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GENTA LOKA: Creation of Dance Based on *Practice-Based Research*

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Abstract: *Genta Loka* is an artistic research project that develops trunthung musicality through the integration of percussive sounds generated from recycled zinc sheets. Using a practice-based research framework, the study positions creative processes—sound exploration, instrument construction, choreographic development—as epistemic modes. The work investigates the acoustic characteristics of metal waste, the timbral expansion of trunthung, and the formation of hybrid bodily movement through interactions among Soreng dance, hip-hop, and contemporary dance vocabularies. Results indicate that metal waste introduces new timbral layers, enriches rhythmic structures, and shapes distinctive dramaturgy. The project also emphasizes cultural ecology by highlighting recycled materials as artistic and ecological agents.

Keywords: *genta loka, timbral, trunthung, soreng*

1. INTRODUCTION

Indonesian performing arts are in a dynamic position: between preserving tradition, the need for innovation, and the demands of a rapidly changing era. In the context of traditional music and dance, the relationship between the sustainability of cultural heritage and the need to create new works is an important issue that is widely discussed in academia and the arts. Artistic creation is not merely an aesthetic activity, but also a cultural strategy to keep traditions relevant. As Pramana (2019, p. 22) asserts, "the creation of a work of art is a dialogical process between the artist and the traditions and sociocultural realities that surround them." Thus, every new work that is born from traditional roots has the potential to extend the life of the tradition itself—not by rigidly preserving it, but through creative adaptation.

Amidst the development of contemporary performing arts, many artists are pursuing hybridization or inter-genre blending. This is not merely an aesthetic phenomenon, but a creative response to globalization that brings together various cultural forms. The creation of dance and music works such as *Genta Loka* stems from this concern: preserving the essence *of trunthung* and Soreng dance, while responding to the challenges of the times through the exploration of timbre, choreography, and new materials—including the use of scrap zinc as a source of sound. This material innovation is in line with the trend in contemporary art, which is increasingly open to *found objects*, recycling, and the exploration of unusual sounds (Schafer, 1977, p. 14).

The preservation of tradition is often understood as an effort to maintain old forms. In fact, tradition can only survive if it continues to be negotiated through the creative process of the next generation .

"Tradition only lives when it transforms" (Foley, 2002, p. 41). In this case, trunthung and Soreng Dance, which are synonymous with Magelang's cultural identity, have the potential to be preserved when brought into an experimental space—either through the enrichment of sound or choreography. *Genta Loka* offers a form of active preservation: reviving the spirit of traditional dance and music with the bodies of today's dancers and sonic materials that are closer to the experiences of urban communities.

In the development of contemporary music, timbral innovation is one of the main pillars. Many modern works have grown through the exploration of non-instrumental sounds such as scrap metal, plastic, or waste wood. The choice of scrap zinc in this study was not only practical but also artistic and ecological. Zinc has a metallic structure rich in resonance, allowing creators to produce new sound colors that cannot be found in leather *trunthung*. The addition of zinc percussion elements creates a timbral dialogue that expands the boundaries of tradition—a process that is in line with the principle of artistic development that "always relies on the search for new possibilities from old and new materials" (Kartomi, 2012, p. 73).

Genta Loka's work also cannot stand without the active participation of artists: composers, craftsmen, dancers, and the community. This creative process reflects that the creation of art is a collaborative effort. Composers explore the sound power of used zinc and map out the possibilities of its integration into the musical structure of trunthung. Craftsmen provide the technical expertise to cut, assemble, and stabilize instruments from waste materials. Dancers become a medium *of embodied knowledge* that processes sonic experiences into bodily gestures. At the same time, the community (craftsmen, youth, and local audiences) plays a role in providing responses and cultural context for the work.

This interaction between actors is in line with Nelson's (2013, p. 27) idea that research-based artistic practice never stands alone, but is rooted in the social networks, bodies, and experiences of its participants. Each individual contributes unique knowledge: the composer with his musical vision, the dancer with her bodily intelligence, and the craftsman with his material expertise. Thus, the artwork is not only the final result, but also a reflection of a complex social process.

