience mindset about the sadness in these shots messages
and will make audience realize if these take in the same places like another shot of mbah Narto.

7.5.2 NON-TECHNICAL PROBLEM
In Djaduk Ferianto’s interview, the background was clearly messed up and not well-organized due to the condition of the interviewees who was in a rush and had not enough time to tidy up the background. The remaining time were used to move few of the gamelan instruments, even the interviewee itself looked messy during interview.

7.5.3 SOLUTIONS
For technical solution, I decided to change the plan from interior to exterior for both illustration shot and I chose the location for little mbah Narto in an old style of terrace house while for the young mbah Narto I chose a narrow alley.

For non-technical solution, the first thing that I had to do in shifting some items to be put in frame or away was asking for permission to do that. Mostly, the interviewees were letting us to set the location as we have been planned, like Yayat Suhiryatna’s interview. I asked to put peking in frame as a supporting property as same as in Djaduk Ferianto, I had an opportunity to shift some of gamelan instruments near him to give explanations to audience about who they are. To maintain the good mood of Djaduk Ferianto, I decided to not ask him to change the clothes.

7.6 EDITING
7.6.1 TECHNICAL PROBLEM
In editing, this process actually has similarity with creating new concept of its movie, after logging data, I made the editing script to be read by my editing operator which is Ghanding. But, the editing script which I made according
to him, the emotions that I have tried to built did not work instead tend to like the arrangement of many pictures without any meaning.

7.6.2 NON-TECHNICAL PROBLEM
Checking one by one every footage besides spending much time also made the person lazier to build goodwill, both Ghanding and I ever stop doing this process since we truly lost our spirit.

7.6.3 SOLUTIONS
For technical solution, Ghanding and I had long discussions for every decision we take starting from changing shot, style of movie, sound, color even the interview results to be shown to the audience in order to have strong plot of the story and succeed in building emotions for the audience. The duration also reduce from 27 minutes approximately change into 17 minutes, and during the process we were no longer used editing script instead we went directly edit based on what is in our mind.

For non-technical solution, I spent two days for have some breaks like going to mall, sleeping, checking thesis whereas the editing operator did his hobbies such as: playing guitar, playing computer games or even just watching Youtube.

7.7 SOUND
7.7.1 TECHNICAL PROBLEM
During mbah Narto interview, he was not pleased when mounting clip-on to his cloth was assisted by one of us, until the lid of the clip on came-off and fell into the floor until we had to find it quite long time while in most of activities we cancelled plan to put clip-on into him to reduce the risks of clip-on losing or falling. In Djaduk Ferianto’s interview, suddenly the clip-on which has been prepared was silent without any prior signs. Meanwhile in
Dhanny Valiandra, the clip-on’s signals seemed interfere with the signals of Hamzah Batik’s guard HT. For Yayat Suhiryatna and Dr. Aton Rustandi, the cable clip-on looked like since the beginning had signs of damaged so the voice falters when tested.

7.7.2 NON-TECHNICAL PROBLEM

In non-technical problem, in 9th sequence I plan to use Megatruh song as the transition for closing but mbah Narto did not know the lyrics so he refused to sing it. As there were no meaning for some lyrics of the songs, thus I decided to select the songs which only have the meaning that can be found on the internet, for instance Pamungkas which in Editing changed into Mugi Rahayu.

7.7.3 SOLUTIONS

To solve technical problems, after having discussion especially with sound designer, we chose to use boom handled with pistol grip to reduce the noise. Alhamdulillah, the quality of sounds were pretty good compare to clip-on that we used which the peak was too high and the voice of someone could not be heard clearly.

For non-technical solutions, I explained to mbah Narto about a song which represented the farewell, then he gave me advice how about changing the song into Pamungkas which he said it also has the same meaning about farewell. Without waiting any longer, I changed the plan and mbah Narto wanted to sing, well at the end in editing I changed it once more into Mugi Rahayu which had meaning of salvation in the world.
7.8. TALENT

7.8.1 TECHNICAL PROBLEM

Mbah Narto told us if when he was a kid, he learnt playing kendhang by himself and his uncle seldom teach him how to hit the kendhang well while at the same time, I did not find a man talent as the uncle of little mbah Narto in Klaten.

7.8.2 NON-TECHNICAL PROBLEM

Mbah Ngatiyem’s children who used to accompany mbah Narto to go to Malioboro also help tidying up and taking the income for Badran house were going to another city whereas in scenario I planned to put them as supporting actor and actress.

7.8.3 SOLUTIONS

For technical solution, I had to make fast decision, then I decided to change the plan by reconstruct the plot in part of illustration little mbah Narto by only using a boy who plays kendhang as the illustration of little mbah Narto when he was starting to love traditional music instrument.

For non-technical solution, the only that I could do just follow the reality as long as the message that I want to convey still can be understood by the audience.
FIX SUPPORTING TALENT

1. Little mbah Narto
   Full Name : Bagas Ferdina
   Hair color : Black
   Eyes color : Black
   Height : 140cm
   Address : Dukuh Ngalas, South Klaten

2. Young mbah Narto
   Full Name : Yuli Akhiryono
   Hair color : Black
   Eyes color : Black
   Height : 163cm
   Address : RT 51 RW XI Badran, Yogyakarta

7.9 WARDROBE

7.9.1 TECHNICAL PROBLEM
   During interview process mbah Narto used only sarong and t-shirt which seemed unattractive to be seen by the audience and on the other side his appearance is important to give information to audience

7.9.2 NON-TECHNICAL PROBLEM
   During production on the day we followed mbah Narto’s activities, in the morning mbah Narto no longer used inner shirt and sarong instead he already wore batik shirt not collar shirt and fabric trousers. When Mbah Ngatiyem did not came in the beginning sequence, she then came to Tugu Jaman Yogyakarta to take the income of mbah Narto by wearing tidy clothes.
7.9.3 SOLUTIONS

For technical solution, I asked mbah Narto to change his clothes by using his traditional clothes complete from blangkon to the jarit and for non-technical solution, again, since it is documentary film, so I just put the truth condition during production and to make it as natural as it could.

Mbah Narto’s Interview
Blangkon, Surjan, Jarit

7.10 PROPERTY
7.10.1 TECHNICAL PROBLEM

Alhamdulillah in this part, documentary film no need exact properties unlike fiction films which every thing should be in detail. I just smoothed the position of the properties which are capable enough to support the plot, especially during interview.

7.10.2 NON-TECHNICAL PROBLEM

In on the way to go to work or return to Klaten, mbah Narto never apart from cigarettes and in sequence 2 which during observation in research, the table in house terrace was messed up full of tablewares and foods to be selling while in production the table was clean from tableware and foods.

7.10.3 SOLUTIONS

For non-technical solution, I let mbah Narto keep smoking since cigarettes might help him to reduce the stress or way to spend his leisure time. Then at first, I was shocked knowing the house terrace was clean but it is not a big deal since the most important is mbah Narto itself which was playing siter to spend his free time in the morning.
CHAPTER VIII
CONCLUSIONS AND RECOMMENDATION

8.1 CONCLUSION

Sinden Siter as one of the traditional arts from Java, in fact, it still have a place in the hearts of some people who love traditional art. Mbah Narto as a sinden siter precisely felt the cultural process within his life. Based on his story, in the 80s were the best moment of his life as member of gamelan players where he received many invitations to be performed in many events. As the time goes by, the invitations were decreasing until finally he decided to quit from his job and chose to become a sinden siter by walking from stall to stall for a living until finally someone came to change his life, helped him to fulfill his dream to be able to live well by having stable income.

The steps that you can take to the authenticity of a traditional art remain maintained by providing a special place for those traditional artists to be recognized by the present generation through the media or a venue, so that he can be known to the public just like mbah Narto working at Hamzah Batik. Besides that, sharing knowledge and history about the traditional music instruments also the traditional art itself towards the society is also one of the keys the sustainable of traditional art, just like as a proverb says the more people know, the more appreciative people for what he knew. In addition, a simple character which owned by mbah Narto indeed represent the main character of Javanese people who hold politeness and manners in which there contain humble toward others. Although, mbah Narto is actually now already got his dream yet he still continue to strive and hard work when he is age also getting older. It is also a proof to others, if there is nothing impossible as long as someone has a strong will along with the biggest efforts. Not only that, he who used to play gamelan traditional instruments which known as the complexy music instruments indirectly formed his characters which are patient and sensitive that useful for his life.
8.2 RECOMMENDATION

8.2.1 FOR FILM MAKERS
In making documentary, there are important things that have to be considered, first, mental preparation, well-preparation before production, and faster in making decisions. If a documentaree has been well understood by him or her, then the production process may run smoothly. Research is the basis for making the film will be success or not. Therefore, do a serious research by using own sensitivity since everything surround has potential to provide information. In addition, maintaining good relations with the candidates of interviewees are the golden ticket for the next stage.

Patience is the key during production due to changes in both technical or non-technical can happen anytime and anywhere which may cause depressing and affect to the mental health, and at the end the film may stop producing. Last one but not least, be careful in choosing people to be involved in production. Try to find crew that has same purpose of making the film, be aware of the strength and weakness of each person, so if there is a problem during production, it will be easier to solve because you already know each other.

8.2.2 FOR CAMPUS
It would be a good move if the campus can provide production funding for students who are facing final project but he or she is having great performance in academics as a form of appreciation and campus as the one who also responsible for the final project of each student. The costs from campus will be useful for the students since there are much costs that have to be spent by each student in doing the final project. After that, it need to be re-examined about the time limit of final project submission since comparing to another concentration, film and television have to submit not only the thesis but also the film, the poster even the dvd which take more time than other concentrations.
Hopefully, there will be a solution for graduation system for example the project can be done in pair or in group consist of three up to four persons, so each person who has special ability can do maximum on its and the film results will be much better rather than in doing individually. The most important thing, there will be no more students who have to face extension except caused by themselves and the reputation of Film Television concentration will be the brightest and known by public with the best quality of its films which produced by President University.
APPENDIX

1. DIRECTOR SHOT

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<th>AUDIO</th>
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<td></td>
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<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>ELS Lalu lalang di titik 0 kilometer. TILT UP ke petunjuk jalan TITK NOL KILOMETER.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td>LS Jajaran roda dokar yang sedang parkir</td>
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<td>4.</td>
<td></td>
<td>MS Kusir yang duduk di atas dokar. CHANGE FOCUS dari kusir ke kuda.</td>
<td>Suara mbah Narto menyanyi dengan siter berjudul “PANGKUR”*</td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td>LS Barisan rapi becak yang sedang parkir.</td>
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<tr>
<td>6.</td>
<td></td>
<td>ELS Orang-orang sedang berjalan di pedestrian. PAN RIGHT ke jalan Malioboro.</td>
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<tr>
<td>7.</td>
<td></td>
<td>CU Papan tulisan Jl. Malioboro.</td>
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</tr>
<tr>
<td>8.</td>
<td></td>
<td>CU Pasar Beringharjo.</td>
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</tr>
<tr>
<td>9.</td>
<td></td>
<td>ECU Tangan seorang pengamen yang sedang memetik gitar. MS pengamen sedang menghibur orang-orang yang sedang menikmati makanan di depan pasar Beringharjo.</td>
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<td>10.</td>
<td></td>
<td>LS Mbah Narto bermain siter di dalam sebuah toko.</td>
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<table>
<thead>
<tr>
<th>SEQUENCE 2</th>
<th>SHOT</th>
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</tr>
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<tbody>
<tr>
<td>1.</td>
<td></td>
<td>Fade in. ELS Jalan raya Badran</td>
<td>Suara mbah Narto menyanyi dengan siter berjudul “PANGKUR”*</td>
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<tr>
<td>2.</td>
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<td>CU Gapura Badran RW XI. Zoom Out. TILT DOWN ke gang Badran RW XI.</td>
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<tr>
<td>3.</td>
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<td>CU Papan Tanda Ketua RT 51.</td>
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<td>4.</td>
<td></td>
<td>Low Angle. Gang Sempit depan rumah Mbah Narto</td>
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<tr>
<td>No</td>
<td>Visual Description</td>
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</tr>
<tr>
<td>5</td>
<td>LS Mbah Narto duduk di kursi teras rumah</td>
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<tr>
<td>6</td>
<td>MS Mbah Narto sedang memainkan siter sambil bernyanyi. CHANGE FOCUS ke tumpukan siter yang ada di belakangnya.</td>
<td></td>
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<tr>
<td>7</td>
<td>LS Jajaran makanan yang sudah tertata rapi di meja, OSS Mbah Narto.</td>
<td></td>
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</tr>
<tr>
<td>8</td>
<td>TWO SHOT Sang istri sedang menata makanan di atas meja dekat mbah Narto</td>
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<tr>
<td>9</td>
<td>BCU Kaki mbah Narto yang keriput sedang menahan alat siter yang dimainkan olehnya</td>
<td></td>
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</tr>
<tr>
<td>10</td>
<td>TILT UP tangan mbah Narto yang keriput sedang memetik dawai-dawai. Zoom in. ECU kuku jempolnya yang digunakan untuk memetik.</td>
<td></td>
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<td>11</td>
<td>BCU Wajah mbah Narto yang sedang serius memainkan alat serta menyanyi. Zoom in. ECU mata mbah Narto.</td>
<td></td>
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</tr>
<tr>
<td>12</td>
<td>MCU Mbah Narto selesai bermain siter dan menaruh siternya ke tempatnya kembali di tumpukan siter yang ada di belakangnya.</td>
<td></td>
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<tr>
<td>13</td>
<td>Pan Left. MS Mbah Narto berjalan masuk ke dalam rumah. Fade Out.</td>
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**SEQUENCE 3**

<table>
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<tr>
<th>Shot</th>
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<tbody>
<tr>
<td>1</td>
<td>BCU Obat yang akan diminum. CU mbah Narto meminum obatnya dan dilanjutkan dengan meminum air putih.</td>
</tr>
<tr>
<td>2</td>
<td>MCU Kaki mbah Narto yang berjalan pelan-pelan OUTFRAME KANAN menuju kamar. MS Mbah Narto sudah berpakaian rapi.</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
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</tr>
<tr>
<td>3</td>
<td>CU Satu set pakaian tradisional yang sedang dibawa. TWO SHOT mbah Narto dan istri yang menyerahkan pakaian tersebut.</td>
</tr>
<tr>
<td>4</td>
<td>BCU Jam dinding yang sudah menunjukkan pukul 10.</td>
</tr>
<tr>
<td>5</td>
<td>LS Mbah Narto berjalan keluar dari dalam rumah, OUTFRAME KANAN.</td>
</tr>
<tr>
<td>6</td>
<td>MCU Mbah Narto berjalan melewati tetangga yang sedang duduk santai. FOLLOW.</td>
</tr>
<tr>
<td>7</td>
<td>TWO SHOT Mbah Narto naik ke motor yang dikemudikan oleh sang anak.</td>
</tr>
<tr>
<td>8</td>
<td>LS Motor melaju meninggalkan kamera. BLURRY</td>
</tr>
<tr>
<td>9</td>
<td>Fade In. Langit di Malioboro, TILT DOWN motor mulai memasuki kawasan Malioboro OUTFRAME ke kiri.</td>
</tr>
<tr>
<td>10</td>
<td>LS Motor perlahan berhenti di pinggiran dekat lapak jualan di Malioboro</td>
</tr>
<tr>
<td>11</td>
<td>TWO SHOT Mbah Narto turun dari motor. MS si anak melaju motornya OUTFRAME.</td>
</tr>
<tr>
<td>12</td>
<td>INFRAME Kanan. MS Mbah Narto berjalan melewati lapak jualan di Malioboro.</td>
</tr>
<tr>
<td>13</td>
<td>MS Mbah Narto masuk ke sebuah ruangan</td>
</tr>
<tr>
<td>14</td>
<td>LS Emperan toko Hamzah Batik, TILT DOWN. MCU Mbah Narto telah menggunakan pakaian tradisionalnya dari ujung kepala hingga ujung kaki.</td>
</tr>
<tr>
<td>15</td>
<td>LS Mbah Narto duduk dan ngobrol santai dengan salah satu penjual yang berada di emperan toko tersebut.</td>
</tr>
</tbody>
</table>
CU Papan tulisan Hamzah Batik. TILT DOWN. MS Mbah Narto berjalan masuk ke dalam toko. OUTFRAME KIRI.

MCU Interview penjual yang ngobrol santai dengan mbah Narto tentang sosok mbah Narto sebagai sinden siter.

**SEQUENCE 4**

<table>
<thead>
<tr>
<th>SHOT</th>
<th>VISUAL</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1</td>
<td>ELS Mbah Narto sedang berada di tempat dirinya akan bekerja. TWO SHOT Mbah Narto dengan dibantu oleh staf Hamzah Batik menyiapkan tempat duduk, merapikan siter, menaruh tempat uang.</td>
<td>Ambience</td>
</tr>
<tr>
<td>2</td>
<td>MCU Mbah Narto mulai memasang gantungan microphone di lehernya</td>
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</tr>
<tr>
<td>3</td>
<td>MS Mbah Narto mengatur posisi duduknya</td>
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<tr>
<td>4</td>
<td>Low Angle. CHANGE FOCUS dari tempat uang sukarela ke MS Mbah Narto yang mulai memetik dawai siter</td>
<td>Suara mbah Narto menyanyi dengan siter berjudul <em>tergantung dari lagu pertama yang dinyanyikan pada saat mengamen</em></td>
</tr>
<tr>
<td>5</td>
<td>High Angle. ECU tangan mbah Narto sedang memetik dawai dengan kuku jempolnya</td>
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<tr>
<td>6</td>
<td>CU Mbah Narto yang mulai bernyanyi</td>
<td></td>
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<tr>
<td>7</td>
<td>LS Mbah Narto bermain siter diantara lalu lalang pengunjung yang melewati dirinya. Fade Out.</td>
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**SEQUENCE 5**

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<tbody>
<tr>
<td>1</td>
<td>MCU Interview mbah Narto tentang sejarah hidupnya serta perjuangannya dari kecil.</td>
<td>Interview</td>
</tr>
<tr>
<td>2</td>
<td>ILUSTRASI LS anak kecil sedang duduk memukul-mukul asal kendhang</td>
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<tr>
<td>3</td>
<td><strong>ILUSTRASI</strong> MS anak kecil dihampiri oleh seorang pria lalu duduk di samping anak tersebut</td>
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</tr>
<tr>
<td>4</td>
<td><strong>ILUSTRASI</strong> TWO SHOT pria tersebut menatap anak itu lalu mengambil kendhang yang dipegang oleh sang anak</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>ILUSTRASI</strong> POV Anak yang melihat tangan pria tersebut yang sedang memukul kendhang</td>
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<tr>
<td>6</td>
<td><strong>ILUSTRASI</strong> CU Wajah si anak yang sedang menatap serius ke arah kendhang. TWO SHOT sang anak bergantian mencoba kembali memukul kendhang. Fade out.</td>
<td></td>
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<td>7</td>
<td><strong>ILUSTRASI</strong> LS Pagelaran wayang yang sedang berlangsung. MS wayang yang sedang dimainkan oleh dalang.</td>
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</tr>
<tr>
<td>8</td>
<td><strong>ILUSTRASI</strong> CU Para pemain musik gamelan dan sinden.</td>
<td><strong>Interview Ambience</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>ILUSTRASI</strong> MS Pemain gong yang duduk di dekat alat musik tersebut.</td>
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<tr>
<td>10</td>
<td><strong>ILUSTRASI</strong> MS Pemain kendhang yang sedang memukul kendhang. Fade Out</td>
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</tr>
<tr>
<td>11</td>
<td>MCU Interview mbah Narto tentang awal mula menjadi seorang sinden siter di Hamzah Batik.</td>
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</tr>
<tr>
<td>12</td>
<td><strong>ILUSTRASI</strong> Low Angle. ECU Mata pria muda yang sedang menatap serius.</td>
<td><strong>Interview</strong></td>
</tr>
<tr>
<td>13</td>
<td><strong>ILUSTRASI</strong> CU Wajah pria muda tersebut mulai tersenyum dan menghela napas panjang.</td>
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<tr>
<td>14</td>
<td><strong>ILUSTRASI</strong> MS Dirinya yang mengelus siter dan mulai memetik-metik dawai siter tersebut</td>
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<tr>
<td>SHOT</td>
<td>VISUAL</td>
<td>AUDIO</td>
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<tr>
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</tr>
<tr>
<td>1</td>
<td>LS Dr. Aton Rustandi di ruangannya. MCU Dr. Aton Rustandi mengenai persebaran siter di Indonesia</td>
<td>Interview</td>
</tr>
<tr>
<td>2</td>
<td>ELS Candi Borobudur</td>
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<td>3</td>
<td>TRACK KANAN relief tentang pemain alat musik tradisional gamelan.</td>
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<tr>
<td>4</td>
<td>MS Interview Djaduk Ferianto mengenai awal mula siter sebagai alat musik tradisional di Yogyakarta</td>
<td>Interview</td>
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<td>5</td>
<td>LS Satu set alat gamelan yang terjajar rapi.</td>
<td>Ambience (dari interview mas Djaduk)</td>
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<td>6</td>
<td>CU Gong</td>
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<td>SHOT</td>
<td>VISUAL</td>
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<tr>
<td>7</td>
<td>MCU Kenong</td>
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<td>8</td>
<td>MS Bonang</td>
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</tr>
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<td>9</td>
<td>CU Saron</td>
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<td>10</td>
<td>High Angle. CU Gender TRACK KANAN.</td>
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<td>11</td>
<td>MS Yayat Suhiryatna sedang di duduk di kursi. MS Yayat Suhiryatna mengenai siter sebagai alat musik gamelan yang dapat dimainkan secara sendiri (terpisah). Fade Out.</td>
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**SEQUENCE 7**

