

Synesthesia of IbuIbu Belu: Bodies of Border as Contemporary Dance in Choreomusicology Perspective

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ABSTRAK

Penelitian ini difokuskan pada analisis bentuk sinestetik sebagai hasil perseptual dalam karya tari kontemporer IbuIbu Belu: Bodies of Border (IBUBOB) yang dipentaskan di Teater Besar ISI Surakarta tahun 2022. Urgensi studi ini didasarkan pada fakta bahwa kajian sebelumnya cenderung menganalisis dimensi tari, musik, dan ruang secara terpisah, serta belum memposisikan gejala sinestetik sebagai fokus kajian utama. Penelitian ini mengajukan argumen bahwa bentuk sinestetik adalah sebuah konstruksi perseptual yang dikonstruksi secara kausal oleh strategi koreomusikal dan teknologi pemanggungan. Metode kualitatif deskriptif dengan pendekatan analisis konten dua-tahap (formalis dan resepsi) diterapkan, menggunakan data rekaman audio-visual, observasi, wawancara, dan studi pustaka berupa narasi audiens. Penelitian menemukan hasil dua penyebab utama. Pertama, strategi koreomusikal yang mengintegrasikan *body percussion* dan instrumen *Tihar* dalam pola ritmis paralel dan unison. Kedua, desain pemanggungan yang memanfaatkan lantai kayu parkit berlapis vinyl sebagai instrumen perkusif pasif dan sonifikasi melalui mic condensor yang mengubah bunyi kinetik subtil (hentakan kaki) menjadi lanskap suara imersif. Temuan membuktikan bahwa kedua elemen teknis ini secara sistematis mengarahkan persepsi audiens, yang termanifestasi dalam narasi sinestetik seperti detak jantung kolektif. Disimpulkan bahwa bentuk sinestetik adalah akibat perseptual yang dapat dirancang secara sadar oleh seniman melalui keputusan teknis yang terintegrasi.

Kata kunci: Bentuk, Sinestetik, Tari Kontemporer, IBUBOB, Sonifikasi.

ABSTRACT

This research is focused on the analysis of synesthetic forms as perceptual results in the contemporary dance artwork IbuIbu Belu: Bodies of Border (IBUBOB), which was staged at the Teater Besar ISI Surakarta in 2022. The urgency of this study is based on the fact that previous studies have tended to analyze the dimensions of dance, music, and space separately, and have not positioned the synesthetic phenomenon as the main focus of the study. This study proposes the argument that the synesthetic form is a perceptual construct that is causally constructed by choreographic strategies and performance technology. A descriptive qualitative method with a two-stage content analysis approach (formalist and reception) was applied, using audio-visual recording data, observations, interviews, and literature studies in the form of audience narratives. The study found the results of two main causes. First, a choreographic strategy that integrates body percussion and *Tihar* instruments in a parallel and unison rhythmic pattern. Second, the stage design utilizes a vinyl-coated parakeet wood floor as a passive percussive instrument and sonification through a condenser mic that transforms subtle kinetic sounds (foot stomping) into an immersive sound landscape. The findings prove that these two technical elements systematically direct audience perception, which is manifested in synesthetic narratives such as collective heartbeat. It is concluded that synesthetic forms are perceptual consequences that can be consciously designed by the artist through integrated technical decisions.

Keywords: Form, Synesthetics, Contemporary Dance, IBUBOB, Sonification.

A. INTRODUCTION

Body percussion practice, which is a musical performance with body media (Nareswari et al., 2025) indicated in the Contemporary Dance Artwork *Ibu Belu: Bodies of Border (IBUBOB)* composed by Eko Supriyanto in 2022. The practice of body percussion was carried out as part of the recomposition of the “Likurai Folk Dance” into contemporary dance, which was originally held in an open space and was later moved to the auditorium stage. In IBUBOB, the body is not only a medium of movement but also a medium of sound. Rhythmic pats to the body and foot stomps are metrically coordinated in IBUBOB. The practice is sometimes combined with the beating of the *Tihai* instrument from *Tetun* culture that dancers carry while moving. The presentation of *Tihai* and body percussion was presented in unison in a movement that interacted with each other by the IBUBOB dancers. The phenomenon, from the perspective of the audience, is indicated as a phenomenon of synesthesia where the sonic-kinesthetic sensation in the performance space is experienced by two senses stimulated by the display of the IBUBOB performance.

Synesthesia is more popular in the literary region, as a conditioning of links between the senses. Synesthesia is commonly used as an emotion-provoking rhetorical device in works of art (Nurhana et al., 2024). The use of synesthesia is also an enrichment of description and a trigger for imagination, so that the nuances of the artwork can be enjoyed more deeply. The form of synesthesia (manifestation of synesthesia) in literature is seen in the association of associated diction between senses, such as "sounds harsh" and "inappropriate to my ears." (Nuari, 2016). In fine art, Kandinsky's theory states that each color is related to its form and positioning in a color composition (Firmansyah, 2023). In the area of music, synesthesia is present in the reading of musical notation or transcripts in the form of descriptions such as "melody lines", "auditory space", "sharp", "tone color". In essence, the conditioning of the connection between the senses (synesthesia) in various forms of metaphor (synesthetics) is a general practice that is intertwined in the realm of art, but minimally as the focus of the study.