Beyond the aspects of tradition and innovation, the use of scrap zinc in *Genta Loka*'s work brings an ecological dimension. Waste materials that are commonly considered worthless are given space to become a source of creativity and reflection. This is in line with the concept *of cultural ecology* (Ingold, 2011, p. 5), which views art as part of a system of relationships between humans, the environment, and cultural materials. By utilizing waste materials as musical elements, this work responds to contemporary issues of environmental sustainability, while inviting the audience to rethink the relationship between consumption, waste, and aesthetics.

Considering the urgency of preserving tradition, the need for innovation, the dynamics of artistic development, and the position of artists in the creative process, *Genta Loka*'s research is important to present scientifically. This research not only presents new dance and music works but also offers a methodological model *of practice-based research*, a model of creative collaboration, and a model of tradition

development that can be a reference for artists, art educators, and researchers.

This research indicates that the main objective of the work is to present new aesthetic experiences through the exploration of sound and movement, as well as to present a critical view of the relationship between humans and the environment through the use of waste materials.

2. METHOD

This study adopts *Practice-Based Research* (PaR) as its methodological framework, in which artistic practice is placed at the center of knowledge production. In this approach, the process of creating Genta Loka's work is not merely an object of study, but also a research method in itself, so that new knowledge is generated partly through practice and through the creative artifacts created (Candy, 2006; p. 45). Thus, this research not only answers "why," but also "how" artistic practice is carried out and "what form" its manifestation takes in the work. Therefore, this methodology allows the research to present creative results (art artifacts) as well as critical reasoning (reflective narratives and academic writing), two aspects that complement each other in producing scientific contributions (Nuning, 2019, p. 112).

The entire practical process, from sound exploration, instrument making, movement improvisation, musical composition, to dramaturgy formation, is treated as research data that is analyzed through a cycle of reflection and documentation. Thus, the studio becomes the main research space, while *Genta Loka*'s work becomes both an artifact and a research result.

The research process begins with the pre-production stage, which involves the collection of traditional data and materials. Observations were made of Soreng performances to understand the rhythmic character *of trunthung*, the quality of movement energy, and the structure of the choreography. The observations were supplemented by audio-video recordings using DSLR and Zoom H4n devices, which were then reanalyzed using *frame-by-frame* techniques to identify core movement motifs such as *stamping*, knee strikes, aggressive torso movements, forward-backward steps, and short jumps. In addition, informal interviews were conducted with Soreng performers to obtain information about the meaning of the movements, the function of the rhythm, and the structure of the traditional performance. From this process, three basic trunthung rhythmic patterns and five main movement elements were obtained, which became the basis for creative exploration.

Along with observing the tradition, the researchers collected scrap zinc from construction waste areas and flea markets to be used as an alternative sound source. Each sheet of zinc was tested for resonance by striking it with a wooden mallet to assess the pitch, resonance duration, and timbre character. Suitable materials were cleaned, sanded, and rubber-insulated on the sides to ensure the dancers' safety. All zinc panels were photographed, measured, and coded as a cataloging step. At this stage, zinc was not only considered as an object but also as a "timbre potential" to be processed into part of the sound ecology in the work.

After the basic data is collected, the research enters the production stage, which is the core of PaR's practice. Sound exploration is carried out through various methods *of excitation*, such

as striking (*hard strike, soft strike*), scraping, *dragging*, rubbing with coins, and even using a violin bow to produce *drones*. Experiments were also conducted on the position of the zinc—hanging, placed, or laid on the floor (stepped on)—because each position produces different resonances. The sounds were recorded using *condenser* and *contact microphones*, then analyzed using audio software to determine the fundamental frequency, *overtone* structure, and *decay* length. From the results of these experiments, the researchers compiled *a sound library* containing a collection of coded sounds (S1 to S5) as a timbre vocabulary to be used in musical compositions.