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<tr>
<td>1</td>
<td>MCU Interview mbah Narto tentang jumlah seniman tradisional yang semakin sedikit karena beragam alasan/penyebab.</td>
<td>Interview</td>
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<td>2</td>
<td>MCU Dr. Aton Rustandi mengenai faktor yang memengaruhi pergeseran musik tradisional.</td>
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<td>3</td>
<td>Low Angle. Traffic Light yang sedang berwarna merah</td>
<td>Interview</td>
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<tr>
<td>4</td>
<td>LS Kendaraan yang sedang berhenti CHANGE FOCUS ke salah satu anggota pengamen angklung yang sedang meminta uang ke pengendara motor yang sedang berhenti</td>
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<td>5</td>
<td>LS Kelompok angklung yang sedang beraksi. Fade Out.</td>
<td>Ambience</td>
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<tr>
<td>6</td>
<td>MS Interview Djaduk Ferianto tentang proses kebudayaan yang lumrah terjadi sehingga pergeseran tidak dapat dihentikan.</td>
<td>Interview</td>
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<td>SEQUENCE 8</td>
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<td><strong>SHOT</strong></td>
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<td><strong>AUDIO</strong></td>
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<tr>
<td>1</td>
<td>CU Tugu Jaman Yogyakarta yang menunjukkan pukul tiga sore</td>
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<td>2</td>
<td>LS Mbah Narto berjalan dari arah Hamzah Batik ke Tugu Jaman. OUTFRAME.</td>
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<td>3</td>
<td>LS Mbah Narto dan anak duduk di Tugu Jaman. TWO SHOT Mbah Narto dan anak yang mulai menghitung penghasilan mbah Narto. ECU uang yang dihitung oleh sang anak</td>
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<td>MS Mbah Narto melepas pakaian tradisionalnya</td>
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<td>5</td>
<td>MCU Sang anak memberikan uang yang telah dihitung ke ayahnya lalu merapikan pakaian ayahnya.</td>
<td>Ambience</td>
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<td>6</td>
<td>TWO SHOT Mbah Narto memberikan uang ke anak. TILT UP TWO SHOT mereka berdua berpamitan. OUTFRAME</td>
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<td>LS Mbah Narto berjalan ke sebrang jalan menuju halter bis Malioboro. PAN RIGHT</td>
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<td>8</td>
<td>MS Mbah Narto berusaha masuk ke dalam bis kota bersama dengan kerumunan penumpang lainnya.</td>
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<td>9</td>
<td>LS Suasana bis yang penuh hingga beberapa orang berdiri. MS Beberapa orang yang berdiri</td>
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<td>10</td>
<td>BCU Mbah Narto yang sedang menatap ke jalan</td>
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<td>11</td>
<td>MCU Mbah Narto turun dari bis. FOLLOW MS Mbah Narto menyebrang ke terminal Giwangan</td>
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<td>12</td>
<td>MS Orang yang sedang duduk-duduk di pinggir tembok CHANGE FOCUS ke MS Mbah Narto duduk di pinggir tembok pembatas menunggu bis bersama</td>
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<td>13</td>
<td>POV Mbah Narto menatap ke jalan raya. CU Mbah Narto sedang melamun</td>
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<tr>
<td>14</td>
<td>FOLLOW MS Mbah Narto menaiki bis lalu duduk di bangku yang kosong. CU Mbah Narto CHANGE FOCUS ke jendela</td>
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<td>15</td>
<td>High Angle. LS Suasana dalam bis. CU Menatap ke Jendela. LS Penumpang masuk mulai memilih tempat duduk. MS Penumpang yang berdesakan</td>
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<td>16</td>
<td>Low Angle. MCU Kenek menagih ongkos ke mbah Narto</td>
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<td>17</td>
<td>OSS Mbah Narto menyerahkan uang ke tangan kenek</td>
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<td>18</td>
<td>MS dari jendela jalanan yang semakin sore. LS (window view) kendaraan disekitar bis</td>
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<td>19</td>
<td>CU Mbah Narto mengetik handphonennya. MCU Mbah Narto menelpon sang anak</td>
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<tr>
<td>21</td>
<td>LS Tulisan Terminal Ir. Soekarno Klaten.</td>
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<td>22</td>
<td>TWO SHOT Mbah Narto berjalan menghampiri sang anak yang ada di motor</td>
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<td>23</td>
<td>OSS Anak, Mbah Narto naik ke motor.</td>
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<td>24</td>
<td>PAN LEFT, MS Motor mereka melaju.</td>
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</tr>
<tr>
<td>25</td>
<td>PAN LEFT, LS Motor mereka melewati gapura.</td>
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</tr>
<tr>
<td>Shot</td>
<td>Visual</td>
<td>Audio</td>
</tr>
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<tr>
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<td>MCU Interview mbah Narto tentang hidupnya yang sudah jauh lebih bahagia saat ini.</td>
<td>Interview</td>
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<tr>
<td>2</td>
<td>Fade In. LS Langit di Alun-Alun Kidul, TILT DOWN LS kesibukan di Alun-Alun Kidul</td>
<td>Suara mbah Narto menyanyi dengan siter berjudul DANDANGGULA</td>
</tr>
<tr>
<td>3</td>
<td>LS Pohon Beringin Kembar</td>
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</tr>
<tr>
<td>4</td>
<td>MS Turis yang sedang mencoba melangkah melewati pohon tersebut. CU Ekspresi orang di sekitar pohon tersebut. Fade Out</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ELS Monumen Jogja Kembali time-lapse (Senja-Malam)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>LS Keindahan lampion warna-warni di Taman Lampion Monjali. MS salah satu lampion. BLURRY. Fade to Black</td>
<td></td>
</tr>
</tbody>
</table>
2. FLOOR PLAN

Narto Sahono’s Interview

Djaduk Ferianto’s Interview

SEQUENCE 4,5,7,9
1 Entrance Door
2 Mat
3 Zither Instruments
5, 6 LED Stand

SEQUENCE 6,7
1 Entrance Door
2 Gamelan Instruments
3, 4 Long Chairs
5 Table
Dhanny Valiandra’s Interview

Dr. Aton Rustandi Mulyana, S.Sn., M.Sn

SEQUENCE 5
1 Entrance Door
2 Souvenir Collections
3, 4 LED Stand
5 Table
6 Chair of Interviewee
7 Chair of Interviewer

SEQUENCE 6, 7, 8
1 Entrance Door
2 Bookshelves
3, 4 LED Stand
5 Chair of Interviewee
6 Chair of Interviewer
Yayat Suhiryatna

SEQUENCE 6, 8
1 Entrance Door
2 Gamelan Instrument
3, 4 LED Stand
5 Chair of Interviewee
6 Chair of Interviewer
### 3. CREW LIST

<table>
<thead>
<tr>
<th>No</th>
<th>Full Name</th>
<th>Phone</th>
<th>E-mail</th>
<th>Job Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ghinaa Atikawati</td>
<td>08558462947</td>
<td><a href="mailto:ghinaa2709@gmail.com">ghinaa2709@gmail.com</a></td>
<td>Producer, Director, D.O.P</td>
</tr>
<tr>
<td></td>
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<td>Behind The Scene Editor</td>
</tr>
<tr>
<td>2</td>
<td>Ghanding Ghali Kanory</td>
<td>085782060397</td>
<td><a href="mailto:ghandingghali@gmail.com">ghandingghali@gmail.com</a></td>
<td>Camera Person, Editing, Operator, Lighting, Music, Director</td>
</tr>
<tr>
<td>3</td>
<td>Mutiara Pertiwi</td>
<td>081213058313</td>
<td><a href="mailto:mutiara.prtw@gmail.com">mutiara.prtw@gmail.com</a></td>
<td>Sound Designer, Lighting, Pre-Research</td>
</tr>
<tr>
<td>4</td>
<td>Amanda Ariesta Aprilia</td>
<td>081218934110</td>
<td><a href="mailto:amandaariestaa@yahoo.com">amandaariestaa@yahoo.com</a></td>
<td>Pre-Research</td>
</tr>
<tr>
<td>5</td>
<td>Ade Irawan</td>
<td>081316915688</td>
<td><a href="mailto:beb.rio@gmail.com">beb.rio@gmail.com</a></td>
<td>Transportation</td>
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4. TALENT LIST

<table>
<thead>
<tr>
<th>No</th>
<th>Full Name</th>
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<tr>
<td>1</td>
<td>Narto Sahono</td>
<td>085729764294</td>
<td>Sinden Siter</td>
</tr>
<tr>
<td>2</td>
<td>Dr. Aton Rustandi Mulyana, S.Sn., M.Sn</td>
<td>08122582621</td>
<td>Academics</td>
</tr>
<tr>
<td>3</td>
<td>Djaduk Ferianto</td>
<td>0811269186</td>
<td>Cultural Expert</td>
</tr>
<tr>
<td>4</td>
<td>Yayat Suhiryatna</td>
<td>081329666999</td>
<td>Cultural Expert</td>
</tr>
<tr>
<td>5</td>
<td>Dhany Valiandra</td>
<td>0818464254</td>
<td>Mbah Narto’s Recruiter</td>
</tr>
</tbody>
</table>
5. LOCATION MAP

1. Lempuyangan Railway Station

![Location Map of Lempuyangan Railway Station](image1)

2. Titik 0 Kilometer Yogyakarta

![Location Map of Titik 0 Kilometer Yogyakarta](image2)

3. Malioboro Area

![Location Map of Malioboro Area](image3)
4. Mangkubumi Street

5. Traditional Market Beringharjo

6. Jaman Yogyakarta Statue
7. Hamzah Batik

8. Sonobudoyo Museum

9. Ahmad Yani Intersection
10. Alun-Alun Kidul

11. Badran Area

12. Giwangan Bus Terminal
13. Padepokan Seni Bagong Kussudiardjo

14. Dukuh Ngalas Klaten Village

15. Post Graduate ISI Surakarta Building
16. Taman Budaya Jawa Tengah

17. Borobudur Temple

18. Monumen Jogja Kembali
### 6. EDITING SCRIPT

<table>
<thead>
<tr>
<th>CODE</th>
<th>TIME CODE</th>
<th>DUR</th>
<th>VISUAL</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>00001. MTS</td>
<td>00:00:15  – 00:00:30</td>
<td>15s</td>
<td>EXT. STASIUN LEMPUYANGAN Kawasan stasiun Lempuyangan Yogyakarta di pagi hari yang masih lengang</td>
<td>-Mbah Narto menanyikan lagu dengan siter berjudul PANGKUR [FTV_GA_1371.wav]</td>
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<tr>
<td>00059. MTS</td>
<td>00:00:04  – 00:00:06</td>
<td>3s</td>
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<td>00129. MTS</td>
<td>00:00:00  – 00:00:15</td>
<td>15s</td>
<td>EXT. TITIK 0 KM YOGYAKARTA Lalu lalang kendaraan bermotor yang melintas di kawasan titik 0 kilometer.</td>
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<tr>
<td>00034. MTS</td>
<td>00:00:06  – 00:00:08</td>
<td>2s</td>
<td>EXT. MALIOBORO Tampak dokar-dokar yang berjejer rapi dengan para kusir yang sudah siap duduk di dokarnya masing-masing.</td>
<td></td>
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<tr>
<td>00112. MTS</td>
<td>00:00:01  – 00:00:05</td>
<td>4s</td>
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<td>00095. MTS</td>
<td>00:00:03  – 00:00:06</td>
<td>3s</td>
<td>EXT. MALIOBORO Barisan becak juga sudah berbaris rapi sambil menunggu para wisatawan</td>
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<tr>
<td>00100. MTS</td>
<td>00:00:46  – 00:00:49</td>
<td>3s</td>
<td>EXT. MALIOBORO Terlihat pula orang-orang yang sedang berkalian santai di jalur pedestrian Malioboro</td>
<td></td>
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<tr>
<td>00078. MTS</td>
<td>00:00:00  – 00:00:03</td>
<td>3s</td>
<td>EXT. MALIOBORO Papan penunjuk Jl. Malioboro</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Event Description</td>
<td>Location/Context</td>
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<td>-----------------------------------------------------------------------------------</td>
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<tr>
<td>00:00:00</td>
<td>EXT. JALAN RAYA BADRAN</td>
<td>Di salah satu sudut kota Yogyakarta, tepatnya di kawasan Badran terdapat RW XI yang ditandai dengan sebuah gapura tanda masuk ke area RW XI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:00:05</td>
<td>EXT. GANG SEMPIT RW XI BADRAN</td>
<td>Di dalam area RW XI terdapat sebuah gang sempit yang terdiri dari beberapa rumah.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:00:15</td>
<td>EXT. RUMAH MBAH NARTO</td>
<td>Di sebuah rumah yang tidak terlalu luas, terlihat mbah Narto Sahono sedang asik bermain dengan alat musik tradisional siter di teras rumahnya. Dirinya duduk di sebuah kursi dekat sebuah meja dan juga beberapa siter koleksi miliknya. Ia beranyi sambil sambil tangannya memetik-metik dawai siter.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:00:30</td>
<td>EXT. RUMAH MBAH NARTO</td>
<td>Tidak lama setelah itu, lagu selesai dinyanyikan dan dirinya segera beranjak dari kursinya lalu masuk ke dalam rumah sambil membawa siter yang baru saja dimainkan.</td>
<td></td>
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<tr>
<td>MVI_9320</td>
<td>00:00:02 – 00:00:05</td>
<td>3s</td>
<td>INT. RUMAH MBAH NARTO</td>
<td></td>
</tr>
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<td>---</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Waktu menunjukkan pukul 09.00 pagi, selesai bermain siter ia pun menyempatkan waktu untuk sarapan sebelum berangkat bekerja</td>
<td></td>
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<tr>
<td>00028. MTS</td>
<td>00:00:04 – 00:00:14</td>
<td>10s</td>
<td>EX. GANG SEMPIT RW XI BADRAN</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Setelah itu dengan membawa tas selempang berukuran sedang yang berisikan pakaian tradisional dan sambil menghisap rokok, dirinya berjalan menuju ke becak yang akan mengantar dirinya bekerja</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>00033. MTS</td>
<td>00:00:00 – 00:00:05</td>
<td>5s</td>
<td>Ambience</td>
<td></td>
</tr>
<tr>
<td>00034. MTS</td>
<td>00:00:02 – 00:00:08</td>
<td>6s</td>
<td>EXT. MALIOBORO [FOLDER DOKAR]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sebuah dokar yang dipenuhi penumpang sedang melaju di kawasan Malioboro</td>
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<td></td>
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<tr>
<td>00037. MTS</td>
<td>00:03:45 – 00:03:50</td>
<td>5s</td>
<td>EXT. DI BECAK</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mbah Narto berangkat bekerja menuju kawasan Malioboro</td>
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<tr>
<td>00035. MTS</td>
<td>00:00:07 – 00:00:12</td>
<td>5s</td>
<td>EXT. MALIOBORO</td>
<td></td>
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<tr>
<td></td>
<td>Mbah Narto berjalan melewati lapak-lapak di kawasan Malioboro menuju emperan toko Hamzah Batik</td>
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<tr>
<td>00037. MTS</td>
<td>00:00:03 – 00:00:07</td>
<td>4s</td>
<td>Ambience</td>
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<tr>
<td>00038. MTS</td>
<td>00:00:11 – 00:00:22</td>
<td>11s</td>
<td>EXT. EMPERAN HAMZA BHATIK</td>
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<tr>
<td></td>
<td>Mbah Narto mulai mengganti pakaianya ke pakaian tradisional sebagai seragam beliau selama bekerja</td>
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<td>00039. MTS</td>
<td>00:00:00 – 00:00:45</td>
<td>45s</td>
<td>[FTV_GA_1378.wav]</td>
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<td>00043. MTS</td>
<td>00:00:09 – 00:00:30</td>
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<td>00046. MTS</td>
<td>00:00:17 – 00:00:30</td>
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<td>Duration</td>
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<tr>
<td>00054. MTS</td>
<td>00:00:05 – 00:00:08</td>
<td>EXT. EMPERAN HAMZAH BATIK</td>
<td>Papan Tanda tulisan Hamzah Batik</td>
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<tr>
<td>00047. MTS</td>
<td>00:00:00 – 00:00:16</td>
<td>EXT. EMPERAN HAMZAH BATIK</td>
<td>Mbah Narto beranjak dari tempatnya dan berjalan menuju ke dalam toko Hamzah Batik berbarengan dengan lalu lalang pengunjung toko tersebut</td>
<td></td>
</tr>
<tr>
<td>00048. MTS</td>
<td>00:00:35 – 00:00:42</td>
<td>INT. DALAM TOKO.</td>
<td>Mbah Narto berjalan menuju ke tempatnya bekerja, dirinya segera duduk</td>
<td></td>
</tr>
<tr>
<td>00049. MTS</td>
<td>00:00:20 – 00:00:45</td>
<td>INT. DALAM TOKO.</td>
<td>Mbah Narto mulai mengatur posisi dirinya dan mengatur posisi siternya agar nyaman selama bekerja</td>
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<tr>
<td>00050. MTS</td>
<td>00:00:30 – 00:00:45</td>
<td>INT. DALAM TOKO.</td>
<td>Mbah Narto mulai memasang gantungan microphonenya</td>
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**SEQUENCE 4 – 1min**

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<tr>
<td>00049. MTS</td>
<td>00:00:55 – 00:01:10</td>
<td>INT. DALAM TOKO.</td>
<td>Dengan dibantu oleh staf dari Hamzah Batik yang merapikan posisi tempat untuk menaruh uang sukarela dari pengunjung, mbah Narto masih terus mencari posisi paling nyaman untuk bermain siter</td>
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</table>

Pengumuman Mbah Narto akan segera memulai permainannya
<table>
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<tr>
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<th>Duration</th>
<th>Description</th>
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<tbody>
<tr>
<td>00:00:13</td>
<td>26s</td>
<td>INT. RUMAH KLATEN Perkenalan mbah Narto tentang dirinya dan pekerjaannya saat ini.</td>
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<tr>
<td>00:01:31</td>
<td>7s</td>
<td>INT. RUMAH KLATEN Perkenalan mbah Narto tentang dirinya dan pekerjaannya saat ini.</td>
</tr>
<tr>
<td>00:03:15</td>
<td>11s</td>
<td>INT. RUMAH KLATEN Mbah Narto menceritakan bahwa sejak kecil dirinya sudah tidak punya orang tua.</td>
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<tr>
<td>00:05:00</td>
<td>17s</td>
<td>EXT. KLATEN SELATAN Mbah Narto mengunjungi makam Ibundanya Suara asli</td>
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**SEQUENCE 5 – 6mins**

- **00:04:10 - 00:04:25**
  - MTS
  - MB 00:00:41 - 00:00:44
  - INT. DALAM TOKO.
  - Mbah Narto mulai memetik-metik dawai siter dengan kuku yang panjang pada jemponnya, terlihat jelas guratan-guratan yang terdapat di punggung tangan serta wajahnya yang menunjukkan bahwa dirinya sudah sangat tua. Mbah Narto mulai menyanyikan gendhing Jawa diantara lalu lalang pengunjung toko tersebut Para pengunjung yang tertarik pun mulai memberikan uang sukarela di wadah yang telah disediakan.
  - CU “…Pareman, eman, eman…”