Tracking a number of studies related to synesthetic forms in art, there are 3 domains. The three domains of study are in the domains of literature, art, and the integration of dance and music, known as choreography studies. Third, the study typology is based on different sciences, perspectives, and methods of analysis, so that there are variants in the conclusions of the research results carried out. The first domain is the study of synesthetic existence in literature as well as everyday conversations, focusing on the analysis of the use of diction (Suwatno, 2016). Second, the type of study of synesthetic elements as a creation process in art actors (Florea & Cojocaru, 2021). Third, studies that do not directly aim at the exploration of synesthetic elements in the relationship between dance and music, due to the separation of the structural analysis of the two (Stepputat & Seye, 2020). In 3 study domains, no studies have been found that the synesthetic form is created due to the interconnection of 2 or more different art elements in a performance. Furthermore, the phenomenon of synesthesia (cross-sense) in the form of a descriptive narrative of the audience has also not been understood as evidence of the results of cross-sensory perception.

In various studies that have been conducted, the synesthetic phenomenon in a dance work has never been proposed as the focus of research. This research aims to complement and enrich the research that has been carried out. In addition, as a facilitation of the formulation of perspectives on the concept of form in contemporary dance. In line with that, 3 aspects are

discussed in this study. First, the process of presenting body percussion at IBUBOB; Second, the influence of space on the presentation of IBUBOB's artwork; Third, the impact of the process and the presentation space on the creation of synesthetic perception for IBUBOB. The findings of this study contribute to the disclosure of synesthetic forms in contemporary dance caused by technical and spatial elements, as well as the shaping of the audience's aesthetic experience. In this context, the interaction between choreographic strategy and stage design in IBUBOB constructs a 'synesthetic form' that is manifested in the audience's narrative perception.

This study is based on the assumption that the use of different artistic elements and presentation techniques in a work of art is not only a display of expression but also the facilitation of the perception of the artwork. The combination of art elements, such as dance and music, is the driving force for the creation of an aesthetic experience for the audience. In addition, the way both are presented serves as a guide to the creation of perceptions. Narrative is an objective manifestation of perception as evidence of the existence of the form of the perceived work of art. Based on the above assumptions, the creation of synesthetic forms in IBUBOB's artwork is assumed to occur from 3 factors. The first factor is the use of different art elements. The second factor is the technical presentation in the auditorium. The third factor is the synesthetic narrative as a manifestation of the perception of IBUBOB's artwork. Thus, it can be conveyed that the composition of material processing and presentation space has an impact on the creation of the perception of the form of performance.

B. LITERATURE REVIEW

Based on the search efforts of various studies, no topics were found with a discussion of the synesthetic form in contemporary dance. However, by conducting various literature searches, it is known that research developments related to research topics are available. In line with that, it is known that various previous studies are covered in 3 dimensions of big concepts, namely choreomusical, staging, and performance perception. The three dimensions of the concept are used as a theoretical framework, and the connection of the three is united by this research as a form of novelty whose description is conveyed as follows.

Choreomusical

From a choreomusical perspective, music and dance are understood as interconnected elements and contribute to a holistic performance experience (Quigley, 2016; Hou et al., 2022). At a performance, the visual display is facilitated by the dance, and the auditory facilities are provided by the music. The integration of the two is considered to contribute to the emergence of atmosphere, nuances, and even meaning for a performance (Quigley & Varga, 2020). Based on the contribution that can be made from the integration of the two, the focus of the choreomusical perspective is directed at the study of the dynamic interaction between sound and movement. In this focus, it is indicated that every form or presentation of art can be influenced by other forms of art comprehensively (Mashino, 2020).

Based on the focus on the dynamic interaction between sound and movement, several key concepts can be mapped out of choreomusical, such as the concept of parallel and contrast as a guide to examining rhythmic elements in a performance (Jordan, 2012). In parallel concepts, it is known that the use of rhythmic patterns that are in line can have implications for the creation of a look with a cohesive and strong impression (Mashino & Seye, 2020). Conversely, the

involvement of the use of contrasting rhythmic patterns has an impact on the creation of tension and complexity. Correspondingly, both concepts are also related to rhythmic structure, which consists of metre and arrangement (Read, 2020). Metrum is the use **of repeated patterns of strong and weak beats** as a time frame in a composition. Meanwhile, structuring is an organizational effort of patterns by the choreographer into coherent units. Music and dance are known to be integrated as abstract systems as rhythmic arrangements that have implications for the creation of an integrated visual and auditory presentation (Read, 2020; Mason, 2012). Thus, it can be stated that the integration of dance and music in a performance is connected to the nature of parallel, contrast, and rhythmic structure.

Staging

The presentation of a work of art is generally done on the performance stage (staging). Staging is an effort to construct a performance space with the involvement of technical elements, such as technology (Kempe & Heinen, 2022). Interactive conditions in a dance performance can be presented with the involvement of technology, namely, with the involvement of sound elements other than lighting or supporting properties to amplify the motion display (Winkler, 2002). In the application of interactive conditions, there are structural effects to rhythmic patterns as a form of communication from the performer to the audience (Françoise et al., 2022).

Generative ability, in Gibson's view, is possessed by the stage material to be moved or used. In this context, materials are not only objects but also acoustic agents in *acoustemology*. The impact of the use of materials in a presentation is the facilitation of the element of synthesis (Chong & Proctor, 2019). Synesthesia is one of the explicit goals of the performance model for the viewer to broaden the dimension of the viewer's imagination (Piquero Alvarez, 2020; Reason et al., 2016). The simultaneous involvement of technology with the use of materials has an impact on the audience's acceptance of the stimulation of various converged art elements (Reason et al., 2016). This event can be referred to as sonification, which is the interaction of various elements of art and technological devices that have an impact on the creation of a musical landscape (Pedro et al., 2020). For Steven Feld, a space plays a role in unification and influences the meaning of (Rice & and Feld, 2021). Thus, it can be understood that the concept dimension is bound by material agency, sonification, and convergence.