The music creation process involved combining transcribed *trunthung* rhythmic patterns with the sounds of seng explored earlier. The Soreng rhythm served as the main structure, while seng offered a new layer of timbre in the form of accents, *noise* textures, and *drones*. The musical notation was written using a combination of graphic notation (for seng sounds) and the kepatihan system (for bamboo rhythms). The music is arranged based on the dramaturgical needs of the dance, through an opening, development, conflict, climax, and closing structure. All composition sessions are recorded and revised based on the dancers' movements and responses.

Movement exploration was conducted in parallel. The dancers first learned three styles of movement—Soreng, contemporary, and hip-hop—through intensive workshops in order to acquire a wide range of technical skills. After that, the dancers improvised in response to the sounds of S1–S5. Each improvisation was recorded and analyzed to discover unique potential motifs. *Layering*, *morphing*, and *contrasting* techniques were used to process these motifs into a hybrid body, which is a meeting point between the aggressive character of Soreng and the fluidity of contemporary and isolation hip-hop. The results of the exploration were then arranged into choreographic segments connected to the musical structure and dramaturgy.

In the post-production stage, all rehearsal recordings were reanalyzed to examine the effectiveness of the relationship between sound, movement, and the emotional structure of the work. *Slow-motion* and *freeze-frame* techniques were used to evaluate rhythmic precision, transition quality, and motif clarity. Both the music and choreography were revised according to the findings of this analysis. The dramaturgy is strengthened by rearranging the flow of tension, climactic moments, and the placement of seng sounds as ecological and symbolic markers.

The final stage is public testing, which involves an initial presentation of the work to a limited audience of 20–40 people. During public testing, researchers observe audience responses directly, collect verbal comments, and distribute short evaluation sheets on perceptions of tin timbre, readability of ecological messages, and aesthetic experiences. This data is analyzed using *thematic coding* techniques to find dominant response patterns. Based on audience feedback and the results of thematic analysis, final revisions are made to the music, movement, and dramaturgy until the work reaches its final form that is most effective both artistically and methodologically.

All of these stages made this research method cyclical, reflective, and operational, in line with the character *of Practice-Based Research*, which places artistic practice as a meeting point between creative exploration and scientific processes. This method

ensures that *Genta Loka*'s work is born through an artistic process that is measurable, documented, and academically accountable.

3. RESULTS AND DISCUSSION

3.1 Acoustic Results: Trunthung Transformation

The results of the study show that the use of scrap zinc as an alternative sound source contributes significantly to the *timbral* transformation *of trunthung*. Acoustic analysis conducted through recording and spectrum reading shows that zinc panels have *spectral* characteristics that differ from bamboo, particularly in terms of *attack*, dominant frequency, and *harmonic content*. Zinc has *a* very fast *attack*, ranging from 0–10 ms from the moment the impulse is given, resulting in a sharp and *immediate impact*. In frequency tests, small zinc panels showed dominant frequencies in the range of 800–1200 Hz, while larger panels tended to be in the range of 250–450 Hz. The harmonics of small panels were able to rise to 6 kHz, indicating a fairly rich *overtone* content. Meanwhile, the sustain character tended to be short, resulting in a sound pattern that faded quickly but was strong in terms of its initial attack.

When the sound of zinc is integrated with the rhythm of trunthung, it is found that zinc is able to provide a new layer of tonal color in the form of a *metallic shimmer*, which fills the mid-high frequency range. The presence of zinc also introduces a syncopation pattern that was not originally found in traditional *trunthung* playing. This occurs because the resonant nature of the seng tends to produce unpredictable accents, especially when played by dancers through spontaneous *stamping* or scraping. In addition, the interaction of the seng sound with the bamboo produces a sonic *call-and-response*, in which the seng responds to the *trunthung* pattern texturally, creating a timbral dialogue that enriches the soundscape.

This acoustic finding proves that the cymbal not only functions as an additional instrument, but also changes the way dancers and musicians understand rhythmic space, as its sound color affects the intensity, speed, and accentuation in dance.

3.2 Choreographic Results: The Emergence of Hybrid Bodies

In terms of choreography, the study found that the use of zinc as a sound stimulus creates complex stylistic negotiations in the dancers' bodies. In the exploration process, the dancers underwent a technical transformation as they had to respond to the intense rhythm of Soreng and the sharp yet unstable sound of zinc. The result was the formation of a hybrid body, which combines several technical sources from tradition and modernity.

