



AGUS SANTOSO

## The Aesthetical Relationship between Digital Music and History of Modernism

**ABSTRACT:** *The used of the digital computer surely affects the born of postmodern aesthetic. This indication can be observed by looking at the music work that be produced. Every piece of it has aesthetical values, such as Pastiche, Kitsch, Parody, Camp, and Schizophrenic. These five values are the characteristics of aesthetical art produced by mass culture. This is an identity of postmodern culture. In mass culture, there is a sign of simulation system that does not reflect the signs out of itself, but it is a sign that represents the being of the sign itself. Moreover, behind the aesthetical value produced by the digital devices, it also creates the system of hyper-semiotics sign (beyond semiotic), because there are illusion signs like pseudo sign, false sign, and simulation sign. This writing is an analysis about the effect of modernity toward the value of digital music's aesthetic that be created by using computer devices. The purpose is to reveal how far is the effect of modernity toward the reproduction process of digital music, and also what does the beauty of a music work created by a computer look like. The basic assumption, as the background of this writing, is triggered by the awareness that the birth of digital music works cannot be separated from the development of the modern culture, such as computer device. By using computer, in the end, everyone can create music work easily, because the reproduction is so different with the one done by using manual ways. In doing this research, the writer uses historical approach, or diachronic, by looking at the present event, then connected to the previous time, so that the whole event can be identified.*

**KEY WORDS:** *Effect of modernity, computer device, digital music's aesthetic, system of hyper-semiotics sign, historical approach, and postmodern culture.*

### INTRODUCTION

In its history, the process of the artwork reproduction has already done since a long time ago. In the ancient Greek, Plato has stated about this issue. According to Plato, as quoted by Mudji Sutrisno & Christ Verhaak (1994) and Matius Ali (2011), the reproduction of an artwork done by mimicking (*mimesis-memeseos*), the reality to the world of idea. For example, according to Plato, a craftsman

making a chair mimics the form of chairness, meanwhile a painter painting a chair mimics the chair (Sutrisno & Verhaak, 1994:26-29; and Ali, 2011:15-24). Aristotle also said that although he agreed with Plato's argument, but the mimic that made not only copies the material in nature, but also the universal material. According to Aristotle, as cited in Karl-Edmund Prier (1996:41), music was the mimic from the in-depth of heart's condition

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which use melody and rhythm.

In the Middle Age, the art reproduction done by copying the value of faith according to the Christian's teaching. This phenomenon was caused by the position of the Christian religion that made as the center of truth, including the truth about the beauty of an artwork. According to Thomas Aquinas, as cited in Matius Ali (2011:39), beauty was the main part of theology and daily world, because it was a symbol of divine. This indication can be seen from the wall or the church's ceiling, which is full of mosaic pictures taken from the value of Christian's teaching. Karl-Edmund Prier (1996:93-95) also stated that the Gregorian music in Middle Age was functioned to religious services, then the poems containing the praise for God implemented in Psalm. The art of liturgical drama, which developed in this era, its story was also taken from the events that related to the history of Jesus Christ and His Disciples (Prier, 1996:96).

The art reproduction in the Middle Age developed, when the time started to change toward the Enlightenment era. Since the Enlightenment era or the *Renaissance*, the art was redirected to imitate the glory of the ancient Greek's art, so that art which in the beginning was only for God could also develop for the profane things. Mudji Sutrisno & Christ Verhaak (1994); Karl-Edmund Prier (1996); and Matius Ali (2011) explained that since the *Renaissance*, there were some progresses happened especially in practical thing and technique of visual art that heading to naturalism (Sutrisno & Verhaak, 1994:44; Prier, 1996:131; and Ali, 2011:43). There were some wider and bigger relations, especially between empirical saint and art study, so that the findings of scientific perspective and the elaboration of mathematical proportions theories became the important achievements in that era.

The close connections between art and scientific perspective in the Enlightenment era was explained by Cooper, by saying that Leon Battista Alberti and Leonardo da Vinci teach how to learn the details of natural forms in order to create images with the high value art. According to Leon Battista Alberti, functionally a painter has to draw a line and paint a specific

color figure on a surface so anything that can be seen from the particular space and position exactly representing the pictures and the bodies that painted. Meanwhile, Leonardo da Vinci suggested that the painter's eyes cannot be far from the object, because it can lessen the image instantly (cited in Ali, 2011:49 and 55).