Perception

Perception is related to the sensory experience of objects, events, or relationships with the final estuary, i.e., the inference of information and the interpretation of messages (Parker et al., 2023). A person's perception of the show depends on the cultural context and era. In modern or contemporary and digital performances, perception can be done in a more flexible way, influenced by technological innovations as well as more abstract artistic styles (Sánchez et al., 2022). A perception can occur as a result of an emotional response to an event or performance as a whole (Berceanu et al., 2020).

In an appreciation activity, a person's emotional attention and memory are involved and affect the individual's appreciation of a performance. A person's narrative about art in the media is appreciated as a result of perception related to views and interpretations of art performances (Bramah et al., 2023). In addition, the addition of visualization or metaphor in a narrative is evidence of the analytical public perception of information (Au, 2022). Furthermore, perceptions of performing arts are also influenced by factors such as cultural background and individual

preferences (Swanson et al., 2007). Contextually, audience involvement for a mediated performance is the act of giving a descriptive form to its perception (Medina et al., 2023). Based on the description, it can be understood that a perception is related to the channel of appreciation, the narrative of perception, and the form of metaphor.

C. METHOD

This research focuses on the analysis of the performance work *IbuIbu Belu: Bodies of Border*, which was staged at the Teater Besar ISI Surakarta in 2022. The version of the show was chosen on the basis of the affordability of the information, as well as the ultimate performance of the series of tours organized for the artwork. Another consideration is that the researcher is directly present as an observer in the version of the performance, so that the nuances of the performance that occur are experienced. The version of the show was chosen as a research object to map the unit of analysis.

A descriptive qualitative method with a content analysis approach was used in this study on the version of the performance studied. The content analysis approach was chosen based on the consideration of scalability of use in different types of content, as well as flexibility in the interpretation of the content being studied (Krippendorff, 1980). In addition, content analysis was chosen as an efficient device for large data processing (Hsieh & Shannon, 2005). Content analysis is operationalized by determining, selecting, and grouping content elements in a predetermined coding framework of analysis units. One type of coding is a mapping of a domain with various content elements that have been selected (Elo & Kyngäs, 2008).

This research data comes from audiovisual data from performance recordings, observation data embodied in keywords in field journals, as well as interview data with the creator of the artwork and literature study data in the form of tracing documents related to the performance. Four types of data were used in this study for validation and verification of the data for refraction avoidance. This research is characterized as comprehensive research because of the use of a combination of four types of data aspect coverage, namely empirical (recording), reflective (observation), and interpretative (interview) aspects, as well as theoretical aspects (literature studies).

The acquisition of the four types of data used in this study is described as follows: First, recording data was obtained from duplication of performance documentation carried out by the artist, with good quality for archival purposes. Second, field notes in the form of questions, even statements in the form of conceptual words, as well as the nuances of the performance narrated in the form of paragraphs that are entirely generated from observation. Third, the interview data is produced in a structured manner, namely the submission of questions that have been systematically prepared based on the dimensions of the concept that have been mapped out in advance for the deepening of information in the artwork being studied. Finally, literature data was obtained from online sources about the IBUBOB performance and online scientific article sources to support the analysis process. In this study, the five types of data collected were at a single point in time without examining the changes that occurred before or after the data was collected. The collection with the technique aims to see data patterns in real time and not in a certain time span.

This research adopts a two-stage analytical approach centered on the principle of causality to bridge the objective analysis of the artwork with its subjective impact on the audience. This

approach is necessary because the focus of research on 'synesthetic forms' demands proving the relationship between artistic stimuli (artwork) and perceptual responses (spectators). The first stage of the research applied a formalistic analytical framework. At this stage, data from the Choreographic and Stage dimensions—such as rhythmic patterns, motion structures, and stage configurations recorded in audio-visual data—will be objectively mapped and coded to identify the measurable formal properties of the performance. The second stage moves on to reception/perceptual analysis. At this stage, data from the Perception dimension of Performance, specifically narrative and metaphorical data obtained from interviews and literature studies, are analyzed to uncover how the artwork is experienced and interpreted. The principle of causality is then used as an analytical bridge to connect findings from the first stage to the second stage. Thus, this methodology allows the research to systematically demonstrate how objective formal elements (analysed through formalism) function as the causes that construct subjective 'synesthetic forms' experiences in audiences.

The data that has been collected is then presented in a table format for easier interpretation. Presentation in table format is carried out based on the classification of concept dimensions, namely choreography, performance, and performance perception. Based on this classification, interpretation is carried out based on each dimension of the concept presented descriptively. The interpretation is based on the concept of formalist aesthetics as a basic analytical framework. Formalist aesthetics are general and can be used in general without relying on an understanding of the context of the research, because it focuses on observed elements without being affected by the subjective value of the art context (Fenner, 2008). The final stage of the analysis is the drawing of conclusions based on the principle of causality.