Researchers found that dancers naturally developed new movement patterns combining Soreng jumps with hip-hop isolations, creating body accents that were more focused on upper body isolations. In addition, the stomping motif of Soreng organically connects with contemporary floorwork ( ), especially when dancers respond to low-frequency sounds that encourage the body to return to the floor before rising again. These movements reflect the body's adaptation process in responding to changes in timbre and rhythm that are not found in traditional dance forms.

Furthermore, experiments show that the dancers' bodies experience two types of embodied responses. The first is a reflex

response, which is a spontaneous defensive movement when the dancers hear loud sounds or strong attacks. This response manifests as stomping, shoulder contractions, or backward movements that occur without planning. The second is an exploratory response, which occurs when the dancers hear sounds with longer sustain or drone sounds resulting from bowing techniques. In this condition, the dancer shows a tendency to make circular, elongated, and more fluid movements. The difference in these responses shows how timbre can directly affect the kinesthetic quality of the body.

The hybrid body formed in this creative process cannot be understood merely as a mechanically assembled "mixture of styles." It emerges through a complex encounter between two systems of bodily knowledge—the Soreng tradition and modern movement practices—each of which brings its own technical logic, energy dynamics, and performative history. This process creates a space of encounter where the dancer's body must realign its way of responding to rhythm, floor patterns, and movement quality.

Furthermore, this hybridity is the result of layered sensory, rhythmic, and emotional negotiations. Dancers not only combine formal elements from both traditions, but also experience a transformation of bodily perception through the intensity of embodied experiences that arise during practice. Thus, the hybrid body present in this work is a form of performative knowledge born from a creative dialogue between tradition and modernity, not from a technical or cosmetic addition of styles.

3.3 Cultural Ecology Dimension

The research also reveals that the use of scrap zinc has important ecological and sociocultural impacts. In discussion sessions and audience observations, the public showed high appreciation for the use of waste as a new source of sound. They associated it with environmental issues and material consumption in urban communities. In this context, the work is able to present ecological criticism without having to convey it verbally, but rather through aesthetic and symbolic experiences.

Furthermore, in the joint workshop activities with residents conducted during the research, participants showed increased awareness of the material cycle and the impact of waste use in everyday life. They stated that seeing used materials become musical instruments provided a new perspective on the process of reevaluating leftover items. This positions *Genta Loka's* work as a cultural ecological practice, namely art that is not only aesthetic but also mediates the relationship between humans and the environment through materials and creative practices.

3.4 Discussion

3.4.1 *Practice-Based Research* as an Epistemic Model of Art

Genta Loka's research process shows that the Practice-as-Research (PaR) approach provides an effective epistemic framework in art production. PaR places creative practice as the primary source of knowledge, so that artistic activities not only produce artifacts but

also give rise to conceptual findings rooted in bodily and material experiences. This framework reinforces Borgdorff's (2012, p. 44) idea that artistic research "produces knowledge that is embedded in and through practice," rather than merely theoretical descriptions that are separate from the creative process.

In the context of exploring zinc sound, researchers gained various forms of technical knowledge through direct practice. Experiments with the material reveal an understanding of the spectral character of zinc, the possibilities of tuning systems, the quality of resonance, and the dynamics *of excitation* that affect sound stability. This kind of knowledge is in line with the category of *embodied knowledge* described by Nelson (2013, p. 37), namely knowledge that arises from the involvement of the body, materials, and sensory experiences that cannot be produced solely through textual study.

Through composition and improvisation practices, the research also produced more conceptual aesthetic knowledge, such as timbre *mapping*, sound layering strategies, and the formation of dramaturgical relationships between sound and movement. These findings reinforce PaR's position as a methodology that enables interaction between *embodied practice* and *conceptual reflection*. Candy & Edmonds (2018, p. 72) note that creative practice can become a form of research when its aesthetic and technical processes are documented and reflected upon as knowledge.