This imitating technique is also done by Michelangelo, who applied the geometrical perspective and exact proportion measurement like the body of human. Thus, Leon Battista Alberti, Leonardo da Vinci, and Michelangelo together teach the mimetic toward the human and natural objects, which the results must be exactly like the real objects (cited in Sutrisno & Verhaak, 1994:44).

In the end, the practices of reproduction in the Middle Age and Enlightenment Era totally changed, when the reproduction system of art was no longer done manually but using mechanical-electronic system. The mimetic phenomenon in the modern era can be seen from the orchestral music, which is usually played by 50 to 60 players but can be played only by one player using digital keyboard; the advertisements nowadays to promote the products can be done instantly, quickly, and currently by using computer gadgets; arts of drama which previously has to perform live, now has developed becoming soap opera film that wrapped in a recording studio; photography in the beginning used the manual camera has developed using the high-tech digital camera; all of these are the proofs that the existence of the mimetic phenomenon of art in the digital era is beyond space and time.

The problem is although the art of the practices of mimetic has developed rapidly, but actually the fundamental problem is related to the system and method in doing the mimetic. According to the writer's opinion, this indication is important to examine because in the ancient time, the mimicking practices of art reproduction were always done manually and needed a long time. Therefore, the results of the artworks were called "high art value". The artist who created the artwork was not only having skills, but also knowledge of philosophy, moral, honesty, dedication, and responsibility. As seen from these things, it was no wonder if the existence

of the European artists in the past was much honored. Regarding as the ones who had special abilities, they were often given title and space in the palace.

The phenomenon of those European artists was also occurred in the art life in the Indonesian archipelago. According to Lelyveld, as cited in Jennifer Lindsay (1991) and R.M. Soedarsono (2002), an artist was given the title by the King was the artist who made the artworks of the palace, then he became the palace's artist. This issue was surely related with the abilities of the traditional artists which were not only having a high value talent, but also supernatural ability. It was because they have often done the *tirakat*: fasting, bathing in a river or a pond, and also being devoted to *karuhun* (ancestor) in order to learn about art and value of life. This certain method then created the image of the traditional artists who did not only have expertise in art, but also understandings about the transcendental things (Lindsay, 1991:15; and Soedarsono, 2002:3). Therefore, it was no wonder if the position of the traditional artists was specially regarded by the King or the society.

The existence of the traditional artists is definitely different with the modern artists, especially they who use high-tech gadgets. The effect of the technology's development is the modern artists have no longer been through a long and complicated process. They can produce artwork easily, instantly, briefly, quickly, and massively because of the high-tech manipulation. According to the writer's hypothesis, this condition can cause "skill and thought swallowing", not only for the artists but also for the society. The artists are no longer thinking about how to use art instrument correctly and rightly, but they are more to think about how to operate the computer gadgets. Meanwhile, the society does not know that the arts in their daily life are illusion art (not the real art), because they are produced by using digital machines.

From this assumption, then the art reproduction occurred in this digital era is a "mimicking that beyond mimicking", because of the mimetic system and method are different from the reproduction system

of traditional art. Relating to this issue, the writer has an assumption that the system and method of reproduction are ideally called *post-duplication*, because of the reproduction's result is far beyond the art which is reproduced by the traditional artists. This reality is also related with the advancements of the digital device, which can create manipulations so that the art form is fully contained with the artificial signs.

According to Mark Poster & Jean Baudrillard eds. (1988) and Yasraf Amir Piliang (2012), artificial sign is a sign that manipulated by using the technology of ultimate imagery: digital technology, computer, graphic, or simulation, which have no connection with the reality. These signs are also called as *the unnatural* or *the artificial signs*. In order to get better understanding about the phenomenon, it is important to research the habits of the young generation who live in big cities. Nowadays, they like using computer devices to reproduce music performance. An example of this computer device is Mac-Apple laptop which have logic programs: *able tone*, *cubase*, or *neundo* in its inside. This device is supported by a set of speaker equipment, MC (Midi Control), and also external sound and card. Then, all of these are made into a media to create digital music.