D. FINDINGS AND DISCUSSION

The musical patterns presented in IBUBOB are presented descriptively. A descriptive approach is used to present musical structure as it is without subjective interpretation of its symbolic meaning or function. The descriptive pattern is carried out by describing the order and presentation process of IBUBOB's artwork. The sequence of presentation shows the relationship between dance movements, body percussion patterns, and other musical elements displayed in IBUBOB's artwork. The main focus is directed to the observation of movements arranged to give rise to musical patterns. The observation aims to see musical patterns as auditory phenomena before being conceptually analyzed.

This artwork raises the figure of Eastern women about the phenomenon of bodies that are socially left behind due to political conflicts that occur. Author Eko Supriyanto views that culture and tradition are unifying media. Through *Tihar*, weaving, customs (singing), which keep them one. This understanding is then implemented by the author in this artwork by presenting *Pola Pukulan Kolo Guju Banteng* (PPKGJ) predominantly in the work of IBUBOB. *Kolo* is the name of a person, *Guju* means black, and Bull is a symbol of strength, so it generally means that black people are as strong as bulls (Supriyanto, interview August 1, 2025). The name PPKGJ is also in line with the identity characteristics of the *Bunak Lakmanen* Tribe, which has dark skin as a representation of *Belu* women. The dancers who supported this artwork were *Belu* women, such as: (1) Adriany Sindi Manisa Hale; (2) Marlince Ratu Dabo; (3) Yunita Dahu; (4) Feliciano Soares; (5) Evie Anika Novita Nalle, and (6) Angela Lavenia Leki / who was replaced by

Wirastuti Sulilaningtyas. The following is presented in order of patterns and songs presented in IBUBOB's artwork.

Table 1. Description of IBUBOB Dance

Pattern	Position	Movements	Tihar Pattern	Information
	Dancers enter from the left of the backstage area	<ul style="list-style-type: none"> • The dancers entered from the left side of the backstage in a sequence of 20 steps • Stopping in the middle of the stage 3 x 8, all the dancers face forward, hold 3 x 8, then advance 26 steps forward, stop 3 x 8. • All the dancers are close to the center so that their arms are squeezed together. • Make a circle, the dancer on the left as a pivot (2 rounds). • Moving forward with positions still close to each other. • A 30-step retreat. • Face right, and make a straight row backwards on the right side of the stage, 28 steps, face left at 3 x 8. • Advance 20 steps to the right stage, 3 x 8 stills. • The body rotates 2x until it is facing left. • Advance 12 steps to the right of the stage, stopping 2 x 8. • Advance 14 steps, making an intact diagonal line to the right of the stage. • Walk in all directions 2 x 8, gather in the middle, and return the body to squeeze each other. • One dancer moved his position from the left end to the right end, at the same time, one dancer, while walking in a tight circle, made his body bend. • One dancer bends in turn; the rightmost dancer moves forward and changes positions so that the row becomes left-facing with positions still squeezed together. • Advance 8 steps, and then spread out in all directions, becoming the "letter L" position on the right side of the rear stage. 		This scene is done without music (silent)
		<ul style="list-style-type: none"> • 2 dancers stand upright, 4 dancers bend over and walk backwards, and start singing "Lolan Gawani". • Walk freely to the center of the stage, take a silent pose, and stand facing all directions. • One by one, the dancers bend over and walk upright, repeated several times (performed by all the dancers) 		<p>“Lolan Gawani” <i>O Lolo lolan gawani hananu,</i> <i>O Lolo lolan gawani hananu</i></p>

- The dancers walking backwards make a straight line that squeezes each other, face the diagonal left of the back of the stage, advance 10 steps, and begin to spread.
- Walk over to the position of the free space, towards the position of the "letter L".
- From behind the weaving, all the dancers take out *Tihar* (a musical instrument in the form of a small drum).
- While holding the *Tihar* at the lower end like a torch, advance to the left of the stage.
- The direction of the torch was made free, and spread in all directions; the sound of singing was getting thinner.
- All the dancers headed in line to the back and backstage.
- Loose weaving.

*O lolo lolan
Da'el nase'i
O lolo lolan
Da'el nase'i
Lolaan e e gol
ai laa
Aru laka e Jo
koak ni
O lolo lolan
Da'el nase'i
O lolo lolan
Da'el nase'i
Lolaan e e gol
ai laa
Aru laka e Jo
koak ni
O Lolo lolan
gawani
hananu...
O Lolo lolan
gawani
hananu*

- One by one, the dancers face forward and move forward while carrying *Tihar* right in front of their faces.
- All dancers move forward gradually and alternately, stopping in the middle of the stage, then advancing again until they reach the very front.
- The dancers move and walk freely in all directions, playing with the *Tihar* according to their imagination, from walking slowly to running.
- One dancer begins by standing still, followed by another dancer who also stands still and does not move.
- Remain motionless for 7 x 8 counts.

- One by one, the dancers faced forward and advanced while carrying *Tihar* right in front of their faces.
- All the forward street dancers were done gradually and alternately, stopping in the middle of the stage, then advancing again to the very front.
- Dancers move and walk freely in all directions by playing *Tihar* according to the dancer's imagination, from slow walking to running.
- One dancer starts silently, followed by another dancer who will be silent and not moving.
- Stationary for 7 x 8.

*Ina weto,
Ama weto
(Rainbird)
from Tetun
Ina weto, ama
weto to
akalele,
akalele no wa,
na'i no wa ,
na'i no wa
birus metan
kae bauk , Kae
loko mea....*

**“Kolo Hae
Luan” (The**

Call of the Cattle Herder)
from Tetun
*Luan helele
hele kolo hae
luan.
Ooo labun
taek*

- While smiling, the dancers begin to move slowly. *Tihar* was used as a bag, baby.
- The dancers move by walking in all directions. One dancer starts the bowing motion, followed by the other dancers.
- One of the dancers walked sideways the room by running to bend forward and backward.
- Finding group positions 2 – 2.
- *Tihar's* position in the rocks.
- One dancer, Evie started to put *Tihar*, the other dancer stood facing in different directions.