In addition, the series of workshops and collaborative processes in Genta Loka produced significant pedagogical knowledge. Researchers developed an understanding of how to transfer material exploration methods to participants, including facilitation strategies, sensory instruction language, and how to build a safe space for collective experimentation. This dimension is related to the dialogic knowledge proposed by Nelson (2013, p. 55), namely knowledge that arises from interactions between practitioners, critical discussions, and the process of mutually constructing understanding. Thus, this study confirms that PaR is capable of producing three types of *knowledge—embodied*, *conceptual*, and dialogic—as formulated by Nelson.

3.4.2 Timbral Innovation as a Reinterpretation of Tradition

The integration of zinc into the rhythmic structure of trunthung shows that tradition can be expanded without losing its basic identity. The presence of zinc does not serve as a substitute for bamboo, but rather as a medium that expands the sonic vocabulary of trunthung through metallic colors and *noise* textures not found in traditional instruments. Thus, this transformation cannot be understood as a form of "contamination of tradition," but rather as a reinterpretative strategy that maintains the vitality of tradition so that it remains relevant in the context of contemporary practice. This kind of reinterpretation affirms that tradition is not a static entity, but a dynamic space capable of absorbing, responding to, and negotiating change.

Furthermore, this timbral innovation enables a dialogue between materials, namely bamboo as a representation of nature and zinc as a residue of modern industry. The meeting of these two materials with different histories and symbolism not only enriches the musicality of trunthung, but also brings forth layers of ecological meaning. The relationship between natural materials and industrial waste opens up new interpretations of sustainability, material reuse, and the position of

tradition in today's ecological landscape. Through this dialogue, tradition is not merely preserved, but also reframed to respond to ever-changing socio-environmental conditions.

3.4.3 The Hybrid Body as a Negotiation of Modern-Traditional Identity

The emergence of hybrid bodies in Genta Loka's work shows that the dancers' bodies function as an arena for ongoing identity negotiation. The meeting between Soreng aesthetics—which are masculine, rhythmic, and aggressive—with hip-hop and contemporary techniques produces new forms of movement that cannot be categorized solely into one of these traditions. This phenomenon confirms the position of the body as a medium that stores, processes, and negotiates various layers of cultural experience. In line with Susan Leigh Foster's (2010, p. 5) thinking, the body in dance is a space for social representation that allows styles, techniques, and sensory experiences to intertwine and form a new language of movement.

The dancers' bodies in Genta Loka also show how choreographic identity is always in motion and never static; it is constantly negotiated through the encounter between traditional memory and modern experience. The hybridity that emerges is not merely a formal combination, but an embodied process of transformation that reflects the dancers' personal histories as well as broader cultural dynamics. Foster (2010, p. 12) asserts that the dancer's body stores traces of social practices and interactions that shape the way the body imagines and expresses itself. In this context, the hybrid body of Genta Loka is proof that artistic innovation can arise through cross-style encounters that allow the body to create a new identity without severing its relationship with tradition.

3.4.4 Cultural Ecology Body: Art as a Medium of Advocacy

The choice of scrap zinc as a material is not merely an aesthetic decision, but also an ecological act rooted in environmental awareness. The reuse of industrial materials that have become waste shifts the focus of creation from merely producing artistic forms to practices that consider the material's trace and sustainability. In this way, artistic choices become part of an ecological reflection process ( ) that raises awareness that every sound object carries its own history, production trace, and material consequences.

This work shows that art can function as a medium for environmental advocacy without having to explicitly convey a moral message. Instead of giving ecological lectures, the aesthetic experience—sound, texture, and the presence of materials—becomes a gateway to raising ecological awareness. Through the harsh, resonant, and metallic sound of zinc, the audience is invited to reconnect with the proximity between the world of performance and the industrial landscape and modern consumption practices. Thus, the ecological dimension emerges not from verbal language, but from embodied sensory experiences.