According to the writer's opinion, this case is interesting to explore more, because actually the psychology of the modern cities has influences toward the young generation who live in the big cities. As explained by T. Adorno & M. Horkheimer (2002) and Chris Barker (2005), modern city will produce "cultural industry", where all the constellation of life cannot be separated with political economy and cultural reproduction by the capitalist companies (Adorno & Horkheimer, 2002:17; and Barker, 2005:59). In addition, Piotr Sztompka (2010) stated that the existence of the modern city will affect human personality. This reality can be observed from the urbanism, industrialism, mobilization, and mass communication (Sztompka, 2010:89).

## HISTORY OF DIGITAL MUSIC

In general, the beginning of the aesthetical of digital music cannot be separated from

the modernization. As the effect of the modernization, every artist was no longer using manual ways but using the high-tech's advancement in creating music, especially computer facility. According to Tata Sutabri (2013), in the beginning computer was a set of equipment which adopted digital technology. Still in his opinion, some technological findings (computer is one of it) have facilitated the globalization, because it cuts the space and time problem in communication aspect (Sutabri, 2013:4). In other side, Wilbert Moore (1963); Edward A. Tiryakian (1985); and Piotr Sztompka (2010) defined modernization as a total transformation from the traditional society to the technological one; and it also related to the excellence of the moral technology, social structure, ethic, and aesthetic (Moore, 1963; Tiryakian, 1985; and Sztompka, 2010:152-153).

The using of digital computer's technology in music world actually is the development from the previous production system. According to the Mark Poster & Jean Baudrillard eds. (1988) and Yasraf Amir Piliang (2012), it was divided into 3 stages, which were: *counterfeit*, *production*, and *simulation*. *Counterfeit* was the first generation of reproduction, which developed during the Renaissance until the revolution of industry. *Production* was the second generation of reproduction, which developed in the industrial era. And *simulation* was the third generation of reproduction, which no longer done like the first (*counterfeit*) or the second (*production*) generation, but it had already used the computerized, automation, and robotized devices (Poster & Baudrillard eds., 1988; and Piliang, 2012).

The example of the *counterfeit* system can be seen from the art, which produced in the *Renaissance* Era. The artists in that era explained some creating systems, like what Leon Battista Alberti, Leonardo da Vinci, and Michelangelo did. The *production* system was the reproduction that helped by the mechanical technology. Marshall McLuhan (1966) and Yasraf Amir Piliang (2012) called it as the extension of the human's body. The mechanical technology in this context was actually to help increasing the result of the

production, because it still counted on the artist's ability for the reproduction of the aesthetical value (McLuhan, 1966; and Piliang, 2012:125). For examples, producing stamped *batik*, screen-printing picture, or photography that use manual camera. The beauty of all these things still depends on the creator's skill, because the function of the tools that used to make *batik*, to print, or to photograph only help increasing the production easily, quickly, and massively.

Then, the latest generation system is the *simulation* system. This *simulation* system has a close connection with the aesthetic of the digital music, because its making is helped by the computer devices. Yasraf Amir Piliang (2012) said that actually microprocessor is an intangible form of the reality that starts to choose and then becomes the reality itself. This is what happens in the era of microelectronic. Microprocessor opens the window and also creates a new aesthetic of reality (Piliang, 2012:199).

Therefore, this *simulation* system is the opposite of the *counterfeit* system or the *production* system. The difference is clearly explained by Mark Poster & Jean Baudrillard eds. (1988) and Yasraf Amir Piliang (2012) that reproduction with simulation system is so much different with the realism or the mimetic that still connects with the representation (Poster & Jean Baudrillard eds., 1988; and Piliang, 2012:128).

Based on this problem, several things that important to ask about the relationship between digital music with the third generation of the *reproduction* system, or the latest symbol of modernity, are: (1) Why does the development of modernity have big influences toward the creating of the digital music's aesthetic; and (2) How is the form and the method of making the digital music's aesthetic as the result of modernization? These two questions are hopefully important to be a research topic, because they are used to know the effect of modernization toward the behavior of the society's art creativity and also to know the form of the digital music's aesthetical value as the result of modernization (Ratna, 2010).