- **00:02:05**
  - [FTV_GA_1380]
  - Mbah Narto mulai menyanyikan tembang jawa berjudul LADRANG WILUJENG [FADE OUT. KEEP PLAYING IN TRANSITION TO SEQ 5]
<table>
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<tbody>
<tr>
<td>MVI_9402</td>
<td>00:02:26</td>
<td>00:02:40</td>
<td>14s</td>
<td>Lalu ia menggambarkan bahwa kehidupannya ibarat tumbuhan benalu atau kemladean yang berpindah-pindah dari satu tempat ke tempat lain</td>
</tr>
<tr>
<td>00038. MTS</td>
<td>00:05:38</td>
<td>00:06:20</td>
<td>44s</td>
<td>INT. RUMAH KLATEN. Mbah Narto menceritakan tentang awal mula dirinya mulai tertarik bermain alat musik gamelan yaitu kendhang</td>
</tr>
<tr>
<td>00034. MTS</td>
<td>00:00:03</td>
<td>00:00:06</td>
<td>3s</td>
<td></td>
</tr>
<tr>
<td>00033. MTS</td>
<td>00:00:04</td>
<td>00:00:12</td>
<td>8s</td>
<td>[FOLDER ILUSTRASI MBAH NARTO KECIL] ILUSTRASI Mbah Narto ketika masih masa kecil yang mulai mempelajari alat musik tradisional gamelan yaitu kendhang</td>
</tr>
<tr>
<td>00037. MTS</td>
<td>00:00:05</td>
<td>00:00:13</td>
<td>8s</td>
<td></td>
</tr>
<tr>
<td>00038. MTS</td>
<td>00:06:26</td>
<td>00:07:15</td>
<td>49s</td>
<td>INT. RUMAH KLATEN Mbah Narto menceritakan tentang masa mudanya</td>
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<tr>
<td>MVI_0216</td>
<td>00:00:40</td>
<td>00:00:50</td>
<td>10s</td>
<td>INT. SONOBUDOYO MUSEUM Pagelaran Wayang dimulai</td>
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<tr>
<td>00092. MTS</td>
<td>00:00:03</td>
<td>00:00:06</td>
<td>3s</td>
<td>INT. SONOBUDOYO MUSEUM Para pemain gamelan dan sindhen sedang fokus terhadap jalannya acara</td>
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<tr>
<td>00095. MTS</td>
<td>00:00:35</td>
<td>00:00:40</td>
<td>5s</td>
<td>INT. SONOBUDOYO MUSEUM ILUSTRASI Pemain gong di pagelaran wayang</td>
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<tr>
<td>00055. MTS</td>
<td>00:00:08</td>
<td>00:00:15</td>
<td>7s</td>
<td>INT. SONOBUDOYO MUSEUM ILUSTRASI Alat musik saron/demung</td>
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<td>00133. MTS</td>
<td>00:00:05</td>
<td>00:00:10</td>
<td>5s</td>
<td>INT. SONOBUDOYO MUSEUM ILUSTRASI Pemain kendhang sedang memukul kendhang</td>
</tr>
<tr>
<td>Time</td>
<td>Event</td>
<td>Duration</td>
<td>Description</td>
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<tr>
<td>00:00:00</td>
<td>INT. SONOBUDOYO MUSEUM</td>
<td>10s</td>
<td>ILLUSTRASI Bayangan wayang yang sedang berlangsung seru</td>
<td></td>
</tr>
<tr>
<td>00:00:00</td>
<td>INT. RUMAH KLATEN</td>
<td>28s</td>
<td>Mbah Narto menceritakan tentang alasan dirinya berhenti menjadi anggota pemain gamelan karena para dhalang yang sudah tidak ada lagi hingga akhirnya memutuskan untuk mengamen, namun sebelumnya dirinya sempat dilanda bingung karena memiliki keyakinan untuk belajar siter setelah mampu membuat alat musik tersebut secara sendiri.</td>
<td></td>
</tr>
<tr>
<td>00:00:00</td>
<td>INT. RUMAH KLATEN</td>
<td>32s</td>
<td>Mbah Narto menceritakan bahwa di tahun 1998 dirinya memutuskan untuk mengamen sendiri dengan menggunakan siternya di daerah Yogyakarta.</td>
<td></td>
</tr>
<tr>
<td>00:00:03</td>
<td>[FOLDER ILLUSTRASI MBAH NARTO MUDA]</td>
<td>4s</td>
<td>ILLUSTRASI Mbah Narto ketika muda yang sedang memikirkan langkah yang harus diambil untuk dapat melanjutkan hidup dengan menjadi seorang sinden siter.</td>
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</tr>
<tr>
<td>00:00:02</td>
<td>[FOLDER ILLUSTRASI MBAH NARTO MUDA]</td>
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<td>[FTV_GA_1411.wav]</td>
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<tr>
<td>00:00:00</td>
<td>EXT. JL. MANGKUBUMI</td>
<td>8s</td>
<td>Lalu lalang di kawasan Jl. Mangkubumi dekat dengan Tugu Yogyakarta</td>
<td></td>
</tr>
<tr>
<td>00:00:00</td>
<td>EXT. JL. MANGKUBUMI / JL. MARGO MULYO</td>
<td>5s</td>
<td>Papan penunjuk jalan Mangkubumi yang kini dikembalikan namanya ke nama asli yaitu Jl. Margo Mulyo</td>
<td></td>
</tr>
<tr>
<td>Timecode</td>
<td>Start Time</td>
<td>Duration</td>
<td>Description</td>
<td>Notes</td>
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<tr>
<td>00091. MTS</td>
<td>00:00:00 – 00:00:10</td>
<td>10s</td>
<td>EXT. GEDUNG KEDaulATAN RAKYAT ILUSTRASI Tempat dulunya mbah Narto dan Dhany Vialiandra bertemu di sebuah warung bubur</td>
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</tr>
<tr>
<td>00039. MTS</td>
<td>00:07:20 – 00:07:54</td>
<td>34s</td>
<td>INT. RUMAH KLATEN Mbah Narto bercerita tentang awal mula bekerja di Hamzah Batik</td>
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</tr>
<tr>
<td>MVI_9384</td>
<td>00:00:10 – 00:00:13</td>
<td>3s</td>
<td>[FOLDER INTERVIEW DHANY VALIANDRA] INT. HAMZAH BATIK Dhany Vialiandra sedang sibuk dengan handphonanya</td>
<td>[FTV_GA_1401.wav] 00:04:11 – 00:04:40</td>
</tr>
<tr>
<td>00000. MTS</td>
<td>00:04:10 – 00:04:40</td>
<td>30s</td>
<td>INT. HAMZAH BATIK Interview Dhany Vialiandra tentang alasan dirinya mengajak mbah Narto bekerja di Hamzah Batik</td>
<td></td>
</tr>
<tr>
<td>00001. MTS</td>
<td>00:01:15 – 00:01:35</td>
<td>20s</td>
<td>INT. HAMZAH BATIK Interview Dhany Vialiandra tentang alasan dirinya mengajak mbah Narto bekerja di Hamzah Batik</td>
<td>[FTV_GA_1401.wav] 00:13:40 - 00:14:04</td>
</tr>
<tr>
<td>00026. MTS</td>
<td>00:00:10 – 00:00:30</td>
<td>20s</td>
<td>[FOLDER MBAH NARTO NYANYI] ILUSTRASI Mbah Narto sedang menyatu dalam nyanyian dan lagu yang dimainkan olehnya</td>
<td></td>
</tr>
<tr>
<td>00026. MTS</td>
<td>00:00:31 – 00:00:56</td>
<td>25s</td>
<td>INT. RUMAH KLATEN Mbah Narto menyanyikan lagu berjudul PUTJUNG</td>
<td>[FTV_GA_1405.wav] 00:00:37 – 00:00:54 Mbah Narto mulai menyanyikan tembang</td>
</tr>
<tr>
<td>Index</td>
<td>MVT/MTS</td>
<td>Start Time</td>
<td>Duration</td>
<td>Description</td>
</tr>
<tr>
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<td>---------</td>
<td>------------</td>
<td>----------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
| 6.1   | MVL_7885 CA | 00:00:06 | 17s | INT. STUDIO DJADUK FERIANTO
Film-film yang pernah melibatkan Djaduk Ferianto |
| 6.2   | MTS     | 00:00:10 | 51s | INT.STUDIO DJADUK FERIANTO
Interview Djaduk Ferianto mengenai awal mula masuknya sitir sebagai alat musik tradisional di Yogyakarta |
| 6.3   | MTS     | 00:00:20 | 5s  | [FOLDER MUSEUM SONOBUDOYO – GONG]
Alat musik Gong |
| 6.4   | MTS     | 00:00:02 | 3s  | [FOLDER MUSEUM SONOBUDOYO – KENONG]
Alat musik Kenong |
| 6.5   | MTS     | 00:00:13 | 3s  | [FOLDER MUSEUM SONOBUDOYO – BONANG]
Alat musik Bonang |
| 6.6   | MTS     | 00:01:01 | 4s  | [FOLDER MUSEUM SONOBUDOYO – SARON GENDER]
Alat musik Saron |
| 6.7   | MTS     | 00:01:16 | 5s  | [FOLDER MUSEUM SONOBUDOYO – SARON GENDER]
Alat musik Gender |
| 6.8   | MTS/CA  | 00:00:01 | 2s  | Papan petunjuk gedung Pascasarjana ISI Surakarta sebagai tempat Dr. Aton Rustandi bekerja sehari-hari |
| 6.9   | MTL_9409 CA | 00:00:10 | 3s  | [FOLDER DR. ATON RUSTANDI]
INT. PERPUSTAKAAN ISI SURAKARTA PASCASARJANA
Dr. Aton sedang melihat buku-buku |

**SEQUENCE 6 – 3mins**

**CAMERA VOICE – DJADUK FERIANTO’S INTERVIEW**

[FADE OUT. KEEP PLAYING IN TRANSITION TO SEQ 6]
<table>
<thead>
<tr>
<th>Time</th>
<th>Duration</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:04</td>
<td>00:00:45</td>
<td>Interview Dr. Aton Rustandi Mulyana, S.Sn, M.Sn menambahkan bahwa siter yang tersebar di Indonesia khususnya pulau Jawa berkaitan erat dengan kesenian barangan.</td>
</tr>
<tr>
<td>00:00:10</td>
<td>00:00:06</td>
<td>Establish Candi Borobudur sebagai tempat terdapatnya salah satu relief yang menjelaskan tentang alat musik tradisional siter.</td>
</tr>
<tr>
<td>00:00:08</td>
<td>00:00:06</td>
<td>Relief candi yang menunjukkan tentang para pemain musik tradisional gamelan.</td>
</tr>
<tr>
<td>00:03:02</td>
<td>00:03:24</td>
<td>Penjelasan Dr. Aton Rustandi lebih lanjut tentang kesenian barangan.</td>
</tr>
<tr>
<td>00:00:12</td>
<td>00:00:16</td>
<td>ILUSTRASI Mbah Narto diberikan uang oleh pengunjung.</td>
</tr>
<tr>
<td>00:06:38</td>
<td>00:06:51</td>
<td>Interview Yayat Suhiryatna mengenai alasan siter menjadi alat musik tradisional mandiri yang dapat digunakan untuk mengamen.</td>
</tr>
<tr>
<td>00:05:31</td>
<td>00:05:59</td>
<td>Establish lokasi interview Yayat Suhiryatna di Taman Budaya Jawa Tengah.</td>
</tr>
<tr>
<td>00:00:05</td>
<td>00:00:10</td>
<td>Establish lokasi interview Yayat Suhiryatna di Taman Budaya Jawa Tengah.</td>
</tr>
</tbody>
</table>

**MVI_9405**

<table>
<thead>
<tr>
<th>Time</th>
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<th>Description</th>
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</thead>
<tbody>
<tr>
<td>00:00:21</td>
<td>00:00:34</td>
<td>Mbah Narto mulai menyanyikan tembang jawa berjudul SINOM GADHUNG MELATI.</td>
</tr>
</tbody>
</table>

FADE OUT. KEEP PLAYING IN.
<table>
<thead>
<tr>
<th>MTS</th>
<th>Time 1</th>
<th>Time 2</th>
<th>Duration</th>
<th>Segment Description</th>
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<tr>
<td>00040. MTS</td>
<td>00:27</td>
<td>00:52</td>
<td>25s</td>
<td>INT. RUMAH KLATEN [FOLDER INTERVIEW MBAH NARTO] Interview mbah Narto mengenai teman-temannya yang semakin sedikit bekerja sebagai seniman tradisional karena tutup usia</td>
</tr>
<tr>
<td>00005. MTS</td>
<td>00:53</td>
<td>01:09</td>
<td>16s</td>
<td>INT. PERPUSTAKAAN ISI SURAKARTA PASCASARJANA Pendapat Dr. Aton Rustandi mengenai factor-faktor yang memengaruhi pergeseran musik tradisional siter.</td>
</tr>
<tr>
<td>00064. MTS CA</td>
<td>00:05</td>
<td>00:10</td>
<td>5s</td>
<td>EXT. PEREMPATAN JL. JEND AHMAD YANI [FOLDER PENGAMEN] Lampu merah pada <em>traffic light</em></td>
</tr>
<tr>
<td>00063. MTS</td>
<td>00:04</td>
<td>00:56</td>
<td>52s</td>
<td>EXT. PEREMPATAN JL. JEND AHMAD YANI [FOLDER PENGAMEN] Pengamen angklung beraksi menghibur pengendara bermotor</td>
</tr>
<tr>
<td>00065. MTS CA</td>
<td>00:00</td>
<td>00:07</td>
<td>7s</td>
<td>EXT. PEREMPATAN JL. JEND AHMAD YANI [FOLDER PENGAMEN] Salah satu pengamen meminta dana sukarela dari para pengendara motor yang menunggu lampu hijau</td>
</tr>
<tr>
<td>00000. MTS</td>
<td>00:40</td>
<td>00:57</td>
<td>17s</td>
<td>INT. STUDIO DJADUK FERIANTO [FOLDER DJADUK FERIANTO] Djaduk mengiyakan bahwa proses kebudayaan merupakan suatu hal yang lumrah sehingga terjadi proses pergeseran pada kesenian tradisional</td>
</tr>
<tr>
<td>Time</td>
<td>Clip</td>
<td>Length</td>
<td>Description</td>
<td>Path</td>
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</tr>
<tr>
<td>00:00:02</td>
<td>00:00:06</td>
<td>4s</td>
<td>EXT. PASAR BERINGHARJO [FOLDER PASAR BERINGHARJO]</td>
<td>[FTV_GA_1359.wav] Yogyakarta</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Papan nama Pasar Beringharjo dan keramaian di depan pasar tersebut yang disitulah terdapat seorang pengamen</td>
<td>00:00:36 - 00:00:56 FADE OUT. KEEP PLAYING IN TRANSITION TO SEQ 8</td>
</tr>
<tr>
<td>00:00:36</td>
<td>00:00:46</td>
<td>10s</td>
<td>EXT. PASAR BERINGHARJO [FOLDER PASAR BERINGHARJO]</td>
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<tr>
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<td></td>
<td>Pengamen sedang menghibur para pengunjung depan Pasar Beringharjo yang lalu lalang di dekat warung pecel</td>
<td></td>
</tr>
<tr>
<td>00:00:04</td>
<td>00:00:17</td>
<td>13s</td>
<td>EXT. EMPERAN HAMZAH BATIK</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mbah Narto yang telah selesai bekerja duduk di emperan Hamzah Batik sambil menelpon istrinya yang di Badran untuk segera dating menemuinya di Tugu Jam Yogyakarta</td>
<td></td>
</tr>
<tr>
<td>00:00:21</td>
<td>00:01:04</td>
<td>39s</td>
<td>EXT. KAWASAN MALIOBORO</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mbah Narto berjalan menuju ke Tugu Jam Yogyakarta</td>
<td></td>
</tr>
<tr>
<td>00:01:31</td>
<td>00:01:40</td>
<td>9s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:00:01</td>
<td>00:00:17</td>
<td>16s</td>
<td>EXT. TUGU JAMAN YOGYAKARTA</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mbah Narto menaiki taman Tugu Jaman untuk mencari tempat duduk yang nyaman</td>
<td></td>
</tr>
<tr>
<td>00:01.26</td>
<td>00:02.00</td>
<td>34s</td>
<td>EXT. TUGU JAMAN YOGYAKARTA</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mbah Narto mengganti pakaian dari pakaian tradisionalnya ke pakaian yang digunakan pada saat berangkat bekerja</td>
<td></td>
</tr>
<tr>
<td>00:00:22</td>
<td>00:00:50</td>
<td>28s</td>
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<tr>
<td>00:01:19</td>
<td>00:01:40</td>
<td>21s</td>
<td>EXT.TUGU JAMAN YOGYAKARTA</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Mbah Narto membagi penghasilannya dengan sang istri yang baru tiba menyusul dirinya</td>
<td></td>
</tr>
<tr>
<td>00:03:38</td>
<td>00:04:10</td>
<td>32s</td>
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<tr>
<td>Video/Phone</td>
<td>Time</td>
<td>Duration</td>
<td>Scene/Comment</td>
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</tr>
<tr>
<td>EXT. TUGU JAMAN YOGYAKARTA</td>
<td>00:00:01 - 00:00:04</td>
<td>3s</td>
<td>Jam menunjukkan pukul 3 kurang tanda mbah Narto akan segera kembali ke Klaten</td>
<td>-Ambience</td>
</tr>
<tr>
<td>KAWASAN MALIOBORO</td>
<td>00:00:01 - 00:00:05</td>
<td>3s</td>
<td>Mbah Narto berjalan menuju halte bus di Malioboro</td>
<td>-Ambience</td>
</tr>
<tr>
<td>KAWASAN MALIOBORO</td>
<td>00:00:05 - 00:00:11</td>
<td>10s</td>
<td>Mbah Narto berjalan menuju halte bus di Malioboro</td>
<td>-Ambience</td>
</tr>
<tr>
<td>[FOLDER BTS DI TANGGAL 150117]</td>
<td>00:00:00 - 00:00:04</td>
<td>4s</td>
<td>Mbah Narto menaiki bis KOPATA YOGYAKARTA Jalur 4</td>
<td>-Ambience</td>
</tr>
<tr>
<td>BIS KOPATA YOGYAKARTA</td>
<td>00:00:04 - 00:00:08</td>
<td>3s</td>
<td>Bis Jalur 4 mulai berjalan melewati kawasan Malioboro</td>
<td>-Ambience</td>
</tr>
<tr>
<td>BIS KOPATA YOGYAKARTA</td>
<td>00:00:08 - 00:00:11</td>
<td>8s</td>
<td>Mbah Narto memandang ke arah jalan terlihat lelah</td>
<td>-Ambience</td>
</tr>
<tr>
<td>JALAN RAYA</td>
<td>00:00:08 - 00:00:25</td>
<td>17s</td>
<td>Papan penunjuk jalan, menunjukkan bahwa bis akan menuju ke kota Solo</td>
<td>-Ambience</td>
</tr>
<tr>
<td>BIS KOPATA YOGYAKARTA</td>
<td>00:00:09 - 00:00:09</td>
<td>9s</td>
<td>Kondisi bis yang lengang membuat suasana menjadi hangat karena saling bercengkerama</td>
<td>-Ambience</td>
</tr>
<tr>
<td>BIS KOPATA YOGYAKARTA</td>
<td>00:00:12 - 00:00:37</td>
<td>25s</td>
<td>Mbah Narto bercengkerama dengan para penumpang yang lainnya dan memiliki <em>guyonan</em> khas mereka yang membicarakan soal pasangan.</td>
<td>-Ambience</td>
</tr>
</tbody>
</table>