“Oras Loro Malirin”
(The Situation of Farmers in the Rice Fields in the Afternoon)
*Oras loro
malirin,
teu tanis
lakateu tanis,
tanis na'ak
nian ina,
ro sina sa'e ro
sina.*

*Taka sela ba
kuda,
lun turu bete
lun turu,
bete keta lun
turu,
mai kikar ba
mai kikar*

- Start singing with the *tihar* position on each dancer's shoulders, armpits, chest, and back.
- Sing in a still position and not move at all.

“Manuaman Mutis”
(Flash floods in Benenai Malacca flood victims)
*Manuaman
Mutis nain
Manuaman
mutis nain
Basa liras temi
rai
Foto haukan
rain.
Saki hau nia
rai o
Lele hau nia
rai o*

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			<i>Lao lemorai Mai haksolol hau nia rai</i>
A	Standing tall with dancer Filly Soares	<ul style="list-style-type: none">• Make a 4/4 beat on the chest using your hands with 21x repetition, followed by a 1/8 70x beat.• The second pattern is in the chanting of "Tanta Mia", the 55th pattern of the beat rhythm is getting slower, and the body is tilted to the right, the 60th pattern of the body is brought back to take a <i>kayang</i> position, the 65th pattern of the beat pattern is disappearing, and the body returns to the perfect position.• In a matter of 1x8, knees are bent until they reach a kneeling position.• Continue the song "Tanta Mia" by clapping with a rhythm of 1/8 with 5 repetitions.• The left hand is brought over the head, and the hand is brought to the chest, making a quick, dynamic clap pattern, but it does not create a loud sound. The movement pattern is in place slowly, 8x.• In the 6th round, both hands meet in front of the chest.• Create 1/8 16x beat patterns with loud beats.	"Laku Meri" <i>Aduh tanta Merry toba mader lai O bete keta lune turu eee Mai Mikar Ba Mai Mikar Elela Adu adu adu Tanta Mia Elela Adu Adu adu Tanta Mia Elela Oras loron Eee mao lirin Eee Teu tanis laka teu nanis EleeLa</i>
B	Walking Position	<ul style="list-style-type: none">• The six dancers using a small drum instrument made a beat pattern in the same melody.• The movement pattern makes a straight line on the left side of the stage towards the back, then crosses diagonally towards the front right, makes a trajectory in front of the stage towards the back, and makes a diagonal line towards the front right again, towards the back of the stage.• It is not until the backstage that the first dancer starts the way backwards to create a straight floor pattern.	<i>Tihar Kolo Guju Banteng</i>
C	Standing Position in Place	<ul style="list-style-type: none">• Hand punch switch to <i>Tihar</i> frame part 7x round.• Foot pattern jumping so that it creates foot-tapping sounds.	<i>Tihar Kolo Guju Banteng Pattern (Beaten on Tihar frame)</i>
D	Standing Position in Place	<ul style="list-style-type: none">• 16x rotation with the body slightly bent and standing in a semicircle, and making the direction face the body front and back.	<i>Tihar Breiteitei Pattern</i>
B	Walking	<ul style="list-style-type: none">• 16x round, with a pattern of motion running from a parallel line, then walking to the right towards the backmost stage, towards the midpoint of the back, turning to the right to create a straight line.• Enter the pattern to 12 gestures, change to left and right.	<i>Tihar Kolo Guju Banteng Pattern</i>

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E	<ul style="list-style-type: none">• Alternate the beat pattern with the left and right feet jumping alternately, towards the end point, making a straight line on the left side of the stage with a total of 9x stroke patterns, 24x.• Patterns 10-12 face backwards, followed by patterns 13-18, which return to the jumping motion to form a parallel in the back line.• Patterns 19 – 27 movements use body jumps facing left and right, hunched over and upright alternately.	<i>Tihar Tentara Nipon Pattern</i>
D	<ul style="list-style-type: none">• A new pattern of beats, from parallel running in a diagonal direction to the left, with the dancer standing on the far right being his or her head, 4x the pattern.• Until the middle of the dancer opens right and left, the stroke pattern remains the same, the movement faces right and left, and the body goes up and down. It is done from a 5-16 stroke pattern.	<i>Tihar Breiteitei Pattern</i>
B	<ul style="list-style-type: none">• The pattern of 1-4 dancers makes the position divided into 2 right and left, with a formation of 3-3.• The pattern of 5-12 dancers doing the same movements, with twisting movements and the body going up and down, but the floor pattern is made randomly, with 1 dancer exiting.• The pattern of the 13 movements, plus jumping and when landing both feet are slammed so as to create sound, the pattern of the 23 dancers who had exited returned to the stage, and the feet returned to normal again. Continued until the 33rd pattern, one dancer will stand still (Cindy Manisa Halle), only observing the other dancers while still hitting the <i>Tihar</i>. The other dancer will remain in the dancing position until pattern 39.	<i>Tihar Kolo Guju Banteng Pattern</i> <i>Tihar Breiteitei Dan Tentara Nipon Pattern</i>
Cindy Manisa Halle	<ul style="list-style-type: none">• 8x pattern, only with the position of standing in place, and while hitting the <i>Tihar</i>, the movement pattern only observes each other.• Patterns 9-16 move again in 3x steps with the direction of the body taken to the right and left.	<i>Tihar Kolo Guju Banteng Pattern</i> <i>Tihar Breiteitei Pattern</i>
F	<ul style="list-style-type: none">• Create a 4/4 rhythm by hitting the thigh for 4x repetitions.• Create a 4/4 rhythm by hitting the chest for 4 repetitions.• Create a 4/4 rhythm by hitting the thigh for 2x repetitions.• Create a 4/4 rhythm by hitting the thigh for 2x repetitions.	<i>Kolo Guju Banteng Pattern to Tibiding (Voiced)</i>