**What is Digital Music?** Digital music is

the music that reproduced by using digital technology, such as computer. In this context, computer is the latest digitalization symbol which is identical with the third generation of the reproduction system, simulation. According to Marshall McLuhan (1966) and Yasraf Amir Piliang (2012), the *simulation* system is no longer used as the extension of the body part (like in the production system which use the mechanical devices), but more to become the extension of the human's neurons (MacLuhan, 1966; and Piliang, 2012:125). What Marshall MacLuhan delivers was an affirmation that basically artists using the computer devices were more to have "thought" potential, meanwhile artists using the production machines were more to have "strength" potential (MacLuhan, 1966). Therefore, by using a computer gadget, an artist can create any music easily and quickly without wasting any strength, like writing notation or playing musical instrument.

This phenomenon is caused by the advancement of computer which basically has provided all of human needs, including the need to create music. By using a computer gadget, an artist only designs the musical idea in his/her thought, and then the computer gadget works the whole musical idea. It can be seen from the habit of the teenagers nowadays. Although they cannot play any musical instruments, but they can easily and quickly create music artwork, because of the computer's advancement. The computer devices that commonly used by the teenagers are the laptops with programs: *able tone*, *cubase*, or *neundo*; it is also helped by the speaker tools, MC (Midi Control), and external sound card. In other side, Audi (2013) stated that some software that often used in the making of digital music is the digital *Fruity Loop*, especially *Fruity Loop 10*, the latest series (Audi, 2013:60).

*Fruity Loop 10* is software to produce the digital music, which is easy to operate and no need high specification. This software has ability to create tones with beautiful sound and it does not need recording by using conventional music instruments. According to Audi (2013), *Fruity Loop 10* software is already installed in the computer. There are

some "menus" that relate closely to music production, such as: *Menu Bar* which consists of *File*, *Edit*, *Channel*, *View*, *Option*, *Tools*, and *Help*; *Master Control* which consists of *Master Level* to manage volume and *Master Pitch* to manage the low and high of tone; *Time Control* to manage the time and the position where the arrangement played; *Transport Control* which consists of *Play*, *Pause*, *Stop*, and *Record* functions; *Monitor* to manage volume; *View Bar* which consists of *View Playlist*, *View Step Sequencer*, *View Piano Roll*, *View Browser*, and *View Mixer* choice (Audi, 2013:62-78).

*View Playlist* is to manage the position of the voice pattern, which created by piano roll. *View Step Sequencer* is the work-space to create tone and beat. *View Piano Roll* is the work-space that also used to create tone and beat but also used the picture of piano board. *View Browser* can be used to open some menus, such as menus to open *Channel Sound*, *Game Score*, and *Present Effect*. *View Mixer* is to manage and balance sound from *Channel Sound*. This *Channel Sound* basically can produce voice character which consists of the sound of drum, bass, synthesizer and vocal instruments (Audi, 2013).

Therefore, only using ability to operate digital program as explained before, people who cannot play musical instrument well, they still also create musical compositions. Even they cannot create music, but automatically they can also write notations and record their voice, because all programs have already installed in the computer. This reality can be observed from the music work that created by a young musician in Bandung, Ivan Jonathan. He is a pianist and a music programmer. Ivan Jonathan was born in Bandung, 24<sup>th</sup> November 1985, and took education in NAFA (Nanyang Academy of Fine Arts) in classical piano program. After graduated from NAFA, Ivan Jonathan then continued the study to Classale Colloque of the Arts and took Jazz Performance Program.

Based on the interview in 9<sup>th</sup> November 2013, at "Kafe Halaman" in Bandung, Ivan Jonathan stated that even though he could not play Sundanese traditional music instruments, but he could create music work which the character is exactly the traditional music

by using the help of computer gadget. This issue is surely cannot be separated from the advancement of the computer, which in the inside has provided bank sound consisting of traditional music sound, including *gamelan* (orchestra), *tarawangsa* (two-stringed musical instrument), *suling* (flute), *angklung* (musical instrument consisting of suspended bamboo tubes which sound when shaken), or *calung* (bamboo xylophone) sounds. According to Ivan Jonathan, in doing his job, he can create three music works with each duration 2.5 minutes just in 10 hours (interview with Ivan Jonathan, 9/11/2013). This reproduction system is so extraordinary, because it is impossible to do by the artists who use manual ways.