“Stasiun, Klaten ke selatan lima kilo…kalo saya...
<p>| | | | | |</p>
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Punyanya cewek tuwek”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>00086. MTS CA</td>
<td>00:00:00 - 00:00:03</td>
<td>3s</td>
<td>BIS KOPATA YOGYAKARTA Sebatang rokok yang sudah nyaris habis dihisap oleh mbah Narto</td>
<td>-Ambience</td>
</tr>
<tr>
<td>00091. MTS</td>
<td>00:01:31 - 00:01:44</td>
<td>13s</td>
<td>BIS KOPATA YOGYAKARTA Mbah Narto bercengkerama dengan para penumpang yang lainnya dengan membahas soal dirinya yang memiliki istri lebih dari 2</td>
<td>-Ambience -Dialog</td>
</tr>
<tr>
<td>MVI_9352</td>
<td>00:00:00 - 00:00:04</td>
<td>4s</td>
<td>[FOLDER BTS 150117] HALTE KETANDAN Lalu lalang jalan raya di depan Halte Ketandan</td>
<td>-Ambience</td>
</tr>
<tr>
<td>00096. MTS</td>
<td>00:00:00 - 00:00:09</td>
<td>9s</td>
<td>[FOLDER HALTE KETANDAN] HALTE KETANDAN Mbah Narto turun dan berjalan menuju ke Halte Ketandan</td>
<td>-Ambience</td>
</tr>
<tr>
<td>Time Code</td>
<td>Start Time</td>
<td>Duration</td>
<td>Folder</td>
<td>Scene</td>
</tr>
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<tr>
<td>00097. MTS</td>
<td>00:00:00</td>
<td>10s</td>
<td>[FOLDER HALTE KETANDAN] HALTE KETANDAN</td>
<td>Mbah Narto duduk di samping para penumpang yang menunggu bis juga</td>
</tr>
<tr>
<td>00100. MTS</td>
<td>00:00:15</td>
<td>2s</td>
<td>[FOLDER HALTE KETANDAN] HALTE KETANDAN</td>
<td>Mbah Narto memencet tombol pada handphoneya</td>
</tr>
<tr>
<td>00101. MTS</td>
<td>00:00:48</td>
<td>7s</td>
<td>[FOLDER HALTE KETANDAN] HALTE KETANDAN</td>
<td>Mbah Narto menghubungi sang anak untuk meminta jemput ketika sudah tiba di Klaten nanti</td>
</tr>
<tr>
<td>00103. MTS</td>
<td>00:00:04</td>
<td>30s</td>
<td>[FOLDER NAIK BIS DAMRI KLATEN] INT. BIS DAMRI</td>
<td>Mbah Narto menaiki bis selanjutnya dengan tujuan ke Klaten</td>
</tr>
<tr>
<td>00109. MTS</td>
<td>00:00:00</td>
<td>4s</td>
<td>[FOLDER NAIK BIS DAMRI KLATEN] INT. BIS DAMRI</td>
<td>Suasana di dalam bis menuju Klaten</td>
</tr>
<tr>
<td>00111. MTS</td>
<td>00:00:07</td>
<td>3s</td>
<td>[FOLDER NAIK BIS DAMRI KLATEN] INT. BIS DAMRI</td>
<td>Kenek menagih ongkos kepada mbah Narto</td>
</tr>
<tr>
<td>Time Code</td>
<td>Duration</td>
<td>Folder</td>
<td>Action</td>
<td>Description</td>
</tr>
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<td>-----------</td>
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<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td>00112. MTS</td>
<td>00:00:45 - 00:00:50</td>
<td>5s</td>
<td>[FOLDER NAIK BIS DAMRI KLATEN] INT. BIS DAMRI</td>
<td>Dari jendela bis, terlihat bahwa langit mendung semakin sore</td>
</tr>
<tr>
<td>00117. MTS</td>
<td>00:00:10 - 00:00:33</td>
<td>17s</td>
<td>[FOLDER NAIK BIS DAMRI KLATEN] INT. BIS DAMRI</td>
<td>Mbah Narto turun dari bis</td>
</tr>
<tr>
<td>00119. MTS</td>
<td>00:00:00 - 00:00:10</td>
<td>10s</td>
<td>[FOLDER TERMINAL KLATEN]</td>
<td>Mbah Narto berjalan keluar dari terminal Ir. Soekarno Klaten</td>
</tr>
<tr>
<td>00119. MTS</td>
<td>00:00:03 - 00:00:05</td>
<td>2s</td>
<td>[FOLDER TERMINAL KLATEN]</td>
<td>Establish Terminal Ir. Soekarno Klaten</td>
</tr>
<tr>
<td>00121. MTS</td>
<td>00:00:00 - 00:00:04</td>
<td>4s</td>
<td>[FOLDER TERMINAL KLATEN]</td>
<td>Mbah Narto bersama anaknya melaju dengan motor ke rumah</td>
</tr>
<tr>
<td>00048. MTS</td>
<td>00:00:05 - 00:00:12</td>
<td>7s</td>
<td>[FOLDER RUMAH KLATEN]</td>
<td>Gapura Dukuh Ngalas yang merupakan tanda bahwa rumah mbah Narto berada di desa tersebut</td>
</tr>
<tr>
<td>MVI_9368</td>
<td>00:00:00 - 00:00:06</td>
<td>6s</td>
<td>[FOLDER RUMAH KLATEN]</td>
<td>Mbah Narto tiba di rumah</td>
</tr>
<tr>
<td>00001. MTS</td>
<td>00:00:20 - 00:00:51</td>
<td>31s</td>
<td>INT. TAMAN BUDAYA JAWA TENGAH</td>
<td>INT. TAMAN BUDAYA JAWA TENGAH</td>
</tr>
<tr>
<td>00005. MTS</td>
<td>00:08:23 - 00:08:45</td>
<td>22s</td>
<td>INT. PERPUSTAKAAN PASCASARJANA ISI SURAKARTA</td>
<td>Dr. Aton Rustandi memaparkan bahwa banyak cara untuk dapat melestarikan kesenian tradisional yang dimulai dari diri sendiri hingga orang lain</td>
</tr>
<tr>
<td>00005. MTS</td>
<td>00:10:22 - 00:10:40</td>
<td>22s</td>
<td>[FOLDER DR.ATON RUSTANDI]</td>
<td>[FTV_GA_1418.wav] 00:22:58 - 00:23:15 [FTV_GA_1404.wav] 00:00:09 - 00:00:22</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Time Code</th>
<th>Duration</th>
<th>Folder</th>
<th>Action</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>00005. MTS</td>
<td>00:08:23 - 00:08:45</td>
<td>22s</td>
<td>INT. PERPUSTAKAAN PASCASARJANA ISI SURAKARTA</td>
<td>Dr. Aton Rustandi memaparkan bahwa banyak cara untuk dapat melestarikan kesenian tradisional yang dimulai dari diri sendiri hingga orang lain</td>
</tr>
<tr>
<td>00005. MTS</td>
<td>00:10:22 - 00:10:40</td>
<td>22s</td>
<td>[FOLDER DR.ATON RUSTANDI]</td>
<td>[FTV_GA_1418.wav] 00:22:58 - 00:23:15 [FTV_GA_1404.wav] 00:00:09 - 00:00:22</td>
</tr>
</tbody>
</table>
Mbah Narto mulai menyanyikan tembang jawa berjudul **DANDANGGULA**

FADE OUT. KEEP PLAYING IN TRANSITION TO SEQ 9

| 00040. MTS | 00:05:11 - 00:05:32 | 21s | INT. RUMAH KLATEN [FOLDER MBAH NARTO] Mbah Narto menjelaskan bahwa hidupnya saat ini sudah jauh lebih baik dan berusaha menerima apa yang diberikan oleh Tuhan. [FTV_GA_1411.wav] 00:17:48 - 00:18:07 |
| 00139. MTS | 00:00:05 - 00:00:15 | 10s | EXT. ALUN-ALUN KIDUL [FOLDER ALUN-ALUN KIDUL] Suasana di Alun-Alun Kidul [FTV_GA_1409.wav] 00:00:07 - 00:01:38 Mbah Narto mulai menyanyikan tembang jawa berjudul **PAMUNGKAS** FADE OUT. KEEP PLAYING IN TRANSITION TO CREDIT TITLE |
| 00134. MTS | 00:00:01 - 00:00:04 | 3s | EXT. ALUN-ALUN KIDUL Orang-orang sedang melihat permainan masangin |
| 00135. MTS | 00:00:04 - 00:00:10 | 6s | Seorang anak sedang bersiap bermaing masangin |
| MVI_9304 | 00:00:00 - 00:00:05 | 5s | Seorang pria berjalan lancar dengan mata tertutup |
| 00009-10 | 00:00:00 - 00:00:10 | 10s | Plengkung Wijilan timelapse ke malam |
| 00015 | 00:00:01 - 00:00:06 | 5s | Lampu mobil hias “Aku Cinta Jogja” |

CREDIT TITLE
7. INTERVIEW TRANSCRIPTS

7.1. INTERVIEW DR. ATON RUSTANDI MULYANA

00004-00006.MTS
FTV_GA_1418.wav

1. 00:00:30-00:01:57

**Bagaimana sih pak, awal mula siter bisa tersebar di Indonesia?**

Sebetulnya kan alat musik siter itu kan jenis alat musik nusantara itu sebenarnya jenis alat musik petik prinsipnya adalah menggunakan dawai gitu ya..ee..kalau siter sendiri di Jawa sebenarnya banyak catatan arkeologis yang menggambarkan itu ya dia sebenarnya ada di relief tu ada bisa ditemukan itu ya tapi juga di manuskrip-manuskrip Jawa yang lama ada juga itu kan, ada juga informasi tentang itu yang memang menyatakan bahwa kesenian itu berkaitan dengan apa ya berkaitan kemasyarakatan jelas. Jadi kalau yang di manuskrip itu ada memang informasi termasuk sampe bahwa itu selalu dipakai untuk tradisi *mbarang* itu ya tradisi mengamen itu biasanya itu kadang dengan kadang-kadang dengan *kendhang* atau juga ada satu alat yang berfungsi sebagai gong itu kan ya dan kalau yang di yang lama itu kan kadang-kadang mereka-mereka pemusik itu selalu diberi imbalan entah itu berupa kain berupa perhiasan ataupun uang misalkan itu atas kemampuannya itu.

2. 00:01:58-00:02:37

**Tadi kan dibilang di manuskrip dan relief, apa pak Aton tahu di candi manakah atau di manuskrip apakah?**

Nah saya agak lupa kalau itu ya mbak yah saya lupa-lupa ingat, tapi saya ingat itu di beberapa relief-relief nanti anda bisa cek sebenarnya di dalam apa di tentang arkeologi musik yah kayak apa Borobudur, Prambanan saya kira beberapa tempat kan ada gambaran itu, tapi kalau manuskrip ada banyak sebetulnya itu ya seperti mungkin Negarakertagama menyimpan tentang hal itu juga ya.
3. 00:02:38-00:03:30

Lalu ini pak kesenian barangan tadi ya pak, itu sudah sejak kapan?
Sebetulnya pada periode-periode kalau kita ngikuti ya yang namanya *barang* pada periode-periode misalkan Majapahit berarti termasuk sebelumnya itu sudah ada mbak tradisi *mbarang* itu ya dan biasanya yang dibarangkan itu kan ada yang topeng termasuk ada yang ya itu siteran juga tayub sebetulnya. Tradisi *mbarang* dimana prinsipnya *mbarang* itu seniman keluar dari kampungnya kampung wilayahnya itu berkunjung ke beberapa tempat dia akan menyajikan musiknya itu dan biasanya saat itu yang dituju memang satu untuk kepentingan hidup beliau untuk kehidupan mereka sendiri itu ya.

4. 00:03:31-00:04:25

**Fungsi utamanya sendiri siter di musik tradisional itu apa pak?**
Kalau di Karawitan Jawa sebetulnya gitu ya ada penempatan siter dalam satu yang ini dia mengisi ruang musik berkaitan dengan instrumen gamelan yang lain seperti ada bonang ada saron ada demung ada kenong ada gender itu kan…eee..termasuk ada suling ada *kendhang* gong itu. Memang kalau dilihat dalam konteks Karawitan Jawanya sendiri secara ansambel luas itu tidak terlalu keliatan sebetulnya garapannya itu karena dia tidak menjadi dominan tapi kalau dalam konteks siterannya itu menjadi dominan karena dialah yang akan mentransfer atau mentransformasi beberapa garap itu kedalam siterannya ya kan sehingga itu sering memadukan antara vokal dan siteran itu.

5. 00:04:27-00:05:20

Kalau yang seni barang itu sendiri apa dari jaman dulu apakah tujuannya sama dari dulu pak tujuannya untuk mencari nafkah atau mungkin hobi?
Kalau saya kira karena catatan dulu ya di setiap perjalanan mereka ataupun pementasan selalu ada hadiah imbalan dan itu tidak main-main hadiahnya itu bisa tadi pakaian sandang itu kan bisa berupa material uang itu termasuk perhiasan itu kan ya. Saya kira, itu jelas menunjukkan bagaimana seniman
berkaitan dengan aktivitas ekonomi itu kan dan jejaknya sebenarnya sampai sekarang tampak itu kan. Jadi hadirnya pengamen-pengamen saya kira itu bukan barang baru untuk kita itu sudah masuk beberapa abad ibaratnya kalau ngitung ratusan tahun sudah ratusan tahun tu waktunya tu perjalanan waktu.

6. 00:05:21-00:07:20

Berarti sebelumnya dulu itu mereka hanya menampil tapi karena dapat hadiah dia lama-lama terbentuk jadi alur kalau nampil akan dapat imbalan?
Kalau dulunya mbak kesenian itu kan dibutuhkan juga oleh istana. Jadi dulu mereka itu kadang diundang oleh istana untuk mengikuti ee...kebutuhan di istana tapi kan dalam perkembangannya mereka tidak cukup bisa hadir di ruang istana. Ada patronase yang berubah itu kan, ketika istana berkuasa memang mereka diibaratkan dirawat oleh istana diibiayai oleh istana mereka tinggal mengekspresikan masalah seni saja, tapi ketika istana tidak menopang itu mereka keluar untuk melangsungkan kehidupan mereka. Dan itu yang rupanya sekarang tampak diberbagai kesenian barang, termasuk barang siteran itu ya. Seperti contoh ya misalkan yang saya tau, ee..seperti disini ada pengamen siteran di Pringgading itu ya itu mereka adalah seniman-seniman petani yang ada di Ngawi dan Sragen. Mereka pada musim-musim tertentu biasanya tuh musim itu akan berkaitan dengan musim tanaman, di luar musim tanam atau musim panen apalagi musim paceklik, mereka akan banyak keluar, mereka akan tinggalkan masa pertanian mereka akan beralih profesi tidak menjadi petani tetapi menjadi pembarang. Tujuannya sama motif ekonomi, cuma masalahnya kan walau motif ekonomi menjadi motif utama mereka kan tidak meninggalkan nilai-nilai artistiknya, mereka tetap mempertahankan kualitas kesenimanannya, vokal yang baik, penguasaan repertoar yang baik, termasuk teknik permainannya juga itu.
7. 00:07:22-00:08:53

Apakah alat musik siter itu teknik permainannya di dalam gamelan yang paling tinggi atau bukan?
Karena itu tadi mbak, ketika dia ngamen yang tadi saya bilang kan dia harus mampu memeroleh bunyi yang lain kan disitu ada garap bonang ada garap balungan termasuk garap melodi yang itu dia harus transformir karena dia mainnya tunggal kan.
Jadi bagaimana konsep *gendhing* yang sebetulnya sama konsep *gendhingnya* itu kan seperti di *klenengan* tapi diaolah dengan permainan tunggal, kadang-kadang kan berduet dengan vokal tapi konsep itu jadi ada semacam abstraksi saya kira ya jadi saripati dari musikalitas katakanlah *gendhing* itu yang lengkap dan beragam itu dia harus mampu diubah ke dalam satu bahasa musical siteran itu. Jadi saya sepemutat dengan yang anda bilang bahwa mau tidak mau dia harus belajar tentang *gendhing* belajar tentang penguasaan *gendhing* Jawa itu sebenarnya apa termasuk bentuknya seperti apa strukturnya seperti apa lagunya seperti apa yang itu harus dialihkan ke dalam permainan dia.

8. 00:08:54-00:09:23

Berarti memang sebenarnya alat musik siter ini spesial ya karena bisa dimainkan secara mandiri dan bersama dengan yang lain akhirnya bisa untuk digunakan untuk mengamen?
Iya karena ituan masuk instrument yang unik ya maka apa eee…sama kalau kita bandingkan misalkan kecapi di Sunda kocaping di Makassar kucapi di Batak itu ya yang itu memang menuntut kemampuan personalnya.

9. 00:09:25-00:10:27

Lalu pak kenapa sih pak saat ini saya melihat mulai sedikit sekali yang mau mempelajari siter pak itu menurut pak Aton bagaimana?
Kalau di tempat kami di ISI Surakarta ini ee…itu ada bagian mata kuliah mbak jadi mata kuliah itu. Karena memang itu tadi kalau dalam segala macem
memang tidak banyak tetapi karena itu memiliki kompetensi personal, sitar itu menjadi mata kuliah khusus sama seperti orang belajar kendhang belajar rebab belajar sinden di Karawitan ada itu termasuk di ethno pun di ethnomusikologi kita membuka mata kuliah praktek instrument tunggal alat musiknya adalah sitar itu karena kita menyadari juga bahwa kemampuan musical ini unik itu kan kita butuh misalkan figur-figur seniman yang mampu menguasai beberapa instrument salah satunya adalah sitar.

10. 00:10:28-00:11:06

Yang dipelajari dalam mata kuliah sendiri itu pak yang dipelajari itu dari segi apa saja pak?
Kalau dalam pembelajaran mau tidak mau akan pasti kita akan belajar mengenai pengenalan alat, karakter alat, sedikit informasi organologi dipelajari termasuk setelah itu bagaimana penggunaan alat itu praktek-praktiknya kemudian seperti apa sampai kepada permainan dari mulai teknik dasar misalkan sampai kepada permaianannya dalam gendhing atau permainan secara tadi kalau hanya dengan vokal saja itu dipelajari.

11. 00:11:07-00:13:24

Faktor-faktor apa sajakah yang memengaruhi minat masyarakat terhadap kesenian tradisional berkurang?
Kalau misalkan secara general ya secara umum ketika kenapa sih sitar seakan pudar mungkin saya kira karena ada semacam stereotip ketika sitar identik dengan Barang dengan ngamen, jadi seolah-olah ada anggapan bahwa orang memainkan sitar itu seolah dianggapnya seperti pengamen tapi itu saya kira stereotip yang harus diperbaiki karena itu tadi bahwa sebetulnya sitar sendiri memiliki kekuatan musikal, posisinya bisa ditinggikan. Dulu pun kalau kaya yang tadi saya bilang di awal di manuskrip di lain-lain bahwa alat alat tersebut terekam dengan baik itu kan di dalam historis terekam dengan baik bahkan ada catatan bahwa mereka pun dihargai sama bahkan kalau dibandingkan
dengan kita ada saron atau apa tidak terekam itu saron. Siter ada, nah kalau dikaitkan dengan sekarang saya kira bisa jadi juga karena misalkan kalaupun itu dalam konteks ngamen sekarang kan ragam jenis musik ngamen itu banyak, ragam jenis musik ngamen itu banyak ada macem-macem termasuk sekarang itu gendang paralon ya popular gendang paralon itu ketipung paralon itu. Jadi, banyak ragam itu yang ditawarkan dalam konteks ngamen dan ngamennya pun kan sekarang nilai nominalnya kalau kita bandingkan dengan yang dulu itu kan jauh kalau dulu itu orang bisa diberikan perhiasan diberikan kain termasuk uang logam entah itu emas ataupun perak, itu berarti tinggi itu kan nilai nilainya. Kalau sekarang kan atau beberapa tahun-tahun sebelumnya dihargai dengan 100 perak dengan uang-uang receh itu kan, nah itu yang saya kira menunjukkan bahwa jadi betul degradasi nilai itu nilai ekonominya.

12. 00:13:25-00:14:56

Berarti sebenarnya ini karena mengalami proses kebudayaan juga ya mas?

Iya proses kebudayaan proses sosial saya kira ya, perubahan orientasi masyarakat termasuk selera saya kira itu menjadi faktor-faktor yang memengaruhi mengapa siter seolah termarjinalisasi terpinggirkan. Cuma sedikit informasi saya kira, kalau mau lihat di Solo sebetulnya pengamen siter tidak sembarang dia seperti pengamen-pengamen gitar ataupun yang cek cek ketipung paralon yang masuk-masuk ke kampung itu misalkan yang dengan menggunakan tadi dihargai dengan nilai-nilai koin tadi ya kan. Kita bisa lihat misalkan kalau di Solo itu ada sate Pak Bejo kemudian bakso rusuk Pak Lur terus ada nasi Wongso Lemo terus ada juga yang di Kemukus mereka kayaknya sudah ditempatkan dalam ruang-ruang yang dimana katakanlah pendengar/audiens itu audiens tidak mungkin mengasihkan dalam bentuk koin receh itu kan. Jadi ada nominal paling tidak 2 ribu, 5ribu, 10 ribu, 50 ribu karena mereka seolah-olah ada kesadaran itu termasuk juga di pengelola pun itu dibutuhkan. Sehingga itu mampu meningkatkan tadi nilai tadi itu.
Bener nggak sih pak karena kurangnya tempat atau dieksposnya mereka ini membuat mereka seakan pudar? Memungkinkan nggak sih pak kalau suatu saat nanti ada stasiun TV yang membuat program mengundang mereka sehingga masyarakat perlahan-lahan akan tertarik terhadap kesenian musik tradisional ini?

Saya kira itu justru peran media ya, peran media disini sangat dibutuhkan terutama dalam masalah sosialisasi seni diseminasi seni terutama dalam seni pertunjukan nusantara. Ketika misalkan begitu banyak katakanlah intervensi ataukah selain intervensi derasnya publikasi terhadap musik-musik di luar yang juga menunjukkan misalnya mahalnya nilai artis atau trennya apa gitu ya. Saya kira disisi lain kita perlu ada kesadaran tentang adanya konservasi, karena persoalannya tadi musik nusantara itu sendiri termasuk siter salah satunya itu itu memiliki kekuatan musikal tersendiri artinya kalau kita memiliki misalkan itu termasuk strategi itu saya kira siter bisa dinaikkan derajatnya termasuk instrument-instrument yang lain. Mungkin kita bisa belajar dari Jepang dalam hal itu khususnya ketika misalkan bagaimana Jepang begitu menghargai musisi apa musisi musik tradisi Jepang seperti misalkan apa beberapa alat tiup misalkan hachi atau beberapa alat musik lain itu tinggi sekali, seorang maestro Jepang itu misalkan yang menguasai alat itu dia itu dilindungi oleh pemerintah kalaupun diundang dia harus menggunakan fasilitas VIP dan itu mahal. Nah itu kan bisa saya kira hal-hal seperti itu dibudayakan terutama masyarakat perlu diberikan pemahaman, pemahaman tentang misalkan seperti apa siih siter itu mungkin historisnya, mungkin dimensi sosialnya, mungkin dimensi kekuatan musikalnya termasuk juga bisa saja tadi dengan kekuatan-kekuatan yang lain misalnya termasuk bisa saja kita juga membuat misalnya profil senimannya yang bisa menyentuh sisi humanisnya, plus tentu saja harus ada ruang-runag pertunjukan yang bisa mengangkat itu. Mereka tidak hanya harus hadir di dalam ruang-ruang ngamen itu tapi dikemas digarap dalam satu format musikal yang menunjukkan kualitas atau kompetensi musikal seniman itu sendiri.
Lalu apa sih alasan mereka atau kekuatan mereka untuk memutuskan tetap bertahan sebagai seniman tradisional di era saat ini?