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		<ul style="list-style-type: none">• The punch is getting more and more out of tempo, and the direction of the punch is directed at all parts of the body, while saying the sentence "tibiding".	
G	One dancer standing, 5 body dancers in a hunched state	<ul style="list-style-type: none">• Make a pattern of <i>Tihar</i> strokes with both hands with the same tempo and monotony.• And the <i>Tihar</i> beat pattern will be a transition for the incoming electronic music.	
	1 dancer in front with a full body of <i>tihar</i> , 5 dancers in the back position	<ul style="list-style-type: none">• 5 dancers with weaving start singing "En Gol Lese Luan".• At a certain moment, one of the dancers will hit the head, chest, thighs, jump, and feet are slammed to make a sound other than singing.• 5 dancers with a sitting position facing back, facing haming.	<p>"En Gol Lese Luan" <i>O o en gol lese luan</i> <i>Hot mete roe no Tita sai</i> <i>Tita sai o Ho ho</i> <i>O en gol lese luan e</i> <i>Hot mete roe no Tita sai O ho</i></p> <p><i>O en gol lese luan</i> <i>sai Tita roe no cilu na</i> <i>Cilu na O ho ho</i> <i>O engol lese luan e sai Tita roe no cilu na</i> <i>O ho ho</i></p> <p><i>O en gol lese luan</i> <i>Merah putih hini kilikwen</i> <i>Kilikwen o ho ho</i> <i>O engol lese luan e</i> <i>Merah putih hini kilikwen</i></p>

Table 2. Visual Display of Patterns in IBUBOB's

Pattern	Type	Visualization	
A Pattern	Body Punch		
B Pattern	<i>Tihar Kolo Guju</i> <i>Banteng</i> Pattern		
C Pattern	<i>Tihar Kolo Guju</i> <i>Banteng</i> Pattern (Beaten on frame of <i>Tihar</i>)		
D Pattern	<i>Tihar Breiteitei</i> Pattern		
E Pattern	<i>Tihar Tentara</i> <i>Nipon</i> Pattern		

F Pattern	<i>Kolo Guju Banteng to Tibiding (voiced)</i>		
G Pattern	<i>Tihar with equally tempo pattern</i>		

Source: All documentary photographs were obtained from the copyright holder, Ekos Dance Company, and permission has been granted for their use in scientific publications.

The presentation of the above pattern is presented in the performance hall, namely Teater Besar ISI Surakarta. The selection of the ISI Surakarta Theater as the performance space for "IBUBOB" was a fundamental artistic decision. This decision was based on the need to frame the artwork on a specific proscenium stage scale, which directly affected the visual and auditory perception of the audience. The performance space has standard dimensions of 20 x 15 x 9 meters (LxWxH), which provides sufficient volume for sound resonance as well as a wide visual canvas for choreography. In particular, the stage position is 1.5 meters above the eye level of the audience. This height has the effect of creating aesthetic distance, directing the audience's focus collectively, and building a slightly upward visual perspective towards the dancer. This finding aligns with (Kempe & Heinen, 2022) illustrate that stage setup aesthetics, including spatial configuration and performer audience elevation, directly shape the aesthetic perception of dance. These elements function not merely as a neural backdrop but as an active perceptual frame. Moreover, from the standpoint of Gibson's theory, the spatial characteristics of the Teater Besar provide specific modes of reception (Chong & Proctor, 2019). The elevation and volume of the proscenium space facilitate both collective directional attention and an immersive acoustic experience simultaneously. Thus, the architecture of the Teater Besar serves not only as a passive container but also as an active element that contributes to shaping the overall spectacular experience of the artwork.

The material specifications of the stage floor of the Teater Besar have double implications, both functionally-kinetically and acoustically, for the work "IBUBOB". The stage mat used must be able to support the needs of the dancer's movement while contributing to the desired sound production, considering that this artwork relies heavily on the sound produced from the interaction of the body with the floor. The floor of the Teater Besar, which is basically parquet, is then coated with dance standard vinyl. This combination proves ideal because the vinyl coating provides a flat, non-slip surface for motion safety, while the parakeet wood underneath retains solid resonant properties. This observation resonates strongly with the concept of acoustemology (Rice & Feld, 2021), which positions materials not merely as physical objects but

as active acoustic agents whose sonic properties are inseparable from the spatial and cultural knowledge they generate. Within this framework, the parquet-vinyl floor is not simply a mere surface for movement, functioning instead as a co-producer of the sonic environment. This assertion is further supported by the interpretation of Gibson's affordance theory, which posits that the material properties of an environment afford particular actions and sensory experiences—the resonant floor literally affords the amplification of foot percussion as a significant compositional element (Chong & Proctor, 2019). Therefore, the stage floor effectively serves as a passive percussive instrument that is integral to the choreography and auditory design of the artwork.