According to Mark Poster & Jean Baudrillard eds. (1988), the musical system reproduction like what Ivan Jonathan did was called *simulation system*. Simulation, according to Yasraf Amir Piliang (2012) was used to compare a model to the reality, by using random results from a model through computer technique (Piliang, 2012:126). The term "simulation" was used by Jean Baudrillard for the first time, in his books and articles entitled *In the Shadow of Silent Majorities or the End of Social and Other Essays* (1983). It was developed further in "Simulacra and Simulations" (1998) and "The Ecstasy of Communication" (2006). The term "simulation" was to clarify the relations of communication production and consumption in capitalist society in West, which characterized as over-production, over-communication, and over-consumption. In the West's consumer society, (over) production, (over) communication, and (over) consumption is the new way to get power.

**The Influence of Modernization toward Digital Music.** By looking at the historical context, basically the modernization cannot be separated from the development of civilization that happened in West. Based on the West's condition, the wave of substantive change finally affect the life of the society, who live in the other side of the world. According to N. Alexander (2002) and Piotr Sztompka (2010), the occurrence of the fundamental change happened in the beginning of 19<sup>th</sup> century, and it is also called as the *glory of modernity era*

(Alexander, 2002; and Sztompka, 2010:90).

H. Michail Hart (1994) explained that the main important and biggest finding in the 19<sup>th</sup> century was when Michael Faraday found electro-magnetic as the hybrid of the electrical power in 1831. By this finding, the wave of change happened everywhere, so that affected all aspects of living, including art (Hart, 1994:165).

According to P.I.P. Jones (2009), the changes that caused by modernity was triggered by some factors, such as capitalism; mass product from factory; the high increasing of population that caused giant urbanization; country-nation as the form of modern government; the West's domination in the whole world; and the secular form of knowledge, especially science and technology (Jones, 2009:33).

Therefore, according to Piotr Sztompka (2010:89), the modernization finally created huge impacts and affected to the human's personality. According to Piotr Sztompka (2010:91) also, one of it was marked by the vanishing of the human's characteristic because of all the society became in classes, especially by the modern capitalism that changed the majority of man under the oppression and made as the part of the economic machines.

The occurrence of the social and cultural changes, because of the impact of the modernity that developed in the 19<sup>th</sup> century, also created huge change toward the music art. According to Dieter Mack (1995), the change was triggered by the existing of metropolitan cities, the growing of American style with its characteristic of life which had two main patterns, such as economic income in business side, individualism, *a la* the self-made millionaire attitude, and also entertainment (Mack, 1995:33). In other side, Dieter Mack (1995) also stated that this development was also accompanied by the existing of media, such as radio, phonograph record, television, video cassette to the more extreme finding, like all musical instruments finally could be imitated through electronic devices (Mack, 1995:34).

According to Dieter Mack (1995:285), the revolution in West's music world was done for the first time in the beginning of 20<sup>th</sup> century. This issue is stated by Dieter Mack

(1995:94) that it could not be separated from the communication media, including the recording technology and broadcasting music so that influenced the art world. Therefore, with the developing of electronic technology, it directly affected to the artists' creativities. For example, Russolo and engineer Cahill from America created electronic organ and, in 1934, they created organ Hammond music with mechanical principle. According to Dieter Mack (1995), the interest of the experts to continue the creating of musical instruments was adjusted with the technology development; so between the years of 1925 to 1940, there was a lot of electronic music model but so few that useful (Mack, 1995:286).

Although the symptom about the existing of the electronic music works was more showing the significant development, but in fact the term "electronic music" itself was not known until the late of 1940. The term started to exist in the beginning of 1950, along with the end of the debate about the term of "electronic music" in the sphere of the European composers. Dieter Mack (1995) clarified that in 1950, the definition of "electronic music" could be defined further. In other words, all the things that related to the using of electronic tools and transformation, whether it was including ordinary tools or not called as "electronic music". Some European composers, like Karlheinz Stockhausen, Pierre Boulez, Pierre Schaeffer, and some others were the composers who make themselves specialize in creating the electronic music (Mack, 1995:54).

In America, the development of electronic music also penetrated the entertainment world along with the finding of musical instrument using electric power, such as: electric guitar, electric bass, keyboard, and electric piano. After the finding of these instruments, the musical aesthetic, which in the beginning only played acoustically, surely changed. This was triggered by the number of entertainment's houses, like night club and recording industry.