Kalau saya kembali ke seniman yang *mbarang* tadi yang di Ngawi gitu ya yang ada di Pringgading motif utamanya sebetulnya mereka sadar dengan kemampuan, sadar dengan kemampuan bahwa mereka memiliki penguasaan musikal tapi di sisi lain juga mereka sadar juga bahwa ada kebutuhan hidup mereka yang itu tidak bisa diatasi ketika mereka harus tinggal di rumahnya. Itu tadi saya bilang, latar belakang petani dimana di wilayah mereka sendiri musim tanamnya terbatas, banyak waktu luang yang dapat melakukan pekerjaan di luar non pertanian membuat mereka itu harus keluar. Dasarnya adalah ekonomi memenuhi kebutuhan hidup dan itu yang sampai sekarang mengapa mereka masih bertahan itu kan selain itu juga tadi masih ada masyarakat-masyarakat yang membutuhkan itu.

Kalau misalkan ada alasan lain misalnya ada keterkaitan dengan masa lalu itu benar nggak pak? Misalnya karena turun temurun atau percaya mitos mungkin?

Kalau masalah pewarisan itu mungkin ya jadi latar belakang keluarganya mewarisi kesenian itu bisa saya kira karena itu juga yang akan membentuk salah satunya kompetensi kesenimannya. Jadi proses pewarisan dari keluarga dari luhan luminya siapa itu bisa tapi kalau mitos-mitos saya ngga taulah. Kalau mungkin yang misalkan berkaitan dengan kepercayaan seniman, mungkin saja ya, ataupun untuk menunjukkan aura misalkan aura kesenimanannya atau aura untuk menunjukkan daya pikat, mungkin itu ada karena ya kita akui juga ada beberapa banyak seniman-seniman yang sebagian masih menggunakan itu walaupun sekarang itu sudah berubah lebih kepada kemampuan *skill*-nya.
Lalu pak kalau saran dari pak Aton sendiri cara-cara agar musik tradisional bisa tetap lestari dari generasi ke generasi itu bagaimana pak?

Iya, yang jelas yang pertama saya kira proses pewarisan ya mbak itu harus menjadi catatan penting bagaimana kita-kita generasi-generasi muda ini mampu mentransfer itu karena itu adalah satu sumber sebenarnya sumber pengetahuan yang bisa memodali kemampuan kita apalagi ditengah persaingan global. Globalitas itu kan sebenarnya yang dicari adalah kelokalan, keunikan lokal. Nah warisan global itu sebetulnya memberi sumber itu tapi balik lagi dalam konteksnya harus ada pewarisan, kita misalkan harus mau belajar tentang itu tapi juga sebetulnya kita harus bisa memanfaatkan generasi-generasi yang tersisa yang memiliki pengetahuan itu harus bisa melakukan transfer itu atau direkrut atau ditarik supaya bisa memiliki kesadaran itu. Itu baru proses pewarisan ya.

Yang kedua saya kira, yang harus kita lakukan ialah proses riset. Riset menjadi penting karena riset ini sebetulnya yang akan membuka ruang pemahaman bisa riset musikal tadi riset arkeologi termasuk riset sosial atau riset budaya supaya pemahaman kita atas alat itu tidak lagi sempit gitu tapi menjadi luas. Dan riset itu saya kira harus menjadi bahan proses pembelajaran, jadi hasil riset harus diajarkan termasuk bukan hanya sekedar diajarkan justru malah dimungkinkan tidak lahirnya garapan-garapan yang menggunakan siter.

Jadi ada re-aktualisasi dari permainan siter dan saya kira kalau sudah itu tentu mungkin kemasan-kemasan produknya ya juga harus ditata plus saya kira perlu keterlibatan networking, masyarakat harus terlibat bersama nggak bisa itu hanya dilakukan oleh katakanlah seniman siter - orang yang peduli dengan siter hanya sebatas pembelajaran - semua harus terlibat dalam hal itu. Lihatlah kasus Korea kenapa ada K-Pop ituikan riset kompleks riset bersama dari mulai mereka mengidentifikasi yang mereka punya, mereka membaca apa yang terjadi di
depan tapi memunculkan Koreanya tetep muncul walaupun harus dengan bahasa Pop misalkan dan itu kan panjang prosesnya itu kan tahunan tidak setahun jadi, mereka risetnya cukup lama saya kira pola-pola itu bisa kita lakukan.

17. 00:23:51-00:25:35

Berarti sebenarnya ada kemungkinan besar ya pak Indonesia bisa unggul sama seperti Korea?

1. Bagaimana awal mula Siter digunakan sebagai alat musik tradisional di Yogyakarta?

00.00 – 01.40

Sebetulnya kalo ngomong siter pasti tentunya kita ngomong dari dunia karawitan apalagi dunia gamelan, memang alat dawai di rumpun gamelan itu datang eee.. bukan terakhir tetapi kita ngomong dari aspek gamelan dulu, dari instrument itu ada dari perunggu, dari model gong kemudian ada bentuk pencon seperti ini, kemudian menjadi bilah. Dari namanya gong, kenong kemudian bonang kemudian model ada pencon kemudian ada model-model bilah itu ya ada saron, gender, kemudian baru setelah itu ada instrument tambahan-tambahan model-model yang masuk salah satunya yang dari dawai itu ada siter dan ada rebab. Rebab itu yang terakhir masuk, nah akhirnya memengaruhi juga pada pertoar-petoar yang ada di ranah Gamelan, jadi mulanya memang kalo kita ngomong dari aspek sejarah historisnya Gamelan, Siter itu masuknya setelah jaman perunggu yang modelnya gong tadi baru setelah itu baru masuk ke dawai itu yang diwakili oleh Siter dan terakhir Rebab.

2. Untuk Siter nya sendiri apakah ada pengaruh dari Negara lain?

01.45-02.22

Jelas! Ada pengaruh dari luar eee.. terutama Indonesia ya, tidak hanya Siter ada Rebab itu juga, jauh sebelum ada rebab ada yang namanya taliwangsa itu ada dari daratan asia kemudian masuk ke Indonesia, Siter juga termasuk juga dari Cina, Gong itu sendiri juga ada dari Cina, berkembang-berkembang-berkembang sampe akhirnya menjadi berasimilasi di dalam secara kultural itu menjadi satu instrument yang dipunyai di Indonesia.
3. Apa peran Siter dalam kebudayaan Jawa? Sebagaimana orang Jawa yang sering menggunakan benda-benda sebagai simbol untuk menyampaikan pesan-pesan atau falsafah Jawa, apakah Siter memiliki pesan-pesan moral yang berkaitan dengan budaya Jawa atau religius?

02.39-03.46
Bisa iya bisa tidak, karena orang Jawa kan gemar bermain dengan symbol dan yang bikin begitu kan juga manusia itu tidak hanya dari jaman dulu sampai sekarang juga bisa dimain-mainkan, saya kira itu dalam proses perjalananannya kemudian di maknai, tapi saya punya keyakinan bahwa itu rekayasa dari manusia yang kemudian dibikinlah jadi mitos. Setiap orang boleh menginterpretasi tapi akhirnya kan itu menjadi satu patokan ya karena kan tradisi kita, itu kan tradisi lisan budaya tulisnya kan lemah, akhirnya dari mulut ke mulut jadi mitos. Seperti orang bermain gamelan orang belajar budi pekerti, gak boleh langkah Gamelan nanti gak bisa kencing, lha itu kan mitos-mitos yang dibangun. Ya sebetulnya gampang aja itu kan hanya Gamelan dijadikan media untuk pembelajaran, bukan berarti kalo main Gamelan budi pekertinya baik kan tergantung manusianya.

4. Apakah ada peran Siter dalam membentuk karakter orang Jawa?
03.53-04.05
Ya, di cara Jawa kan mitos dan simbol-simbol itu kan memberikan warna pada kebudayaan Jawa itu.

5. Kapan tepatnya Siter mulai tersebar di Yogyakarta?
04.24-05.32
6. Apakah hanya Siter instrumen tradisional yang bisa digunakan secara terpisah dari instrumen Gamelan lainnya? Sehingga banyak pengamen siter saat ini?

Ya memang, di dalam rumpun Gamelan kalau kita sebut sekarang memang yang bisa lepas dari rumpun itu yang punya kemandirian itu Siter kemudian Rebab, makanya yang terakhir-terakhir itu yang saya sebutkan masuknya munculnya instrument-instrumen di dalam Gamelan, maka mereka juga membikin satu – kalo di dalam musik yang diatonic atau music barat, ada yang trio ada yang kwartet nah kalo dalam tradisi Gamelan ini ya ciblonan lah. Ya Ciblonan itu biasanya ada Siter, Gender, Rebab, Kendhang, Gong Kemodho. Gong Kemodho itu bukan gong yang gede tapi dua bilah terus resonasinya pake kayak gentong itu. Itu istilahnya mereka kayak model Ciblonan lah istilahnya Gadon, music Gadon itu tidak komplit yang biasanya kalo main hanya untuk membangun suasana, dia (Gadon) lebih banyak memainkan gendhing-gendhing bukan gendhing-gendhing besar tapi tembang-tembang. Kalo kita lihat seperti di Jawa Barat itu seperti Kecapi Cianjuran nah itu yang Siter-Siter kayak itu.

7. Dari wawancara sebelumnya, dikatakan untuk bisa menjadi seorang pemain siter haruslah dapat menguasai instrumen yang lainnya, apakah siter termasuk ke golongan instrumen dengan tingkat kesukaran paling tinggi?

Kalo kesukaran paling tinggi enggak, yang paling tinggi itu mungkin bisa dikatakan rebab hampir sama Siter dengan Gendir sama, tapi memang dia (Sinden Siter) bisa memainkan instrument yang lainnya dulu baru bisa main Siter karena memang tekniknya itu beda ya, Gamelan itu setiap instrument memiliki teknik bermain yang berbeda-beda, yang mendekati itu antara Gendir, Gambang, Siter, karena posisi dia bermain dengan dua tangan – dua jari kiri dan kanan. Nah yang lainnya itu hanya satu (jari) Saron, Demung, kemudian Kenong – Kenong kadang-kadang bisa satu tangan bisa dua tangan. Tapi kalo instrument yang dimainkan dengan dua jari itu apalagi Siter dengan ibu jari
biasanya dengan kuku makanya kukunya panjang-panjang atau kalo nggak dikasih ditambahin (alat untuk memetik dawai) itu juga sudah masuk ke peradaban baru, jadi itu juga tekniknya sebelum dia bisa memainkan tentunya dia bisa bermain instrument yang bukan gampang ya kayak dengan satu tangan baru ke dua tangan dan menguasai gendhing-gendhing yang modelnya lagon. Karena memang kalo kita main yang model Gadon tadi yang Cemplungan Gadon tadi kan biasanya pasti ada tembang, bermelodi, melodinya kan sangat-sangat parametikal (teratur) kalo di Siter.

8. Adakah syarat khusus untuk dapat menjadi seorang pemain siter?

Syarat pertama itu harus punya tangan, woh itu jelas. Kalo nggak punya tangan dan ibu jari itu nggak bisa main itu pasti itu hehehehehe. Ibu jari 22nya pasti bagus, tapi menguasai repertoar lagu-lagu yang sudah bahkan terakhir perkembangan sekarang main Siter tidak hanya lagu-lagu yang gendhing-gendhing atau lagu tembang-tembang Jawa, tetapi tembang-tembang campursari yang notabene itu baru juga dimainkan. Dulu awalnya memang pemain Siter itu banyak dimainkan oleh laki-laki kemudian karena dia Sinden (perempuan) ha lantas dia ikut bermain Siter karena di Siter itu kalo nggak salah ada tiga, ada Siter Peking yaitu yang kecil satunya lagi Cemplung yang gede. Nah kalo pengamen ngambil yang medium, yang gampang yang bisa dibawa. Itupun akhirnya berkembang senarnya bolak-balik, kalau dulu kalau di dalam Gamelan yang utuh itu setiap sistem nadanya itu Sithinya sendiri-sendiri, ini yang pelog ini yang slendro kemudian ada yang kecil yang Siter Peking yang nadanya tinggi. Nah karena untuk ngamen, praktis dibikin atas sama bawah. Perkembangannya pun juga berbeda, dulu senar Peking itu dari seperti metal ya dari kawat, *dulu saya juga sempat melakukan penelitian ya tapi menurut saya data itu belum valid* dulu senar itu kan ada yang dari kayu kuningan kemudian berkembang dengan kawat kopling sepeda motor kemudian yang terakhir sudah pake senar gitar. Karakternya sangat beda banget, yang dengan model kawat kopling dia kan ketekuk-tekuk jadi kayak gelombang itu lho, itu
juga memberikan resonasi panjang tapi begitu pake senar gitar yang sekarang sudah gampang beli itu juga lain, suaranya terlalu runcing. Karena konsep gamelan kan sebetulnya seperti konsep kawat itu, bermain Gamelan itu itu kan konsepnya gelombang, jadi nadanya itu bisa bermain diantara gelombang-gelombang itu maka ketika siternya itu dengan alat yang kopling itu itu juga rasanya berbeda dengan yang kawat gitar itu lain.

9. **Dari wawancara sebelumnya, narsum mengatakan dirinya mengenakan sorjan karena seniman di Yogyakarta harus menggunakan pakaian tersebut (kejawen)?**

   12.36-13.11

   Ya itu karena kebiasaan saja supaya dianggap sopan, kalo mau telanjang juga boleh kok ndak ada undang-undangnya kalo main siternya telanjang terus dibunuh itu kan nggak ada, itu hanya masalah etika saja, kesopanan aja atas nama etika aja. Jadi bukan keharusan kalo main Siter harus make sorjan, kalo main siternya nggak make sorjan nggak bisa bunyi siternya ya kan itu nggak mungkin itu hanya mitos saja makanya lu mau telanjang keliatan buah dadanya main siternya tetep jalan. Itu masalah etika aja.

10. **Adakah ritual/kegiatan yang harus dilaksanakan sebelum memainkan siternya?**

   13.38-14.33

   Wah kehebatannya orang Jawa itu bikin ritual-ritual kayak gitu lho, kalo Siter sebelum main itu puasaaa. Yang paling gampang ritual orang sebelum main itu makan dulu dan sikat gigi supaya nggak bau itu la paling gampang. Itukan “kenakaalan”nya orang-orang Jawa kemudian jadi jadi mitos-mitos itu. Kalo saya, kalo saya, enggak ada itu kan kenakaalan orang aja. Tradisi mengajarkan apa yang disebutkan dengan tradisi ritual sendiri dibikin oleh manusia kemudian menjadi kebiasaan menjadi mitos itu lho. Kalo umpamanya saya akan mempopulerkan main Siter itu, sebelum main Siter harus menyebut Krisdayanti woh gitu.. nanti selamanya anak cucu saya akan memainkan Siter …”Krisdayanti”…
11. Kenapa selama ini sinden banyak dimainkan oleh perempuan? Bagaimana kalau laki-laki yang menjadi sinden?

Memang di dalam dunia Sinden banyak perempuan, tetapi ada juga laki-laki yang memainkan jadi Sinden suaranya yang oktafnya oktaf tinggi dengan tekniknya yang ia kuasai. Dulu Jogja Solo itu banyak, sampe sekarang kayaknya masih ada lah laki-laki memainkan gaya sinden, banyak. Tapi suaranya kayak perempuan, kalo yang laki-laki itu wiraswara (kalau yang suara laki-laki bener). Jadi perkembangannya dulu dari yang pernah saya baca ada satu tulisan Disertasi namanya mas Joko Madu itu membuat satu tulisan sejarah ketika pecahnya kerajaan Jawa terakhir antara Jogja dan Solo itu dari babad Giyanti pecah, notabeninya para pengrawit pemain Gamelan itu kan itu daerah Klaten daerah desa Bayat itu lumbungnya para seniman-seniman tradisi baik Wayang Kulit, pemain Gamelan, Wiraswara, Sinden itu sampe ke Selatan daerah Wonogiri Wonosari buanyak.

Nah ketika pecah babad Giyanti tadi, itu Jogja dan Solo semua para seniman-seniman Gamelan itu lari ke Jogja termasuk para penabuh Gamelan kemudian juga para Sinden para Wiraswara sampai Hamengku Buwana ke II kayanya di dalam Keraton tradisi itu Wiraswara dan Sinden itu kurang dapat perhatian kemudian mereka eksodus kabur ke Solo, maka antara Jogja dan Solo itukan politik Belanda divided et impera semua harus menjadi beda, gaya Jogja itu lebih kuat pada soran namanya bermain Gamelan dengan soran ,yang sifatnya ornamentik yang Sinden Wiraswara itu kurang mendapat perhatian, maka didaerah kemudian mereka eksodus ke daerah ke Timur kembali ke Solo, ikut di Kasultanan, repertoar-repertoar yang ada di Solo bisa dikatakan gaya Solo lebih ornamentik nadanya agak ke tinggi ke barang tidak ke bem dan Sinden dan Wiraswara yang laki-laki itu sangat dominan dan bagus-bagus pasti.
Kalau kamu bisa dengarkan atau bisa melihat dan mendengarkan antara gaya Jogja dan Solo kalau udah ngomong Sinden dan Wiraswara pasti lebih bagus Solo dibanding Jogja walaupun Jogja juga ada yang bagus ya kalau kita sebut ada Condrolukito, tetapi kalau dari produk Sinden lebih banyak pembelajarannya pun itu lebih banyak di Solo lebih memungkinkan sampe sekarang termasuk yang laki-laki pun disana lebih bagus.

12. **Tujuan utama diadakan instrument Gamelan itu apa?**  

18.05-19.57  
Wah kalau itu panjang mbak karena sejarah itu saya sendiri juga gelisah tentang ngomong soal sejarah karena saya sendiri juga suka dengan sejarah, kan kadang-kadang ada yang mengatakan sejarah itu kumpulan kebohongan bikin sejarah sendiri-sendiri, orang-orang pejabat tinggi ya atau mungkin pejabat republik Indonesia biasanya kalau udah mau pension kan bikin buku bikin sejarah seakan-akan dia penting kan gitu. Dalam sejarah kebudayaan pun juga banyak versinya, saya pernah melihat membaca Gamelan ini mungkin jaman Majapahit ternyata sebelum jaman Majapahit sudah ada Gamelan, saya baca novelnya Arok Dedesnya Pramoedya itu Gamelan pada waktu jaman Airlangga itu Gamelan kan tidak boleh dimainkan karena ada kasta itu (Gamelan) dianggap punyanya Sudra, macem-macem versinya. Jadi kalau bicara dengan saya, saya sendiri juga masih bingung kapan Gamelan itu ada, tapi kalo kita ngomong dari aspek sejarah Gong mungkin saya bisa sedikit mulai meyakini bahwa mungkin memang Gong itu dari Cina, berapa abad yang lalu dan setidaknya Gong itu dari kebudayaan lainnya karena kita menjadi bagian dari kebudayaan eee apa namanya eee apa ya eee ini bangsa oriental.

Mungkin temen-temen di Antropologi pernah dapatkan pengetahuan itu juga karena ada cerita dari Cina dari Siam turun sampai di daerah Kalimantan Bali, maka kalau kita dengarkan Bali Banyuwangi itu kan ada warna-warna oriental itu sampe Jawa pun.
13. Apa penyebab saat ini mulai sedikit yang melestarikan kesenian tradisional seperti sinden siter ini?
20.16-21.00
Ya banyak kompetitor untuk bertahan hidup karena untuk bertahan hidupnya kan kalo dulu kan belum ada persaingan, sekarang kan saingannya banyak, karena saingannya banyak kemudian jadi nggak laku kan tapi kala kita melihat dari lebih lebar lagi yaitu proses kebudayaan kan selalu begitu. Saya pun meyakini juga dalam proses kebudayaan, itu ada yang hilang dan ada yang tumbuh dalam bentuk yang lain, jadi ada juga yang tetap ingin mempertahankan ya kita hormati tapi kana da juga yang mengembangkan bahkan sampe ada yang bahan bakunya ilang sama sekali, yaitu proses kebudayaan kan memang begitu.

21.28
Saya kira larinya kesana, kalo dulu sindennya itu mekokok sampe sekarang itu pasti mekokok.untungnya dia dulu itu simpuh atau apa itu. Karena itu kebiasaan masalah etika ya makanya, orang karena Indonesia kan anehnya kan gitu, setiap orang kan diukur dengan Jawa nah itu kan kadang-kadang saya sebagai orang Jawa pun kadang-kadang malu, ketika ngomong masalah Indonesia ukuran-ukurannya selalu menggunakan dengan kacamata Jawa, umpamanya masalah duduk tadi itu. Orang Jawa akhirnya kan punya aturan la aturan kan yang bikin manusia itu juga, akhirnya duduk.. kalo ngomong nggak boleh melihat ya tho harus tunduk jawabnya juga harus gitu kalo baru sedikit nunduk lagi. Nah orang Sulawesi kalo duduk kan begini *mencontohkan* terus sama orang Jawa dibilang “nggak sopan” la orang Jawa merasa dirinya menang sendiri kan orde baru itu besarnya kesalahan yang luar biasa melihat orang Jawa merasa dominan merasa seperti raja.