Within this work, ecological criticism develops through the aesthetic experience presented on stage. The sound of zinc is reminiscent of the vibrations of the factory world, waste, and consumption residues, evoking associations with contemporary ecological problems. The staging of used materials not only displays

waste, but also transforms it into artistic elements that have expressive power. This transformation gives zinc a "second function"—from a leftover object to a source of sound—which also serves as a metaphor for the possibility of ecological transformation: that worn-out materials can rediscover their value and role.

This overall affirms that cultural ecology can be realized through a combination of material selection, creative practice, and the aesthetic experience generated for the audience. This work shows how the relationship between humans, materials, and the environment can be renegotiated through the artistic process. By integrating industrial waste into performance practices, ecological questions are not only raised but also *addressed* through the artistic process itself. Cultural ecology, in this context, emerges as a practice that balances artistic innovation with environmental awareness, while offering a new perspective on sustainability in art.

4. CONCLUSION

Research shows that scrap zinc is an effective source of timbre to enrich the sound of trunthung, particularly through its fast attack character, mid-high frequency spectrum, and ability to produce noise textures. The integration of this timbre directly influences the movement dynamics and dramaturgy of the work, as the dancers' bodies respond to the sound colors kinesthetically and emotionally.

The hybrid body in this work emerges as the result of ongoing negotiations between traditional Soreng techniques and modern styles such as hip-hop and contemporary dance. This encounter does not result in a form that simply pastes two aesthetics together, but gives birth to a new movement configuration that carries the memory of tradition as well as the body's response to the dynamics of modern styles. Thus, the dancer's body becomes a space for dialogue where the identity of movement is negotiated, processed, and reinterpreted.

This process proves that the transformation of tradition can be achieved through a sensory and *embodied* approach, not just through imitation or superficial stylistic combination ( ). Transformation occurs because the body experiences, feels, and reinterprets its own movement experiences—building innovation that remains rooted in tradition but open to new possibilities. This conclusion confirms that the sustainability of tradition lies in the body's ability to creatively and reflectively negotiate change.

Furthermore, the use of scrap zinc places the work in the realm of cultural ecology, where art becomes a medium for raising ecological awareness through materials and aesthetic experiences. This research also proves that PaR is an approach capable of producing systematic knowledge about the technical, aesthetic, and pedagogical aspects of the art creation process.

AUTHOR CONTRIBUTIONS

As the conceptualizer and director, Author 1 (Eko Supendi) played a role in developing the aesthetic framework, main theme, and conceptual direction of *Genta Loka*'s work. Author 1 was the processor of the initial ideas that bridged ecological issues, the materiality of sound, and the dynamics of the body in the performance

structure. In his capacity as director, Author 1 coordinated the interdisciplinary creative process, directed the interaction between music, dance, and performative space, and ensured that all artistic elements were in line with the practice-based research (PaR) objectives. Through this artistic leadership, Author 1 affirmed the integrity of the work's global dramaturgy while ensuring that the creative process remained grounded in the methodological formulation of the research.

Author 2 (Jonet Sri Kuncoro), as the choreographer, is responsible for formulating the movement structure, body quality, and choreographic strategies that are in harmony with the exploration of zinc and trunthung rhythms. Author 2 develops a movement vocabulary that combines the dynamics of Soreng, hip-hop, and contemporary dance, and translates the technical and sensory findings of material exploration into choreography. This role positions Author 2 as a bridge between the conceptual framework and the embodied experience of the dancers in rehearsal.

Meanwhile, Author 3 (Suroto) acts as a dramaturg, developing a critical analysis of the creative process, articulating the relationship between material, body, space, and meaning, and ensuring the narrative and epistemic coherence of the work. Author 3 also compiles a framework for reflection, documents process findings, compiles dramaturgical questions, and ensures that the creative journey remains oriented towards the objectives of PaR's research. Thus, Author 3 acts as a bridge between artistic practice and the construction of knowledge.

Overall, these three roles form a complementary collaborative structure: Author 1 as the designer of the artistic vision, Author 2 as the processor of body and movement, and Author 3 as the formulator of meaning and critical reflection. This collaboration ensures that the creation *of Genta Loka* not only produces a work of art, but also a valid contribution to knowledge within the framework of practice-based research.

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