It also triggered the existing of a new genre of music as the result of acoustic music and electronic music, like *jazz fusion*, a blend of jazz and rock; *jazz dixie*, a blend of jazz and

country; and *blues music*, a hybrid of jazz that play using electronic instruments. According to Dieter Mack (1995), jazz music related very close to the colored people. In the 1930, along with the development of entertainment and electronic media, jazz music was no longer played traditionally (like colored people) by white people, but it was already developed especially from the sound side, because of the electronic devices (Mack, 1995:383).

The development of electronic music as stated before, if it was associated to Marshall McLuhan's opinion, actually still in the stage of the reproduction development in second generation (McLuhan, 1966). In this context, the function of electronic musical instrument is to help creating voice reproduction, so the result can be louder and better than acoustic instrument. Meanwhile, without the help of the power of the electric music player, it cannot make sounds, because it needs human's power to do it. It means although the development of musical art world has used the electric instrument, but it still needs human's power to make the music louder or smoother and better.

Therefore, based on the reality above, the latest development from all developments ever happened in the history of reproduction system is the existing of the computer devices. Through this device, the world of music creativity finally had been beyond the space and time, because it has no longer done with physical power, but it has more used the human's thought of creativity. Tata Sutabri (2013) explained that the development of technology happened in evolution. The term "technology" itself used by Philips for the first time in 1706, in a book entitled *A Description of the Arts: Especially the Mechanical*. In the simplest way, the progress of the technology made by the development of doing the traditional tasks, like farming, making cloth, or building a house (cited in Sutabri, 2013:59).

**The Aesthetic of Digital Music.** Anak Agung Made Djelantik (2004) stated that aesthetic is the science that learns about everything which relates with the beauty and all aspects of what is called beauty. An artistry object or event which becomes a target of aesthetical analysis, at least has three basic

aspects: *form aspect* (which is about the basic form or element, the arrangement or the structure); *weight aspect* (which is about the atmosphere, idea, and message); and *appearance aspect* (which is about the talent, skill and media). Still in Anak Agung Made Djelantik's opinion, the beautiful things can be categorized into two parts: (1) Natural beauty which is not made by human; and (2) Artificial beauty which is made by human, in general it is called art goods (Djelantik, 2004).

Generally, whatever called beauty inside the soul is something that makes pleasure, satisfaction, security, comfort, and happiness. If the feeling is so strong, it can cause stunned, moved, and amazed feelings and also make a strong desire to repeat the feelings again and again although it has enjoyed for several times (Djelantik, 2004:7).

Aesthetic is the branch of philosophy and a science that examines and reviews about art or beauty, and also the responds of human toward it. Whereas, Mudji Sutrisno (1999), and I Made Suastika (2008) stated that there were two approaches in aesthetic study: (1) Wanting directly to observe the beauty inside the beautiful goods or natures and also the art itself; and (2) Highlighting the contemplation about the beautiful atmosphere that felt, or the beautiful experience inside a man himself. Next, it was stated that modern thinkers have tendencies to give attention to the beautiful experiences, because art works gave the beautiful experiences from time to time (Sutrisno, 1999:18; and Suastika, 2008:vii).

Meanwhile, according to The Liang Gie (1976), there are five conditions that have to be fulfilled toward everything called *beauty*: (1) Unity, totality; (2) Harmony; (3) Symmetric; (4) Balance; and (5) Opposition, resistance, contradiction. Related to these five conditions, the first until the fourth conditions are the characteristics from the classical aesthetic/pre-modern and modern aesthetic. Meanwhile, the fifth condition is categorized as the characteristic of the postmodern aesthetic (Gie, 1976:35).

From all of these definitions of aesthetic, the one that used as the theoretical foundation so that can help the writer to do the research is the postmodern aesthetic. As stated by Yasraf

Amir Piliang (2012) that semiotic approach, especially the latest one that developed by the poststructuralist, can be used as the tool to browse, to interpret, to know about the hidden code of aesthetical language behind the form of postmodern art work (Piliang, 2012:61). Critically, the postmodern aesthetic arranges a map of idioms about postmodern aesthetic. It is expected can be a model in every effort to understand or to develop aesthetic as a cultural discourse. Thus, the used of postmodern aesthetic theory can be useful in effort of knowing the diversity and the pluralism about aesthetic language, especially if it is seen as signifier and meaning.