Lho saya itu pernah diintervew tentang dunia Gamelan itu berapa kali, ada juga satu lembaga pemerintah kebetulan di Jogja membikin satu dokumentasi tentang Gamelan, komentar saya itu keras diedit nggak bunyi karena memang saya berbeda dengan cara pandangnya orang-orang tua itu, belajar Gamelan itu belajar kesenian adiluhung. Saya pertanyakan adiluhung itu apa? Adiluhung itu abstrak kok, jangan-jangan adiluhung itu dijadikan memet di sawah orang menjadi takut ya tho, belajar Gamelan itu belajar budi pekerti, bagi saya enggak itu hanya dipinjam saja media Gamelan dipinjam untuk pembelajaran budi pekerti itu iya betul. Tetapi bahwa kalo belajar Gamelan bisa membuat budi pektinya bagus ya belum tentu juga tho, bahkan saya memberi komentar belajar Gamelan itu juga belajar Feodalistik ada strata kok, ada kelas – pemain Gong itu tidak pernah dipuji-puji kalo salah tapi dilintas tok, salah gongnya mendelik tapi nggak pernah selesai Gongnya “hebat..gong mu hebat”, yang dipuji-puji itu orang-orang depan kayak Siter, Kendhang itu kan ada kelas kan ada feudal ini. Padahal dulu Gamelan itu lahir bukan dari Keraton bukan dari

Kenapa kamu interview aku, aku itu keras, aku sebagai lahir dari dunia Gamelan belajar dari kecil Gamelan tapi lama kelamaan ohh kok ada kejanggalan ya kejanggalan itu aku buka aja. Brungbrungbrung itu ya mereka ketakutan semua merasa nyaman karena nyaman, kalo udah nyaman kan itu kan relatif, ukuran ukuranku mainnya disini kok, saya masih SMA waktu itu inget saya SMA saya main Gong saya bikin nomor komposisi saya, saya mukul gongnya tidak diatas itu ya pencon namanya, saya dipinggirnya (mukulnya) Kepala Sekolah saya marah nggak boleh minjem Gong akhirnya “ini nggak mapan, mukul gong itu disini (pencon)” saya bilang “pak, itu kan mapannya bapak lha wong saya kepengen mapannya disini (dipiinggir pencon)” itu berdebat akhirnya berapa puluh tahun kemudian ketika dia mantu anaknya saya udah selesai mahasiswa udah nggak kuliah lagi ketemu, dia bilang “wah mas bener kamu mas, ternyata yang dulu kita ngobrol tentang kemapanan itu, itu bener ya mapan itu kan relative tergantung dari siapa, kebutuhannya siapa, mapan saya dengan mapannya mas Djaduk juga berbeda” “Iya, makanya waktu saya SMA itu mapan saya wong pengen disini”. Tetapi kalo saya memainkan repertoar yang klasik, ya saya ngikutin aturan yang itu tetapi kalau ruang ekspresi saya, saya memang kebutuhannya tidak disini kenapa nggak boleh kan gitu. Hanya solusinya ya kalo gitu pake Gongnya sendiri aja jangan Gongnya (sekolah), supaya nanti kalo rusak… ha oke kalo gitu pak masuk akal kalo itu tapi kalo dipake lagi komong tentang kemapanan, aku kejar karena kemapanan itu relative.
7.3. INTERVIEW YAYAT SUHIRYATNA

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1. 00:00:13-00:02:39

Bagaimana awal mula siter bisa masuk di kesenian tradisional Jogja atau Jawa?
Secara tertulis sebenarnya kita sulit ya menemukan apa catatan-catatan yang bisa dipercaya cuma perkiraan banyak orang bahwa karena keterbukaan karakteristik orang-orang di Jawa khususnya untuk menyerap hasil produk budaya dari tetangga atau dari negara lain itu sudah sekitar lama jadi karena perjalanan orang-orang dari Asia Tengah misalnya ke dataran yang di wilayah nusantara itu kan sudah sekitar abad yang lalu jadi ada perkiraan bahwa itu memang terpengaruh oleh kebudayaan-kebudayaan dari luar nusantara itu sendiri misalnya dari dataran China seperti itu karena ee… ada di banyak instrument yang mirip sekali dengan siter seperti jang di China terus di Thailand juga ada alat musik dawai begitu. Jadi saya kira itu adaptasi atau serapan ya dari instrument musik dari wilayahnya yang lain seperti itu. Tentu saja karena apa ya boleh dibilang pinternya suku Jawa pada saat itu orang-orang nusantara pada umumnya untuk menyerap kemudian memodifikasi sehingga match dengan kesenian yang ada di nusantara ini, kira-kira begitu ya jadi saya sendiri belum menemukan catatan resmi tentang alur perjalanan siter itu sendiri.

2. 00:02:40-00:03:12

Kira-kira di zaman apa itu mas Yayat tahu enggak mas, siter itu masuk di zaman apa? Atau di zaman Hindu atau di zaman lain?
Oh iya itu di zaman sebelum Demak ya sebelum kebudayaan Demak pasti itu. Karena kalau kita baca sejarahnya kan kedatangan orang-orang dari luar nusantara kan jauh sebelum majapahit itu kan
3. 00:03:15-00:03:26
   **Berarti ada kemungkinan bukti-bukti siter itu ada di candi-candi itu nggak mas?**
   Ee… yang di candi saya sendiri belum pernah menemukan siter itu

4. 00:03:29-00:04:22
   **Lalu untuk fungsi utama dari siter di dalam kesenian Jawa itu ada ndak mas?**
   Fungsi siter itu..mmtt..begini jadi khususnya di Jawa itu ada instrument *pamurbowiromo* atau yang menguasai irama yang *leadernya* irama kemudian *pamurbolagu* yang memimpin alur lagu dari satu orkestrasi, nah siter ini termasuk *pamurboiromo oo pamurbo* maaf *pamurbolagu*. Dia tidak sebagai *leader* secara keseluruhan tapi kacenderungannya menjadi semacam ornamen-ornamen kecil di dalam orkestrasi gamelan.

5. 00:04:24-00:06:07
   **Apakah siter memiliki kesulitan paling tinggi dibandingkan musik-musik lainnya di gamelan itu mas?**
   Biasanya karena di Karawitan Jawa itu permainan gamelan Jawa itu memang kita tidak ada apa yang namanya spesialisasi spesialis gitu tidak seperti di barat ya jadi hampir semua pengrawit atau penabuh pemusik gamelan itu kebanyakan dari mereka bisa memainkan beberapa instrument walaupun tidak semua orang seperti itu ya tapi kebanyakan seperti itu jadi kalau mau belajar siter mestinya memang juga harus tahu instrument-instrumen yang lebih bukan lebih mudah sebenarnya…eee…yang lebih simpel tekniknya seperti saron itu kan lebih simpel. Lah juga di dalam siter sebenarnya sifatnya lebih pada apa ya…agak improvisatif. Memang ada pola-pola yang sudah turun-temurun pola-pola atau *pattern-pattern* tapi secara individual pemain juga harus punya daya kreativitas untuk mengekspresikan secara personalnya.
6. 00:06:09-00:06:26

**Berarti enggak bisa dong mas seorang pemain gamelan belajar siter dulu baru main saron atau alat musik yang lainnya?**

Itu agak terlalu sulit memang terlalu sulit, jadi boleh dibilang *advance* lah

7. 00:06:27-00:06:58

**Dari sekian banyak alat musik gamelan kok hanya siter yang digunakan untuk ngamen?**

Iya, jelas secara fisik paling gampang dibawa ya *portable* kan dia, kalau kita bawa yang besar-besar begitu bagaimana caranya iya kan ya itu otomatis ya siter itu yang paling gampang. Paling praktis dibawa

8. 00:06:59-00:07:17

**Atau ada pengaruh nada atau apa nggak mas?**

Ooo… kalau nada kan bisa *dituning* ya dawai begini kan dia free mau dibikin kayak nada piano pun bisa sebenarnya karena dia bisa di *stem*.

9. 00:07:20-00:08:36

**Kenapa sekarang ini mulai sedikit yang memainkan seni musik tradisional khususnya siter ini?**

Eee… kita tahulah bahwa pola hidup terus selera manusia itu kan berkembang, asupan informasi yang kita dapat itu kan dari non gamelan itu lebih banyak, misalnya informasi tentang musik pop itu dari pagi hingga pagi lagi itu hampir semua telinga kita itu menerima itu setiap saat ya entah itu di televisi di radio di stasiun kereta dimana-mana ya di hotel, telinga kita sudah tidak akrab dengan nada-nada yang ada di gamelan karena memang asupan kita lebih banyak yang bukan gamelan.
Selain pengaruh musik-musik dari luar itu, apakah ada faktor-faktor lain yang memengaruhi kurangnya minat masyarakat terhadap kesenian musik tradisional?

Ada banyak hal mbak itu, jadi misalnya sebut saja gamelan Jawa secara tempat itu perlu ruang yang lebih besar sedangkan tata ruang kota dan perkampungan perkampungan sekarang lebih menyempit karena populasi di negara kita kan juga cukup tinggi ya jadi yang dulu mungkin kakek saya masih bisa punya halaman sepuluh meter sampe ke saya paling satu meter seperti itu jadi itu pertimbangan-pertimbangan ruang dan irama hidup pola kehidupan manusia juga itu memang boleh dibilang ya boleh dibilang dalam tanda kutip tidak relevan lagi dengan irama kehidupan yang sekarang ini karena kecenderungannya kan orang sekarang cenderung mencari yang praktis-praktis gitu mbak sedangkan kalo gamelan itu perlu ruang sekian meter kali sekian meter itu pasti. Lah kemudian dari sisi yang lain misalnya dari sisi cara berkeyakinan entah itu yang berbentuk agama atau yang lain-lain itu boleh dibilang tidak nyambung lagi ke apa ya namanya instrument-instrumen ini karena sekarang misalnya sistem peribadatan hampir semua tidak menyentuh ini, terus pola-pola kehidupan seperti ee… perkawinan atau pesta-pesta apapun itu kecenderungannya orang memilih yang ekonomis dan praktis nggak banyak makan ruang dan sebagainya.

Lalu alasan mereka yang masih menjaga melestarikan kesenian tradisional itu apa mas alasannya?

Yang mempertahankan itu orang-orang tertentu memang orang-orang tertentu yang betul-betul punya kecintaan terhadap leluhurnya kepada produk-produk budaya masa lalunya peninggalan kakeknya peninggalan mbah buyutnya dan sebagainya itu ada kesinambungan emosi antara dia sebagai generasi turunan eyang buyut dan sebagainya, ada sambungan emosi itu.
Lalu mas kalo mas Yayat sebagai yang hidup di masyarakat ada nggak sih mas cara-cara agar kesenian tradisional bisa dikenal dari generasi ke generasi?

Ya itu harus ada namanya apa ya regenerasi ya regenerasi, pewarisan dari ayah ke anak anak ke cucu dan seterusnya itu memang harus ada. Biasanya di lingkungan-lingkungan biasanya para dalang, mereka lingkungannya juga sangat kuat dengan gamelan kemudian turun ke anaknya juga masih seperti itu dan seterusnya.

Lalu bagaimana dengan alasan tokoh utama yang memang dengan sengaja memutus hubungan pewarisan ke anaknya agar tidak bekerja seperti beliau?

Hmm begini, itu pilihan ya pilihan masing-masing, tapi begini kalau saya agak berpikir apa ya santai aja bahwa instrument musik yang ada di bumi ini adalah milik orang yang ada di bumi itu. Misalnya, kita menangis karena generasi sekarang tidak lagi main gamelan, saya pikir ngapain wong anak kita pinter main gitar kok. Orang Amerika misalnya ya biarkan atau misalnya orang Inggris pinter main gamelan ya nggakpapa toh mereka juga warga bumi dan instrument ini adalah milik orang-orang diseluruh dunia seperti alat musik yang lain.


14. 00:17:37-00:18:16

Kalo sepengetahuan mas Yayat sendiri mulai banyaknya pengamen siter itu mulai kapan sih mas?

Aduh kalo kapannya ini ya tapi biasanya dulu kalo di kampung-kampung itu kan keliling memang keliling biasanya mereka kalo pas musim panen apa itu dimana orang-orang desa masih cukup punya apa istilahnya punya uang lah untuk membayar pengamen yang keliling itu. Tapi kalau angkatannya saya ndak bisa pastikan itu.

15. 00:18:17-00:18:39

Kalau jaman dulu itu diceritakan dari masa-masa panen ya?

Iii..yaaa… paling enggak kan mereka juga butuh ngamen yang dapat income kalau pas musim paceklik tidak ada apa ya hasil-hasil di desa itu kan orang-orang desa itu kan juga tidak mungkin kasih yang cukup buat para pengamen itu kan.

16. 00:18:40-00:19:34

Kalau menurut sudut pandang dari mas Yayat sendiri, pengamen-pengamen sinden siter yang sekarang masih bisa ditemui itu masuk ke golongan mereka yang melestarikan kesenian tradisional atau murni hanya mencari dana sih mas?

17. 00:19:34-00:20:00

Berarti kalo generasi muda-muda yang masih belajar itu murni hanya untuk hobi ya mas?

Iya untuk hobi dan pengetahuan misalnya di sekolah formal kesenian itu kan mereka juga belajar itu, dituntut harus bisa belajar main siter juga. Untuk apa? Ya itu terserah.. terserah kita.

18. 00:20:04-00:21:36

Oke, aku penasaran deh mas maksudnya seni barangan itu apa sih mas?

7.4. INTERVIEW DHANY VALIANDRA

00000 - 00001. MTS
FTV_GA_1410.wav

1. 00:00:00 - 00:00:58
Perkenalan diri: nama lengkap, berapa lama bekerja, dan posisi sebagai apa?
Ee.. ya, saya Dhany Valiandra, saya bergabung di Mirota Batik sudah 25 tahun, kebetulan saya disini sebagai desainer Mirota Batik kemudian saya juga menangani grand corporatinya Raminten, Hamzah Batik semua kegiatan pendukung…apa, promosi disini.

2. 00:00:59-00:02:30
Apakah memang sejak dulu hobinya di seni makanya bergabung di Hamzah Batik?

Kita kebetulan mempunyai konsep toko yang beda di Jogja ini, jadi konsep yang kita garap adalah sebuah toko yang menyatukan dengan tradisi, culture, kita pingin menonjolkan sesuatu yang local genius yang dimiliki Jogjakarta ini, kita ramu menjadi sebuah suasana belanja yang beda dengan toko yang lain.
Ngomong-ngomong soal melestarikan tradisi budaya, kan di bawah itu ada pemain siter setiap Sabtu dan Minggu, itu ketemunya memang mas Dhany sengaja niatkan atau secara tidak sengaja?


Alhamdulillah, dalam perjalananannya, pak Narto secara ekonomi bisa terangkat, mungkin..ee..dia saat ini lagi merasakan puncak pencapaianannya dia menjadi seorang seniman, seorang apa..pemain siter selama ini ya setelah kita itu dia merasa terhormat dihormati dan mendapatkan sebuah penghasilan yang layak.
Eee… Alhamdulillah kalo hari biasa gitu pak Narto ketika ngamen udah lumayan, dia bisa sampe setengah juta sehari 750 ribu dibandingkan dia harus berjalan kaki, paling enggak dia bisa menafkahi keluarganya lah..itu.
4. 00:08:34-00:09:39

Untuk setelah mas Dhany bertemu mengajak mbah Narto butuh berapa lama proses izin ke pak Hamzah atau manajemen?

Ooo… langsung itu mbak, Sabtu Minggu itu kita realisasikan. Sabtu Minggu kemudian pak Hamzah merespon ya oke. Sebelumnya kita *anu*, kita sempat seleksi terhadap tukang pemain siter ya, saya sempat mengambil ada beberapa pengamen dari Gunung Kidul. Dia juga ngamen dari toko ke toko tapi dia kurang *perbendaraan* musiknya lagunya kalau pak Narto ini hamper semua *uyon-uyon gayeng* hapal dia, Dan dia punya *cengkok* suara yang berbeda, vokalnya juga oke, ee..petikan siternya juga bagus seperti itu.

5. 00:09:40-00:10:21

Menurut mas Dhany, sebenarnya pemain siter itu memang sedikit atau sebenarnya mereka itu ada cuma nggak terekspos?


6. 00:10:21-00:10:45

Ooo berarti memang ya apa yang saya rasa, kalau mas Dhany bertemu dengan mbah Narto di tahun?

Tahun ini pak Narto 10 tahun bergabung dengan kita, 2007

7. 00:10:45-00:11:11

Saya kan merasa bahwa kok semakin lama semakin nggak ada apa sebenarnya saya yang nggak tau bahwa sebenarnya mereka ada cuma enggak tau dimana

Udah langka, jadi mbah Narto masih bertahan diambang kepunahan, udah punah pemain siter itu.
8. 00:11:4-00:12:04

**Terus bagaimana respon pengunjung itu sendiri?**

Bagus, bagus sekali, banyak pengunjung yang mendokumentasikan pribadi ya kadang-kadang dia pingin foto dengan pak Narto kemudian *impacts*nya ke pak Narto dia memberikan nominal yang luar biasa, kemudian berimbis ke *broadcast* luar sering bikin liputan tentang mbah Narto. Kemudian pak Narto banyak mendapat *tanggapan-tanggapan* di acara-acara manten, acara perhelatana itu, mereka taunya dari sini. Kita ingin memuliakan posisi mbah Narto sebagai seniman tradisional.

9. 00:12:05-00:12:52

**Mas terpikir nggak sih untuk mengajak anak muda atau kalau misalkan ada permainan siter yang muda diundang?**


10. 00:12:53-00:13:34

**Apa hanya mbah Narto yang main siter sekaligus nembang karena kan biasanya yang prianya main siter baru yang nembang baru sindennya?**

Ya, kelebihan mbah Narto disini. Iya, dia di grup-grup wayangnya dia juga ikut *urun dianu* jajaran sindennya itu. Dia juga hafal betul..ee.. lagu-lagu dari Waljinah, pak Manto, kemudian dari…ee…Ronggo Warsito yang dilagukan hafal semua beliau.
11. 00:13:35-00:14:35

**Berarti memang mbah Narto adalah sosok yang unik ya?**

Unik, *empu* dia *empu* Paringgono. Iya, jiwanya sangat jadi ketika dia main kan *anu* kan kalo kita liat seorang musisi main itu, Saya liat pak Narto itu antara vokal yang diucapkan, hatinya, sama tangannya memainkan itu menyatu sekali. Satu kesatuan iya, dan dia orang yang sepenuh hidupnya diabdikan untuk bermain siter mbak. Saya pernah tanya mbah Narto memang sejak muda sudah otodidak bermain siter ikut ke grup-grup wayang itu sampe sekarang.

12. 00:14:38-00:15:30

**Mas Dhany sendiri ada harapan atau pesan nggak sih untuk generasi muda dalam membantu melestarikan kesenian tradisional khususnya dalam sinden siter ini?**


13. 00:15:35-00:16:50

**Sistem audisi? Jadi orang Hamzah Batik jemput bola datang satu-satu?**

sebuah pertunjukan yang berkelas untuk penontonnya bahwa ini musik yang luar biasa, ini musik klasik luar ini musik klasik Jawa yang harus ditempatkan di tempat yang terhormat untuk didengarkan.

14. 00:16:51-00:17:43

Berarti kalau saya tarik garis besarnya sebenarnya penyebab hilangnya musik tradisional itu karena kurangnya ditempatkan?
Iya, kurang diaktualkan, diberikan ruang. Kita punya rencana membuat albumnya mbah Narto kita juga udah sempat rekaman dua lagu tapi ee..belum anu belum apa kita sambung lagi dengan musik yang berikutnya. Kita ada rencana membuat klip tentang pak Narto.

15. 00:17:49-00:18:25

Selain saweran ya istilahnya, kontribusi apalagi sih mas yang diberikan Hamzah Batik untuk mbah Narto?
Kita ikut merawat kesehatan mbah Narto, kemudian kita juga berikan beliau tunjangan-tunjangan sembako untuk kalo pas lebaran-lebaran itu juga ada bingkisan lebaran, paling enggak lebih diopeni lah mbah Narto daripada dulu ada yang merawat sekarang itu.

16. 00:18:32-00:19:18

Kalau untuk sistem bekerjanya sendiri apa diwajibkan atau tergantung dari mbah Nartonya sendiri?
Mbah Narto wajib tiap hari Sabtu harus ada disini ya, kemudian beliau minta tambahan bagaimana kalau saya minta hari Minggu saya mengamen di dalam toko. Saya bilang, monggo mbah silakan. Monggo silakan toko ini digunakan sebagai ruang kerja mbah Narto, kemudian beliau minta hari Sabtu Minggu akhirnya. Kalau hari Sabtu memang kita gaji ya plus mendapat saweran dari customer kalau hari Minggu beliau pure dapat saweran dari customer.
17. 00:19:20-00:20:17

Bagaimana dengan lagunya sendiri mas apakah ada list dari Hamzah?

18. 00:20:18-00:20:43

Kira-kira sampai berapa lagu sih mas selama ngamen tersebut yang mas Dhany tahu?
Eee… Sepuluhan lagu. Diolah, rehat sejenak, kemudian kadang-kadang kalo dia lagi capek berolah vokal ya kita suruh petikan aja.