The sound amplification system in the work "IBUBOB" is specifically designed to amplify and focus the source of sound produced organically by the dancer's body. This sound design aims to transform the subtle sounds of the body, which would probably be lost in a space as big as the Teater Besar, into the main auditory element of the performance. The use of condenser mics was chosen because of their high sensitivity to sound details and accurate frequency response. These microphones are strategically placed with a span distance of approximately 3 meters between units, creating an even coverage of the capture area throughout the stage. This placement is intended to clearly capture the reflection of the sound of foot slamming on the floor, as well as other sounds such as the sound of *Tihar* and clapping on the dancer's body. The result is an immersive soundscape where the kinetic details of the dancers are translated into a complete musical experience. This process corresponds precisely to what is described as sonification: the interaction of bodily movement, spatial material, and technology that collaboratively engenders a musical landscape beyond the conventional boundaries of instrument performance (Pedro et al., 2020). A parallel can also be drawn to interactive performance contexts, in which the fusion of movement, sound, and technological amplification creates a cohesive perceptual field in which the body itself becomes a musical instrument (Winkler, 2002). A condition fully realized in IBUBOB through the condenser microphone system that translates subtle kinetic events into prominent sonic occurrences for the audience.

The IBUBOB performance is an open performance to the public attended by audiences from various backgrounds, including writers, journalists, bloggers, and independent writers. The audience who watched the next performance expressed their perception narratively through writing in an understandable language style to tell their impressions and experiences while watching the work of IBUBOB. The experiences told are sensory experiences, both descriptions of structures and synesthetic expressions, and are subsequently published in various media platforms. The following is a synesthetic view summarized from various sources that inform synesthetic expressions.

Table 2. Synesthetic Expressions of IBUBOB's

No	Site	Synesthetic Expressions	Code
1	https://movementexposed.com/2021/10/28/ibuibu-belu-bodies-of-borders/	"fragility or insecurity resonates", "a meaningful sense of warmth and community"	The polyphonic sound is perceived as warmth
2	https://www.kompas.id/baca/opini/2020/02/12/tubuh-traumatik-perbatasan	" <i>Seolah memukul sunyi</i> " ['As if striking silence']	Tactil

3	https://www.jawapos.com/seni-tari/01254136/tubuh-batas-dan-ibuibu-belu	<i>"hentakan kaki" dan "bunyi Tihar." Ini adalah pulse atau detak jantung kolektif dari pertunjukan. Ini adalah fondasi ritmis.</i> ['foot stomps' and 'Tihar sounds.' These are the pulse or collective heartbeat of the performance. They are the rhythmic foundation.]	Collective heartbeat
4	https://www.cultura.id/ibuibu-belubodies-of-borders-harapan-dalam-rentetan-tarian	<i>"Sesekali bunyi-bunyian dari alat musik yang mereka mainkan serta nyanyian bahasa Timor yang mereka lantunkan seakan memberikan pesan dari setiap rotasi tarian penari."</i> ['Occasionally, the sounds of the musical instruments they played and the Timorese songs they sang seemed to convey a message with each rotation of the dancers' movements.']	Musical instruments deliver messages
5	https://artsequator.com/eko-supriyanto-ibuibu/	<i>"more than bodies onto which stories were being projected"</i>	Body projection

The table above shows that the reception of the IBUBOB performance shows a diversity of sensory interpretations that are narratively documented by various writers. This reception shows that the audience is not only recording visual events but also seeks to translate these phenomenological experiences into profound textual descriptions. This pattern of audience response shows the distinction between perceptive and reflective spectator interpretation, wherein reflective spectators, as found in this study, actively construct meaning from multimodal artworks by converting multi-sensory stimuli into rich descriptive language that goes beyond mere observation (Bramah et al., 2023). Similarly, meaningful audience engagement with a mediated performance can be understood as the act of providing descriptive form to perception, suggesting that the narrative writings compiled in this study constitute evidence of profound aesthetic engagement rather than casual spectatorship (Medina et al., 2023). Consequently, this collection of writings is not only an observational report but also an archive that encapsulates the subjective dimension of taste and perception of the experienced while viewing the dance work.

The phenomenon of auditory-tactile synesthesia in the table above can be identified as the dominant pattern in the author's response to sound elements in IBUBOB's work. This tendency can be seen from how sound stimuli are interpreted not only as the frequency of the audio heard, but also as physical textures and concrete emotional resonances that can be perceived. Based on the data in the table, a strong correlation was found between sound and taste sensations, which was evidenced by codes of analysis such as "the polyphonic sound is perceived as warmth," the poetic description "as if hitting the silence," and the interpretation of the footsteps and the sound of Tihar as a "collective heartbeat" that forms the rhythmic foundation. This finding posits that choreography synesthesia is a designed condition in which sound, silence, resonance, and embodiment are orchestrated to deliberately broaden the audience's sensory imagination (Piquero Alvarez, 2020). This process is exemplified in IBUBOB's strategic implementation of body percussion and floor sonification. Furthermore, transdisciplinary investigation of spectators' aesthetic experiences in dance illustrates that the integration of sound and movement consistently elicits cross-modal sensory responses in audiences, including tactile and emotional

correlates to auditory stimuli (Reason et al., 2016). The synesthetic narratives collected in this study—such as warmth, collective heartbeat, and the sensation of striking silence—are therefore not idiosyncratic responses but represent a predictable perceptual outcome when choreomusicological and acoustic strategies are systematically aligned, as demonstrated in IBUBOB. It can be concluded that the sound architecture in IBUBOB manages to go beyond the boundaries of conventional hearing to create a real physical (haptic) and psychological impact for the audience.