By looking at Yasraf Amir Piliang (2010)'s note, the aesthetic of postmodern art cannot be separated from the displacement of art objects in traditional society, which connects with rituals, magic, and myth; to the industrial society, which connects with the efforts of progress and transformation; and last, to the consumer society, which connects with the new codes, new aesthetic language, and also a new meaning (Piliang, 2010:62).

This change is in line with the change of contemporary human's ways to see ontologically, the meanings behind an object as a reflection of itself; with the change of how the object being accepted and interpreted; with the change of the creation method and the approach in understanding. Therefore, by understanding the code of aesthetic language about contemporary art objects in postmodern culture, it will open a way for the arrangement of ideological meaning map and those objects. It is also used in the efforts to find new aesthetical idioms.

The new art objects in postmodern culture is a part from the material of capitalist society or the latest global society. This phenomenon can be observed in the postmodern artworks, which aesthetically show many particular traits, such as: having values of *Pastiche*, *Parody*, *Kitsch*, *Camp*, and *Schizophrenia*. In Yasraf Amir Piliang (2012)'s note, it stated that there were five aesthetical idioms which possibly only a part from the aesthetic exploration in postmodernism art discourse, they were: *Pastiche*, *Parody*, *Kitsch*, *Camp*, and *Schizophrenia* (Piliang, 2012:177-190).



**The Effects of Digital Music toward Artist and Society.** It is undeniable that the development of digital means in human life gives great benefits; but in another side, it can cause "skill swallowing" and "thought swallowing". The artist in this context becomes lazy to improve skills by using artistic tools, like music instruments, brush, pencil, or paint to draw, because the thing that more important is how to operate computer gadgets. Meanwhile, the society does not realize that the art around their life is only illusion art (not real), because it is produced by using high-tech devices. So that the result of the high-tech devices' manipulation, the society being fooled by the artificial signs.

According to Jean Baudrillard (2006) and Yasraf Amir Piliang (2012), artificial sign was a sign that manipulated by using the technology of ultimate imagery: digital technology, computer, graphic, or simulation which have no connection with the reality (Baudrillard, 2006; and Piliang, 2012:56). The problem is although the art of the practices of mimetic has developed rapidly, but actually the fundamental problem is related to the system and method in doing the mimetic.

According to the writer's opinion, one again, this indication is important to examine because in the ancient time, the mimicking practices of art reproduction were always done manually and needed a long time. Therefore, the results of the artworks were called *high art value*. The artist who created the artwork was not only having skills, but also knowledge of philosophy, moral, honesty, dedication, and responsibility.

## CONCLUSION

Based on the description that explained previously, it can make conclusion that the effects of modernization toward the life of society are huge. This indication can be proved by the change of creative community's behavior, especially for the young generation who live in the big cities. The more and more people use digital gadgets to create music work. In one side, this thing can be regarded as a progress; but in another side, it can be regarded as decadence. This reality cannot be separated from the function of digital

computer gadgets which can give facilitation to produce a music work, but also can blunt skill and capability of the artist. In the end, the artist is lazy to train playing the musical instrument, because he/she has already got everything only by operating the computer.

The used of the digital computer surely affects the born of postmodern aesthetic. This indication can be observed by looking at the music work that produced. Every piece of it has aesthetical values, such as *Pastiche, Kitsch, Parody, Camp, and Schizophrenic*. These five values are the characteristics of aesthetical art produced by mass culture. This is the identity of postmodern culture. In mass culture, there is a sign of simulation system that does not reflect the signs out of itself, but it is a sign that represents the being of the sign itself. Moreover, behind the aesthetical value produced by the digital devices, it also creates the system of hyper-semiotics sign (beyond semiotic), because there are illusion signs like pseudo sign, false sign, and simulation sign.

The existence of this aesthetical postmodern basically cannot be separated from the aspects that affected the social, economic, culture, and technological matters. It cannot be separated from one aspect to another one, because they formed unity or circle four. In the end, these four aspects affect the capacity of the artist's creativity, which then influence toward the making of aesthetical values.<sup>1</sup>

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<sup>1</sup>**Statement:** I hereby declare that this article is an entirely my own work, not a product of plagiarism, not to be submitted, reviewed, and published by other scholarly journals.

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