19. 00:20:44-00:21:46

Terus selama mbah Narto sakit-sakitan itu bagaimana? Apa pihak Hamzah sudah ada persiapan atau apa?
Vakum kita kemarin, belum sebenarnya tapi sudah masuk agenda kita paling enggak ada pemain pengganti ketika mbah Narto gerah. Ini lagi kita cari makanya, kemarin kan jemput bola audisi neng kampus-kampus seni. Yang kita akan fokus ke lagunya mbah Narto kebetulan akan kita kolaborasikan dengan permainan piano ya mas Bagus itu, dalam satu album itu ada klasik siter sama piano klasik.
7.5. INTERVIEW NARTO SAHONO

FTVPV_0842 WAV

1. Boleh diceritakan sejarah kehidupan mbah Narto?

sudah tidak kuat, dari segi tenaga, kreasinya sudah ketinggalan, mbah Narto khusus ikut yang Jawa klasik sedangkan dhalang muda yang kreasi. Sekarang ada jaipongan, langgam-langgam baru, sudah tidak bisa dan tidak mampu karena sudah tua dan perjalanan hidupnya sudah rapuh, tenaga sudah tidak kuat, jadi saat ini hanya metik-metik alat.

2. **Sejak kapan di Mirota?**
Sudah 9 tahun lebih di Mirota, tapi hanya sabtu-minggu jam setengah 11

3. **Naik apa kalau ke Mirota?**

4. **Selain di Mirota kemana lagi?**
Di luar Mirotan ngamen di acara ulang tahun, pesta kantor-kantor, dari UGM pengukuhan guru besar pada saat makan bersama ikut mengiringi, pengantenan. Yang bagus dari Ngawi sudah tidak ada (meninggal), hanya sisa 1 yang di Bekasi pak Gianto (termasuk bagus dalam menabuh gamelannya).

5. **Awal belajar kendhang, kapan mulai belajar siter?**
6. Apakah ada makna tersimpan dari gamelan tsb?

7. Kalau di Mirota dari jam 11-15?

8. Lagu Jawa klasik favorit mbah Narto?
Semua senang karena itu pekerjaan sendiri, dan permintaan dari orang lain.

Istrinya sendiri juga seorang sinden tapi sudah tidak laku karena wajahnya sudah tidak berguna, dianggurke sama bapak hingga saat ini istir berjualan rokok, dan makanan ringan (intip, usus, kerupuk) di Jl. Mangkubumi Stasiun Tugu pada pukul 10-22 diantar oleh anak-anak karena di rumah tidak mau (hanya menghitung atap-atap).
9. Kalau di Mirota make baju apa?

10. Kenapa sekarang sudah sedikit sinden-sinden?
(Tidak sempat terjawab)
Kalau sabtu-minggu sudah mengisi tidak perlu mengamen lagi, dan di mirota itu enak kalau tidak bisa hadir bisa diganti di hari lain berikutnya.

11. Mbah awal mula bekerja di Mirota gimana?
Dulu ngamen di Mangkubumi di tempat bubur ayam, yang namanya Deni, SH makan disitu dan lihat mbah lalu berbicara “pak, mbok ngamen neng tokoku, hamzah batik, mirota batik, kulon beringharjo” yang menata rias-rias tersebut.
“kulo unekke antara sakjam atau setengah jam” jaman sakmonten disangu 70,000 dikasih jatah jumat di luar sabtu di dalam selama 2 bulan. Lantas yang di luar ditutup karena di dalam tape tetap berbunyi sedangkan di luar terganggu dan tidak terdengar serta para tamu yang mau memberikan kesulitan juga. Akhirnya semenjak itu sabtu langsung, tape dimatikan, jumat dilerenkan (diistirahatkan). Selama 2 tahun gaji 200,000 sekali main sedangkan saweran berapapun hasilnya milik sendiri, mulai 3 tahun gaji menjadi 300,000 hingga saat ini. Ya hanya main 4 jam setengah dikasih 300,000 sebagai buruh sudah lumayan lantas ada saweran sampai 200,000 apalagi kalau liburan atau hari raya karena banyak yang liburan.
FTV-PV-0843

Setelah duduk atau tidur ingin melangkah sering merasa sakit makanya minum obat, karena lututnya nyeri, umure simbah ini sudah 68 besok tanggal 11 Desember. (HARUSNYA 78)

12. Kalau di Jogja sendiri yang main Sinden Siter sudah tidak ada atau masih?
Masih ada 1 di KR, menggunakan siter (peking) suami istri tetapi hanya waktu sore hari.

13. Mbah bikin sendiri siternya?
Satu sudah jadi, satu tinggal diberi kawat. Mengisi kekosongan. Siter hanya buatan saya sendiri, ada yang harganya 800,000 ada yang 1 juta rupiah yang peking belum sempat dijadikan biasanya untuk mengiringi puisi-puisi.

14. Kapan Mbah menikah?
Menikah tahun 1957, 1959 anak 1, 1960 anak 2, 1965 anak 3, 1970 anak 4, ada lagi bungsu yang tidak mau di mong (dirawat) tahun 1975 karena langsung meninggal (bungsu sendiri) <- anak dari mak Klaten totalnya 5. (DARI HASIL OBSERVASI ANAK-ANAK BELIAU DARI ISTRI 1)

15. Anak-anak Mbah bersekolah?
Anak yang SMP hanya 1, nomor 2 dari bawah karena mbah orang tidak punya jadi yang sulung hanya lulus SD lalu pergi ke Semarang untuk disekolahkan disana tapi tidak mau jadi hanya kursus teknik mesin motor lantas sekarang sudah bisa memperbaiki motor – menyetir dan saat ini berada di Kudus.
16. Sudah berapa lama jadi sinden siter?

17. Kenapa mbah memilih siter sebagai alat bekerja sehari-hari dibanding yang lain?
Karena kemampuan mbah bermain kendhang, kalau kendhang digunakan untuk ngamen kan ndak baik, kalau siter ada nadanya gendhingnya ada notenya ada diuren-uren enak.

18. Bagaimana mbah belajar nyinden dan sejak kapan?
19. Lagu-lagu apa saja yang dibawakan pada saat nyiter?
Kalau di mirota tertentu, ladranan : slamet, mugi rahayu, asmarandana, ketawang : puspowarno, sinom, pucung

20. Mbah belajar main siter dan gerong diajari oleh siapa?
Belajar dari teman-teman

21. Awal mula terjun ke gamelan oleh siapa?
Karena gemar, setelah dipikir-pikir untuk nyanyi atau mencari nafkah bagi saya sangat mudah. Pokoknya hobi saya seni

22. Apakah ada turunan seniman dari orang tua?
Orang tua bukan seniman, yang agak seniman malah pakdhe saya dan paklek saya, dari sebelah ibu. Tapi sejak dulu umur 7 tahun sudah tidak punya orang tua

23. Mbah lahir tahun?
1938

24. Orang tua mbah meninggal karena apa?
Sejak dijah Jepang, ada penyakit kolera – lepra, koreng yang besar-besar. Jaman tahun 1945

25. Pakdhe masih hidup saat ini?
Sudah tidak ada, dimakamkan di Klaten Selatan. Kalau bulan ruwah atau sadranan disana saya mengirim doa
26. Kalau orang tua mbah Narto juga disana?
Iya, tempat tinggalnya (dulu) di Melikan ya kira-kira butuh setengah jam kalau menggunakan kendaraan

27. Waktu masih anak-anak selain belajar sindhen, apakah mbah sekolah formal?
Kalau SD hanya kelas 6 kurang 1 kuartal keluar, di SD Sobrah kelurahan Bungalal di sebelah utara rumah Klaten. Tapi dulu hanya di rumah-rumah, dulu belum ada SD adanya hanya SR (Sekolah Rakyat). (Setelah diobservasi nama SDnya bukan Sobrah melainkan SD Negeri 1 Buntalan).

28. Kenapa keluar?
Saya malu, teman saya perempuan matematika dapat 8 saya hanya 7 ya ndak sinau ndak apa-apa minta pinter kan ndak mungkin, saya malu sama teman saya. Hanya selisih 1 saya malu, lantas saya keluar karena mau meneruskan ndak mampu, hari sabtu-minggu saya ikut pakdhe bekerja untuk beli buku

29. Mbah dulu awalnya bagaimana bisa ngamen?

30. Setelah SD memutuskan untuk keluar sekolah?
Langsung tidak sekolah, langsung belajar ngamen belajar nabuh
31. Sempat mengalami kesulitan dalam belajar?
Kalau dulu itu mencari uang sukar sekali, untuk menyekolahkan anak aja tidak bisa yang bisa sampai SMP dan STM hanya yang bungsu, hanya 1. Yang nomor 1 lulus SD, nomor 2 tidak lulus kelas 3 SD disuruh gerep sawah, yang nomor 3 lulus SD.

00013 MTS

32. Apakah mbah terpikir untuk mencari pekerjaan lain selain Sinden Siter?
Karena mau cari pekerjaan lain pekerjaan apa, yang ringan saya ndak mampu karena ndak punya pendidikan, paling-paling kerja tukang kayu atau tukang batu, kalau dibandingkan dengan berat-berat mendingan ngamen untuk menafkahi anak dan istri di Klaten dan juga di Yogya.

00020 MTS

33. Tujuan para sunan bikin Gendhing itu untuk apa?
Bunyinya itu kan sanepan (bentuk makna komunikasi masyarakat Jawa tradisional dengan memberikan tanda-tanda melalui bahasa kiasan, atribut, hiasan arsitektur dll yang memiliki makna-makna tertentu, yaitu penggambaran hidup di dunia saat ini"^^

00023 MTS

34. Apakah ada yang meneruskan pekerjaan Mbah?
Tidak ada, tapi dari istri ke 2 ada yang bisa sedikit-sedikit seperti bermain gitar itu bisa

35. Apa dari awal sudah sempat diajarkan?
Saya tidak mengajarkan ia belajar sendiri

http://www.kompasiana.com/satriapanjipradana/ngaji-sanepan-sebelum-diklaim-negara-lain_55179509a33311b207b65dc3
36. Apa ada murid-murid di luar keluarga?

37. Salah satu lagu yang dinyanyikan yaitu Yen Ing Tawang apa ada artinya atau pesannya?

38. Lagu-lagu jawa sendiri berbicara tentang apa?
Ada yang dari pitutur ada yang dari sejarah, kalau asmaranda dari sejarah dari zaman majapahit. Yang namanya itu kisahnya damar wulan dan anjasamara itu di asmarandan.

39. Apakah ada syarat-syarat khusus untuk menjadi gerong?
Syaratnya hanya latihan, mau sekolah sinden.

40. Bagaimana dengan cara berpakaian?
41. Ada yang membeli Siter dari luar?
Dulu banyak dari swedia, polandia, amerika kemarin ada\n
42. Siter terbuat dari apa?
Ujung bawah terbuat dari kayu Nangka, untuk ditancapi tidak akan bergerak (keras) badan keatas terbuat dari kayu sengon. Di dalam kotak terdapat paku-paku kecil terbuat dari kayu nangka juga supaya kawatnya nyangkut. Total kawatnya ada 24. Ada yang 26, ada yang 25

43. Bentuk siter kenapa seperti itu?
Kalau bentuknya sama atau kelebaran suaranya akan berbeda

44. Saat ini masih buat siter?
Sudah tidak, karena kebanyakan tidak laku-laku buat kerja sudah ada, disini ada, di rumah ada, dijual tidak ada yang beli

45. Berapa harga siter yang besar?
Sekarang ya 700an, yang kecil juga sama karena bolak balik

46. Pertama kali mulai manggung main kendhang dimana?
Di kampung-kampung, ada acara pepak’an, mantem-manten, dulu belum ada banyak tape, di kampung di Klaten. Di Yogyakarta juga banyak
47. Kalau mbah mulai sendiri tampil dulu pertama kali dimana? Kalau di Yogyakarta


48. Apa mbah punya foto-foto waktu nampil?

Saya ndak punya

00040 MTS

49. Apakah penghasilannya cukup selama ngamen?

(Mbah Narto dan Istri) Saweran cukup. Dibiang cukup ya cukup endak ya endak, harus usaha yang lain. Simbah jualan nasi jualan rokok, Tuhan yang ngasih, Tuhan setia dalam segala hal apapun dalam umatnya. Ya ndak harus hanya dari situ (Siter) tok, istilah kata njagake kono tok yo rak cukup. Bersyukur dalam hal apapun pasti berkecukupan.

00041 MTS

50. Dulu mbah aktivitas mbah saat muda apa saja?

Tahun 1970 saya masih nyangkul lantas pulang jam setengah 10 saya ngamen, dulu karena saya ambil rumput saya buang saya mengalami, saya mencari kacang (rending) dulu di sawah di jual, karena sulit sekali jaman masih muda. Mending sekarang, sabtu minggu sudah ada yang memberi nafkah, kalau saya dikasih satu minggu 2 kali saya sudah ndak ngamen (di tempat lain).
MVI_7818 – Guru SMKI (Pak Eko, ahli Siter)
Sejarahnya paling banyak di Jawa paling banyak ditemukan di relief-relief Candi Jago. Siter sejenis Kecapi untuk perkembangannya sekarang justru mengalami penurunan karena mungkin tersaing dengan instrument-instrumen lain pinter-pinter banyak sedangkan siter monoton lalu semakin terkikis, bahkan di Gamelan Noto lengkap hanya tersedia satu yaitu instrument siter Peking dua laras pelog dan slendro karena praktis resonansi untuk bisa digunakan di dua laras.

MVI_7859
51. Rumah ini hasil Mbah bermain Siter ya?
Yang membangun modalnya anak saya yang bungsu, dulu sudah ada tapi kurang baik, lantas diperbaiki

52. Mbah sudah tinggal disini (di rumah Klaten) dari tahun berap?
Saya mulai buat rumah ini belum tembok masih bambu tahun 1965

MVI_7862
Tuhan yang memberkati, atas bantuan Tuhan saya sejak kecil sudah ndak punya orang tua hanya hidup seperti pohon kemlatian nemplok sini nemplok sini, kalau Utah Darah saya bukan disini kira-kira lima kilo dari sini (Rumah) di sebelah barat. Tempatnya mbah dulu, ini juga tanah mbah Putri lantas punya Ibu dikasih sama luasnya rumah ini (pemberian almarhum ibunda mbah putri)

MVI_7863
53. Mbah masih sering bertemu dengan teman-teman SD?
Yaa kadang-kadang masih tapi sudah tua semua, ada yang kampung disana ada, kan ya teman sekolah itu masuk sekolah itu paling umurnya pendek (muda) 10 tahun, ada yang 15 tahun baru SD jaman dulu tahun 1949. Saya masuk SR tahun 1949 setelah Belanda, jadi pulau Jawa ini dijajah oleh asing 1948 sampai 1949 hanya 1 tahun yang terakhir.
54. Mbah dulu dapet bahasa Belanda?
Kalau Bahasa Belanda ya saya belum tahu, saya mulai masuk sekolah itu bahasanya sudah bahasa Jawa, tulisannya Jawa hanacaraka. Kalau di Jogja Solo itu hanacaraka pake sabah *itu lho* menirukan cara tulis*. Ha Na Ca Ra Ka Da Ta Sa Wa La Pa Da Ja Ya Nya Ma Ga Pa Dha Nga. Kalau sandangannya ada wulu suku pepet layar.

55. Kondisi Bis yang mbah digunakan memang rame setiap harinya?
Kalau siang itu kadang-kadang kalau suda jam 8 sampai jam 3 ndak penuh, tapi kalo malem minggu yaitu penuh karena apa tukang-tukang yang pekerja dari Jogja itu pulang. Udah tau kok simbah dari Jogja berdiri terus karena ndak dapat tempat duduk, la kalo dari terminal kan masih agak longgar agak selo kalo dijalan yang perempatan tadi sok (suka) nggak dapat tempat duduk.

56. Nggak ada yang ngalah mbah?
Ya kadangkala ada, ya orang banyak itu sini mbah duduk, kadang ada.

57. Berapa lama perjalanan itu mbah dari Jogja ke sini (Klaten)?
Ya kadang satu jam lebih karena ya jalannya macet kok. Ya kan di tempat itu, tempat halte berenti sampe setengah jam.
58. Mbah biasa istirahat jam berapa?
Wah sak anu, sak lelahnya, ya kalo ndak ada temannya jam 9 jam setengah 10 sudah masuk tidur. Kalo masih ada temannya ya sampe malem ndak papa.

MVI_7870

59. Sekarang dimana kendhang yang mbah gunakan waktu dulu?
Tempatnya pak Nindyo Pramono itu yang sejak saya kecil pegangan saya, iya kayunya kan juga saya ukir lantas digemari pak Nindyo Pramono Guru Besar UGM bagian Jaksa.
### 8. CODING PROCESS

#### 8.1 CODING PROCESS OF NARTO SAHONO

<table>
<thead>
<tr>
<th>No</th>
<th>Observation’s Results</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Narto Sahono several times said that he is only a poor, and his house is a shack</td>
<td>MODESTY</td>
</tr>
<tr>
<td>2</td>
<td>He is 78 years old but still working until today, he goes to Hamzah Batik from Klaten by using public transportation and walks from a public transportation to another</td>
<td>HARDWORKING</td>
</tr>
<tr>
<td>3</td>
<td>He has two wives, the first wife lives in Klaten and the second wife lives in Badran, Yogyakarta</td>
<td>LOST FROM LUST</td>
</tr>
<tr>
<td>4</td>
<td>He always several times said that provision is already set-up as long as willing to work hard</td>
<td>SINCERE</td>
</tr>
<tr>
<td>5</td>
<td>He greets some people in the bus, at bus terminal or would like to have small conversation</td>
<td>FRIENDLY</td>
</tr>
<tr>
<td>6</td>
<td>The house condition in Badran was messed up, small, the aroma of the food always wafted in the mornings</td>
<td>BADRAN HOUSE CONDITION</td>
</tr>
<tr>
<td>7</td>
<td>The house in Badran located in a small village in Badran where the residents often gather have chit-chat</td>
<td>BADRAN HOUSE CONDITION</td>
</tr>
<tr>
<td>8</td>
<td>The house in Klaten located in Dukuh Ngalas village where the house large, neat and the distance between one neighbour to another is quite far</td>
<td>KLATEN HOUSE CONDITION</td>
</tr>
<tr>
<td>9</td>
<td>His second wife named Mbah Ngatiyem dressed wearing house dress, hair loose. A talkative person</td>
<td>AN OLD WOMAN LIVES IN CITY</td>
</tr>
<tr>
<td>10</td>
<td>His first wife named Mbah Parinah dressed traditionally by wearing Javanese blouse and <em>jarit</em> along with hair-bun, prefer less talk</td>
<td>THE CLASSIC JAVANESE WOMAN</td>
</tr>
<tr>
<td>11</td>
<td>He shared his story and admitted if he was “mischievous” by lying to his first wife and married for the second times</td>
<td>HONEST</td>
</tr>
<tr>
<td>12</td>
<td>The way he talks to family members with loud voices and use <em>ngoko</em> language</td>
<td>JAVANESE SOCIAL STRATA (LOW)</td>
</tr>
<tr>
<td>12</td>
<td>Mbah Narto walks slowly and the wrinkles in whole body</td>
<td>AN OLD MAN</td>
</tr>
<tr>
<td>13</td>
<td>His nails’ thumbs are longer than any fingers</td>
<td>SINDEN SITER</td>
</tr>
<tr>
<td>----</td>
<td>------------------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>14</td>
<td>He wears a fez in his most outdoor activities</td>
<td>A MOSLEM MAN</td>
</tr>
<tr>
<td>15</td>
<td>On Friday morning or afternoon, he usually will depart from his house in Dukuh Ngalas Klaten</td>
<td>DEPARTING FROM KLATEN</td>
</tr>
<tr>
<td>16</td>
<td>He goes to Yogyakarta by using public transportation, from Ir. Soekarno Klaten bus station by using either Antar Jaya, Langsung Jaya or Jaya Putra inter-city bus to go to Yogyakarta with a price 7000 rupiahs per person</td>
<td>INTER-CITY BUS AS MAIN TRANSPORTATION</td>
</tr>
<tr>
<td>17</td>
<td>When he arrived at Giwangan Bus Station or others bus stop, he then changed his transportation into Kopata Yogyakarta number 4 to Malioboro.</td>
<td>CONTINUED BY KOPATA YOGYAKARTA</td>
</tr>
<tr>
<td>18</td>
<td>In Malioboro, one of his children or grandchildren from his second wife, Mrs. Ngatiyem will pick him up to home in Badran.</td>
<td>PICK UP BY ONE OF NGATIYEM’S CHILDREN</td>
</tr>
<tr>
<td>19</td>
<td>There, he will spend two nights during working in Hamzah Batik.</td>
<td>SPEND TWO NIGHTS AT BADRAN</td>
</tr>
<tr>
<td>20</td>
<td>On Sunday afternoon after he finished work, he would seat for a while in the public park where there is a large clock near Hamzah Batik in Malioboro area, to calculate his earnings results accompanied by one of his children, the half of his income are given to his child for family in Badran.</td>
<td>CALCULATING THE EARNINGS</td>
</tr>
<tr>
<td>21</td>
<td>He continues to go back to Klaten by the same vehicle like when he goes to Yogyakarta.</td>
<td>BACK TO HOME IN KLATEN</td>
</tr>
</tbody>
</table>