The dancer's body and accompanying instruments in this performance are interpreted critically as a medium of narrative projection that goes beyond mere physical existence. This meaning arises because the visual (body) and auditory (music/singing) elements in the performance are positioned by the observer as active and communicative cultural messengers, not just passive aesthetic objects. This is reinforced by the evidence cited by sources from *Cultura.id* and *Arts Equator* sources that Timor instruments and songs seemed to "give a message" from each dance rotation, and that the dancers' bodies were seen as canvases on which stories were being projected. This reception pattern can be elucidated through the framework of multisensorial heritage perception, which argues that the body in cultural performance serves as a site of sensorial convergence where visual, auditory, and kinesthetic channels concurrently convey cultural memory and collective identity. Consequently, the dancers' bodies in IBUBOB are not merely aesthetic objects but rather embodied archives of the lived experiences of Belu women (Parker et al., 2023). Furthermore, the analysis of narrative metaphor as a qualitative analytical tool provides a theoretical foundation for interpreting the audience's figurative language: metaphors such as "bodies onto which stories were projected" transcend mere rhetorical flourishes but evidence that the performance effectively engaged the audience's analytical perception of intricate socio-cultural information (Au, 2022). Therefore, this reception analysis confirms that the performative elements in IBUBOB effectively function as a semiotic communication vehicle that transmits cultural narratives and collective memories in depth.

Reading the findings through the three concepts used in this study, the meaning of IBUBOB's work can be interpreted as follows: First, from a choreographic perspective, the findings (such as the A-G Pattern) show total integration where the dancer's body functions as a medium of movement as well as a source of sound (body percussion). These dynamic interactions, often in parallel rhythms and presented in unison, manage to create a cohesive and powerful sound. This aligns with the choreomusical framework, wherein the parallel rhythmic patterning between movement and sound is regarded as a fundamental mechanism for generating aesthetic coherence in performance—the unison body percussion in IBUBOB being a precise enactment of this principle (Jordan, 2012). Further substantiate this by demonstrating that the corporeality of sound and movement in performance is not additive but constitutive: neither element is fully intelligible without the other, and their integration produces experiential dimensions that are inaccessible to either in isolation (Mashino & Seye, 2020). Second, the stage concept suggests that the Teater Besar space, the vineyard-lined wooden floor serves as a "passive percussive instrument", and the microphone serves as a sonication to transform subtle kinetic sounds (footsteps, claps) into an immersive soundscape. Third, these two technical elements directly construct the perception of the performance. The findings on the Audience Reception Table are evidence that amplified polyphonic (choreographic) sound (performance) is translated by the audience as a soundscape (perception). This synthesis resonates with the conception of choreomusicology as the study of the total artwork, wherein all technical and performative

elements—choreography, staging, and acoustic design—must be analyzed as an integrated system rather than as independent components. This approach acknowledges that their combined effect contributes to the production of a unified aesthetic experience (Mason, 2012). This interpretation confirms the main argument of the study that technical elements (choreographic and performing) are the causes that systematically produce "synesthetic forms" in the work as a perceptual result.

The findings of this study have dual implications, both for academic policy and artistic practice. Academically, this research implies the need for a methodological shift in the study of dance and performance, providing similar case analysis tools that encourage research to abandon segmented analysis (dance, music, or space separately). The proposed academic policy is the adoption of an integrated analytical model that treats artistic production (choreography, performance) and audience reception (perception) as a single causal system. Practically, the implication is a creation policy for choreographers and stage designers. This research proves that the aesthetic experience and synesthetic perception of the audience is not the result of chance, but can be designed. Artists can consciously use choreographic strategies (such as unison body percussion) and stage design (such as the selection of resonant floor materials or microphone sonification techniques) as technical tools to direct towards the creation of specific desired perceptions.

D. CONCLUSION

This study concludes that the "synesthetic form" in IBUBOB's contemporary dance works is not a stand-alone artistic property, but rather a causally constructed perceptual result through the integration of choreographic strategies and performance technology. Specifically, the use of parallel rhythmic patterns between motion and sound amplified by the acoustics of the Teater Besar space and the floor amplification system has been shown to serve as a driver that transmutes auditory stimuli into physical and emotional experiences for the audience.

This research has major limitations in the scope of material objects and the perceptual data sources used. The focus of the study was limited to only one specific version of the performance, namely the performance at the Teater Besar ISI Surakarta in 2022, so the findings related to acoustic and visual impact are highly tied to the architectural specifications of the building and may be different if applied to other performance spaces. In addition, audience perception analysis relies heavily on secondary data in the form of narrative writings published digitally by independent journalists, bloggers, and writers. This limits the representation of "audience perception" to only a group of highly literate audiences who are able to articulate their aesthetic experiences textually, and have not yet reached spontaneous or non-verbal responses from general audiences who do not document their experiences.

Advanced research is recommended to develop integrated analytical models towards applied research and artistic creation. Further studies can range from describing analytical models to developing practical "choreographic creation models" that consciously utilize the principle of synesthesia for specific needs, such as choreography for advertising or the creative industry. In addition, further research is suggested to test the validity of the causality framework (choreography-performance-perception) in other contemporary dances or in performances with different technological configurations to enrich the scientific treasures of choreomusicology.

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Author Contributions

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