**Analysis of Descriptive Coding**

Narto Sahono as an old man has a characteristic as a hard worker as he is 78 years old with the condition walks slowly and wrinkles in whole body yet still goes to Hamzah Batik from Klaten by using public transportation and walking, he also known as a modesty person because he often said that he is a poor and his house is just a shack while in reality he is no longer poor and his house was big and has modern style in Klaten. Another special characteristics of Narto Sahono is sincere, friendly, and honest.
He said that provision is already set-up as long as willing to work hard, and whenever he meets people, he directly greets them or intends to have small conversation. He also being honest as he shared his love story that he has two wives, and he admitted if he was “mischievous” by lying to his first wife and married to his second wife. Because of that romance, according to Javanese ethics which the Javanese people must able to control their lust (See 2.2, pg21), here Narto Sahono considered lost from his lust. His first wife named Parinah is a representative of a classic Javanese woman since the way she dressed is so traditional from head to toe, she wears Javanese blouse (kebaya) and jarit along with hair-bun, besides she prefer silent and talks when needed whereas Ngatiyem, the second wife as she used to live in a city, thus, the way she dressed totally different, she wears house dress, her hair let it loose, and she is a talkative person. Both his wives are living in different place, Parinah lives in a house located in Dukuh Ngalas village, Klaten with the condition large house, neat, even the distance between one neighbours to another is quite far. Otherwise, Ngatiyem lives in a small village in Badran, Yogyakarta where there are many residents who often gather in outside the house to have chit-chat. The condition of the house is messed up, small, and the aroma of the food always wafted in the mornings as she is known as a street food seller near Tugu Yogyakarta railway station. The way Narto Sahono talks to other his family members with loud voices and use ngoko (the lowest level of Javanese language) as it indicates that he comes low social strata (See 2.2, pg19). He who works as a sinden siter has a special nails that are longer than any fingers which are in his thumbs because it use to pluck the strings during playing siter. When he has outdoor activities usually he wears a fez to show if he is a Moslem. The journey of Narto Sahono to go to work, started from Friday morning or afternoon from Klaten by using inter-city bus from Ir. Soekarno Klaten bus terminal with a price 7000/person. Arriving at Giwangan bus terminal, he continued to ride Kopata Yogyakarta No 4 bus to Malioboro. There, one of Ngatiyem’s children will pick him up to home in Badran and he will stay there for about two days. After working, he will sit in the public park where there is a large clock near Hamzah Batik in Malioboro area, calculating his income which the half of it will be given to the family in Badran. Then, he continues his journey back to Klaten.
<table>
<thead>
<tr>
<th>No</th>
<th>Interview Data</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>My ability is playing <em>kendhang</em> but if this instrument used for busking the sound will not good at all. Meanwhile <em>siter</em> has its own tones, so if it is played [for busking] it will be playing beautifully.</td>
<td>SITER HAS ITS OWN TONES</td>
</tr>
<tr>
<td>2</td>
<td>If a person wants to be a gerong (a.k.a <em>sinden</em>), the requirement is only want to practice, want to go to <em>sindhen</em> school.</td>
<td>THE REQUIREMENT OF BEING A SINDHEN IS ONLY WANT TO PRACTICE</td>
</tr>
<tr>
<td>3</td>
<td>Since childhood I had not had parents anymore, to be precise when I was 7 years old during Japanese colonialism caused by cholera – leprosy in 1945.</td>
<td>PARENTS HAVE PASSED AWAY</td>
</tr>
<tr>
<td>4</td>
<td>Life is like <em>kemladhean</em> (parasites), likened moving one trees to another because I used to live joined with my uncles and aunties. Because one of my uncle and aunty is a <em>teledhek</em> artist, since that time I learnt to hit <em>kendhang</em> at the age 9-10 years old.</td>
<td>LIFE LIKENED PARASITES</td>
</tr>
<tr>
<td>5</td>
<td>I joined to the Javanese arts since 1958 but before finally I played <em>siter</em>, I previously played <em>kendhang</em> even though it was far from perfect because at that time, I was not able to differentiate the tones yet as the time goes by I finally able to understand the Javanese <em>gendhing</em> (Javanese songs).</td>
<td>IN 1958 PLAYED KENDHANG</td>
</tr>
<tr>
<td>6</td>
<td>Before I finally could work as a <em>kendhang</em>, I was responsible to hit the <em>gong</em> and <em>sinom</em>.</td>
<td>BEFORE KENDHANG RESPONSIBLE FOR GONG &amp; SINOM</td>
</tr>
<tr>
<td>7</td>
<td>Aside working as a part of <em>dhalang</em>, I worked as a busker, by learning <em>siter</em>. If I could not make a <em>siter</em>, I did not want to busking, starting from that, I made a <em>siter</em> and learnt <em>siter</em> then busking with <em>siter</em> until today.</td>
<td>COULD NOT MAKE A SITER, DID NOT WANT TO BUSKING</td>
</tr>
<tr>
<td>8</td>
<td>Because I like it, on second thought, singing and earning some income for me is very easy. The most important thing, my hobby is in art.</td>
<td>SINGING AND EARNING SOME INCOME</td>
</tr>
<tr>
<td>9</td>
<td>My life is like parasite, stuck there stuck here, that is why since I was a child, I chose to be a busker. Besides busking, I also joined with the puppeteers groups, since at that time I had to join in group during busking. Even in groups, once I was late, I left by my friends. My life was tough</td>
<td>SINCE A CHILD CHOSE TO BE A BUSKER</td>
</tr>
<tr>
<td>10</td>
<td>It was difficult to eat, if I could eat rice three times a week it has been perfect. Mostly I eat every day only by a small sweet cassava which brushed and washed first, then boiled while the leaves of cassavas also cooked as dish</td>
<td>IT WAS DIFFICULT TO EAT PROPERLY</td>
</tr>
<tr>
<td>11</td>
<td>If I want to look another job, what kind of job? I could not do the mild job due to I have no education background, the most possible is only being a carpenter or a mason. Comparing to those heavy jobs, I would rather busking to give income for his wives and children.</td>
<td>COULD NOT HAVE ANOTHER JOB DUE TO HAVE NO EDUCATION BACKGROUND</td>
</tr>
<tr>
<td>12</td>
<td>I was ashamed, my girl-friends got 8 in math while me only got 7, it is impossible to be smart without studying and doing nothing, I was ashamed with my friends. It only one point but I was ashamed, then I out from school because I could not afford to continue, during weekend I followed my uncle to work aim to buy books</td>
<td>OUT FROM SCHOOL BECAUSE COULD NOT AFFORD TO CONTINUE</td>
</tr>
<tr>
<td>13</td>
<td>In 1970, I was hoeing the rice field then at 09.30 I returned to home and continued busking. Life is better now, on Saturday and Sunday, I already make a living, if I given two times a week [to perform], I do not need to busking elsewhere</td>
<td>LIFE IS BETTER NOW</td>
</tr>
<tr>
<td>14</td>
<td>By performing for about 4,5 hours then I got 300,000 as a labor it is enough, also there are donations up to 200,000 precisely during holiday or special days because there are many people who have their holiday (in Yogyakarta)</td>
<td>4,5 HOURS GOT 300,000 AS A LABOR IT IS ENOUGH</td>
</tr>
<tr>
<td>15</td>
<td>Aside Hazah Batik, I busking in birthday parties, office parties, joining the inaugural of Professor in UGM, wedding parties.</td>
<td>BUSKING IN MANY EVENTS ASIDE HAMZAH BATIK</td>
</tr>
<tr>
<td>16</td>
<td>In 1965-1970, my schedule was full invited by many puppeteers and even I had to decline their invitations several times.</td>
<td>1965-1970 THE SCHEDULE WAS FULL</td>
</tr>
<tr>
<td>17</td>
<td>But in 1980, I stopped joining because the puppeteers had passed away, then if I want to continue by joining with young puppeteers, I am no longer strong, in terms of power, creation. So, now I prefer picking the siter.</td>
<td>1980, THE PUPPETEERS HAD PASSED AWAY</td>
</tr>
<tr>
<td>18</td>
<td>It was really difficult to earn money back then, even I could not send the children to school, the one who could passed Junior High School and Vocational School is only the youngest, the first only passed Elementary School, the second only until 3rd grade because after that he asked to work as farmer the third only passed Elementary School</td>
<td>COULD NOT SEND THE CHILDREN TO SCHOOL PROPERLY</td>
</tr>
</tbody>
</table>
8.2 CODING PROCESS OF DHANY VALIANDRA

<table>
<thead>
<tr>
<th>No</th>
<th>Interview Data</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>So, at first Mr. Hamzah as the owner of Hamzah Batik wanted to have a <em>siter</em> player or a traditional musician in his shop, but during the process it was hard to find the <em>siter</em> player while on the other side, every Wednesday we already conduct a performing art a classic piano which play the Beethoven’s music repertoire but in a Javanese music concept. We lack of <em>siter</em> player, so it was accidentally when I was having my breakfast in Kedaulatan Rakyat (KR) at Jl. Mangkubumi in one of chicken porridge stall, there was a man if I had to remember ten years ago, his condition was poor.</td>
<td>THE ACCIDENTALLY MEETING BETWEEN DHANY VALIANDRA AND NARTO SAHONO</td>
</tr>
<tr>
<td>2</td>
<td>Praise the Lord, in his journey, Mr. Narto financially is way much better. He migh currently enjoying the crowning achievement as a traditional musician, a <em>siter</em> player. He feels honour and gets a proper income. Praise the Lord, in his week days when Mr. Narto is busking, he even can get 500,000 up to 750,000 rupiahs compare to the day when he had to walked, at least he can give income to his family better now.</td>
<td>NARTO SAHONO IS ENJOYING HIS ACHIEVEMENT AS A TRADITIONAL MUSICIAN NOW</td>
</tr>
</tbody>
</table>
### 8.3 CODING PROCESS OF DJADUK FERIANTO

<table>
<thead>
<tr>
<th>No</th>
<th>Interview Data</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I have believed if those (the philosophy) are created by human which then turn into myth. Well, everyone is allowed to interpret, but at the end it will end up as a benchmark, since our tradition is the oral tradition, whereas the written culture is weak, so it formed from mouth-to-mouth and become myth</td>
<td>THE PHILOSOPHY ARE CREATED BY HUMAN THEN TURN INTO MYTH</td>
</tr>
<tr>
<td>2</td>
<td>Indeed, in gamelan, the music that have independence are siter and rebab. If diatonic music or western music, there are trio, quartet. In gamelan, it called as ciblonan or gadon. Ciblonan usually consists of siter, gender, rebab, kendhang, gong kemodho. This music usually incomplete, only played to build the atmosphere and specifically play tembang-tembang.</td>
<td>SITER AS THE INDEPENDENT MUSIC IN GAMELAN</td>
</tr>
<tr>
<td>3</td>
<td>In gamelan, each instrument has different playing techniques. The most similar in playing are between gendir, gambang and siter due to the position of the player is using his both hands. But the instrument which played by using two hands especially siter that use thumbs usually with the nails, that is why his nails are usually long or added by additional tools to pluck but it is already a part of new civilization</td>
<td>SITER USES THUMBS WITH LONG NAILS DURING PLAYING</td>
</tr>
<tr>
<td>4</td>
<td>Mastering the repertoire of songs (which have been created), even recently the current development (of Javanese songs), playing Siter is not only played the gendhing-gendhing (Javanese songs) or tembang-tembang Jawa (Javanese poems with tones), but tembang-tembang Campursari (music that is formed on a mix of several genres or combined between Gamelan instruments with other music instruments like keyboard) which noted as a new music</td>
<td>MASTERING THE REPERTOIRE OF THE SONGS AS THE REQUIREMENT OF PLAYING SITER</td>
</tr>
<tr>
<td>5</td>
<td>Tradition teaches what is mentioned by tradition, ritual itself made by humans and then become a habit and becomes myth. It was just a matter of ethics, politeness on behalf of ethics itself.</td>
<td>RITUAL MADE BY HUMAN BECOME A HABIT AND TURN INTO MYTH</td>
</tr>
<tr>
<td></td>
<td>Absolutely, there were influence from outside Indonesia, not only <em>Siter</em> and <em>Rebab</em>, long before the emergence of <em>Rebab</em>, there was such thing namely Taliwangsa came from mainland Asia, then came to Indonesia, <em>Siter</em> also came from China, <em>Gong</em> itself also from China, developing until finally assimilated culturally and become an instrument that belongs to Indonesia</td>
<td></td>
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<tr>
<td>---</td>
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<td>---</td>
</tr>
<tr>
<td></td>
<td>So about the development, based on what I have read, there was a dissertation writing and his name is Joko Madu, he made a written history about the last Javanese kingdom outbreak between Jogja and Solo of the chronicle Giyanti rupture, in fact the <em>Pengrawit</em> (musicians) of the <em>gamelan</em> instruments were based in Klaten area, especially in Bayat village it can be called as the center of traditions’ artist such as puppets, <em>gamelan</em> instrument players, <em>Wiraswara</em> (men singers), <em>Sinden</em> (women singers), wider spread until to the south area like Wonogiri, Wonosari</td>
<td>Klaten as the center of <em>Pengrawit</em> after the chronicle Giyanti rupture</td>
</tr>
<tr>
<td></td>
<td>I also believed in a cultural process, some missing some grows in another form, but there is also someone who still wants to maintain it, so, we put respect to him, but still, there is someone who also wants to develop it even until the main materials were completely gone, that is a cultural process</td>
<td>Some missing some grows in another form is a part of cultural process</td>
</tr>
<tr>
<td></td>
<td>There are <em>gamelan’s</em> reliefs within the temples, <em>rebab</em> then <em>siter</em>. But for the precise years, I thought that it was not valid yet.</td>
<td><em>Siter</em> reliefs in temples</td>
</tr>
<tr>
<td></td>
<td><em>Siter</em> was emerged in the metal era along with <em>rebab</em> as the strings group before the <em>gong</em></td>
<td><em>Siter</em> emerged in metal era</td>
</tr>
</tbody>
</table>
### 8.4 CODING PROCESS OF DR. ATON RUSTANDI MULYANA

<table>
<thead>
<tr>
<th>No</th>
<th>Interview Data</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The principle of <em>mbarang</em> is when the traditional musician out of his village by visiting some places and he will perform his music in order to get the needs of his life.</td>
<td>THE PRINCIPLE OF <em>MBARANG</em></td>
</tr>
<tr>
<td>2</td>
<td>So, how the concept of <em>gendhing</em> which actually same as in major event, he has to make it into a single performance. The essence of its <em>gendhing</em> musicality that complete and diverse, then he should be able to make them into <em>siteran</em> musical language.</td>
<td>THE ESSENCE OF <em>GENDHING</em> TURN INTO <em>SITERAN</em> MUSICAL LANGUAGE</td>
</tr>
<tr>
<td>3</td>
<td>So, the <em>gamelan</em> players were invited by the Kingdom to accomplish the needs within its Kingdom, but in its development they were no longer attend to the Kingdom. There were patronage which changed, when the Kingdom has powerful control, the <em>gamelan</em> players were fully well treated thus they onlt focused in expressing their arts otherwise when the Kingdom no longer treated them, the <em>gamelan</em> players had to go out to keep living. Those moments are currently shown in <em>mbarang</em> included <em>siter</em> itself with the same purpose financial, yet although the financial becomes the main purpose, the traditional musicians still maintain the quality such as: good vocal, well understand the repertoire, as well as techniques.</td>
<td><em>SITER</em> USES FOR FINANCIAL PURPOSE</td>
</tr>
<tr>
<td>4</td>
<td>Due to some stereotype when <em>siter</em> identically with <em>barang</em> or busking, as if there is a presumption if a person who plays <em>siter</em> is consider as a busker, but I think that stereotype should be repaired because <em>siter</em> itself has its own magical power within musical, thus it can be put higher.</td>
<td>STEREOTYPE TOWARDS <em>SITER</em> INSTRUMENT FOR BUSKING</td>
</tr>
<tr>
<td>5</td>
<td>The cultural process, social process, orientation changing toward society, including the tastes. Those become the factors which influenced why <em>siter</em> seems marginalized.</td>
<td>FACTORS THAT MARGINALIZED <em>SITER</em></td>
</tr>
<tr>
<td>6</td>
<td>The process of inheritance, it should become an important note to us as young generation to be able in transferring it. Since it is a source of knowledge for our ability especially amid the global competition. Secondly, what we have to do is research, research is important due to research is actually the thing that will open the space of our understanding, also the research should be taken into the learning process. So, the results of research should be taught even sought the possibility to have a new arable which use <em>siter</em>. In addition, I think we need the involvement of networking. Society have to work together, it cannot simply be done by the artist or <em>siter</em> player, people who care with only learning about it. All of us should involve in this process.</td>
<td>WAYS TO KEEP <em>SITER</em> LONG LAST</td>
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### 8.5 CODING PROCESS OF YAYAT SUHIRYATNA

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<thead>
<tr>
<th>No</th>
<th>Interview Data</th>
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<td>1</td>
<td>The function of <em>siter</em> especially in Java. There is an instrument named <em>pamurbowiromo</em> or the instrument which master the rhythm or cadence leader. Then <em>pamurbolagu</em> or the leader of the groove track from an orchestration. <em>Siter</em> is categorized into the <em>pamurbolagu</em>, not as overall leader but there is a tendency to become kind of small ornaments in the <em>gamelan</em> orchestration.</td>
<td>FUNCTION OF SITER AS PAMURBOLAGU</td>
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<td>2</td>
<td>So, almost the <em>gamelan</em> players can play several <em>gamelan</em> instruments, even though not all of them but mostly can do. Thus, if someone wants to learn <em>siter</em> its better to well-understand the <em>gamelan</em> instruments which may have simpler techniques like <em>saron</em>. Even <em>siter</em> itself has own characteristic that is improvisation, even there are patterns that have been hereditary but individually, the player has to have his own creativity for expressing his personality.</td>
<td>BEING CREATIVE IN EXPRESSNING THE PERSONALITY</td>
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<td>3</td>
<td>Those who keep preserving the traditional arts are only several people who truly love their ancestors, love their past cultural products as heritage of their grand father or great-grand parents, they have emotional continuity between he as the generation descendants of great-grand parents and son, and they have emotional connection.</td>
<td>PRESERVING BECAUSE LOVE ANCESTORS, PAST CULTURAL PRODUCTS, HAVE EMOTIONAL CONTINUITY</td>
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Analysis of In Vivo Coding

In order to be a *sinden siter* there are no specific requirements that needed, the most important things are only want to practice, while for the *siter* player usually he/she will have long nails both in his/her thumbs, masters the repertoire of the songs because the essence of *gendhing* will turn into *siteran* musical language, being creative in expressing the personality, since the *siter* has its own characteristic that is improvisation.

Basically the philosophy are created by human then turn into myth, thus there are no exact meaning that conveyed by *siter* itself but more to be used for *mbarang* (busking) is outing from his village by visiting some places and *siter* player will perform aim to get the needs of his life because based on the history of the *gamelan* players were part of the kingdom but when they were no longer work for the kingdom, they find another job, so since the first *siter* as a part of *gamelan*, it has been used for financial purpose. Yet from technical side, *siter* has function as a *pamurbolagu* or the leader if the groove track from an orchestration. Narto Sahono also agree if *siter* has function to earn some income by being a *sinden siter*.

Narto Sahono told that his parents had passed away since he was 7 years old. He describes his life as he likened *kemladhean* (parasites) because moving to one place to another following his uncles and aunties. In 1958 he officially joined to the traditional arts by being a traditional musician as a *kendhang* player yet before he could play *kendhang*, he had responsible for playing *gong* and *sinom*. It was difficult to eat properly back then that was why he decided to resign from school because he could not afford to continue. In 1965-1970 his schedule was full invited by many puppeteers and he even had to decline some invitation several times but in 1980 he stopped joining with the puppeteers as *gamelan* players due to the puppeteers had passed away.
He thought that if he wanted to join with the younger puppeteers he is no longer strong in terms of power and creation. He could not have another job due to have no education background. Thus, aside of working as a part of dhalang, he wanted to be a siter, at first, he did not want to busking as a siter if he could not make a siter itself. Therefore, starting from that moment he made it by himself. The journey of his life changed as he met Dhany Valiandra. Dhany Valiandra remember ten years ago, Narto Sahono was poor when he was having his breakfast at Jl. Mangkubumi in a chicken porridge stall.

Further, siter as a traditional music of Java was influenced by China culture as it came from China, developed as a part of assimilation of culture and become an instrument that belongs to Indonesia. Klaten as the hometown of Narto Sahono, known as the center of pengrawit (gamelan players) after the chronicle Giyanti rupture. In gamelan, the music instrument which have its independence one of them is siter.

For Narto Sahono, his life now is better as he worked in Hamzah Batik for about 4,5 hours, he got 300,000 rupiahs. Dhany Vialiandra also think if currently Narto Sahono is enjoying his achievement as a traditional musician. Djaduk Ferianto believes if the shifting process in siter caused by cultural process where some missing some grows in another form. Dr. Aton added if there are factors that marginalized siter such as social process, orientation changing within the society, tastes, and the stereotype towards siter which only used for busking. The process of inheritance, research, and involvement of society in preserving siter are a few example of ways in keeping siter long last. But in the end, there are many reasons some people decided to keep preserving, loving their ancestors, respecting to the past cultural products and the most important thing is they have emotional connection toward their ancestors.
9. ADMINISTRATION FORM
10. CREW AGREEMENT FORM
11. TALENT AGREEMENT FORM
12. LOCATION AGREEMENT