Visual communication design of "Voorspel" short film animation

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Abstract. Keroncong is a kind of Indonesian music that has a historical relationship with a kind of Portuguese music known as fado. Through animation, the author wanted to convey that preserving this culture was enough by recognize, appreciate, and listen to Indonesian identity music. In the present study, the author makes a story about the struggle of a small child of the homeless to love keroncong music again. From the results of observations and the results of literature studies, there was very minimal awareness of the people of Indonesia, especially young people, to maintain this culture, and there were no short animations that raised this topic. The application will be performed using a three-dimensional technique titled "Voorspel" or a prospel in keroncong. In making this short animation, it is expected to entertain and provide information for the readers.

Keywords: keroncong music, short-animation film, Voorspel, the little child, the old grandfather

1. Introduction
Keroncong is a type of Indonesian music with a historical relationship with a type of Portuguese music known as fado [1]. The history of keroncong in Indonesia can be drawn until the end of the 16th century when the Portuguese strength began to weaken in the archipelago. Keroncong originated from music played by Portuguese slaves and officers from mainland India (Goa) and Maluku. The initial form of this music was called Moresco, which was accompanied by stringed instruments. Its development enters several traditional elements of the archipelago, such as the use of a flute and some gamelan components around the 19th century. This form of mixed music was already popular in many parts of the archipelago, even in the Malay Peninsula. This golden period continued until around the 1960s and then faded due to the influx of popular music (rock music that developed since 1950, and the victory of Beatle music and the like since 1961 until now). Even so, keroncong music is still played and enjoyed by various walks of life in Indonesia and Malaysia [2].

Efforts to maintain keroncong music in the community also continue to be carried out by the supporting community. The existence of several keroncong singers recording albums, such as Sundari Sukotjo, supported by a record company PT Gema Nada Pertiwi, is one of the facts that there is still an effort from the recorded music industry to continue to support the existence of keroncong music in...
Indonesia. Unfortunately, if we look at record/CD/VCD/DVD stores, the recording albums are often placed in a place that does not attract the attention of visitors. It is different from the placement of pop music recording albums, which are in popular music. The lack of support from the music industry in Indonesia is increasingly evident in the list of prospective recipients of the 11th AMI Awards (Kompas, April 15, 2008). For example, there is no single song or the name of the keroncong singer listed on it. Based on this fact, a statement arises that keroncong songs or singers indeed lack in prestige to make keroncong music difficult to get an award. Keroncong music or songs are marginalized by the music industry in Indonesia so that it is difficult to gain an appreciation of the special community of young people like mainstream pop music.

The three statements above require a deep understanding that music, as one aspect of culture, has close links with technology, economics, social culture, and also political or ideological strength [22]. Simon Frith, in his book The Sociology of Rock (1978), once quoted Manfred Mann's statement that the power of popular music comes from its popularity. Music becomes a mass culture by entering a mass consciousness, by being heard simultaneously through radio and media technology, or in pubs and cafes. Mass music is recorded music. Music recordings that are not sold result in the unpopular recording so that it cannot enter mass consciousness, any art form, authenticity, and special appeal of the music [16].

Moreover, if we look at music that often appears in Indonesia is music from other countries such as Japan (J-Pop), Korea (K-Pop), electro music, and others. It is very few Indonesian people to appreciate its culture like Keroncong is one of them. It is challenging to find teenagers these days who are quite appreciative of keroncong music. Although in the city of Jogja itself, for example, it has begun to preserve keroncong by making the Kotagedhe Keroncong Market event on December 9. However, it is not enough to just preserve this keroncong culture because of culture as the identity and image of a society, and as a binder of a society [23].

The author wants to convey his message to teens through 3D short animation because it is a very appropriate medium for conveying messages. It is because in the digital era like now, almost everyone can access the internet, and one of the video platforms that is often visited is Youtube. The 3D Short Animation itself can also convey a veiled message wrapped in stories and graphics that can spoil its audience, because teenagers, in general, will be very bored when watching public service videos that have very minimal graphics when compared to 3D short animation, will be very different if teens watch 3D short animation that can be enjoyed and the audience unconsciously also gets the message that the author wants to convey. 3D Short Animation also provides different experiences between individuals varying from one another and the message that can also be different [3] [4].

Therefore, the author wants to raise keroncong as the background of a 3D short animation, which can raise the keroncong culture. It is in demand among teenagers, and keroncong music as a culture can get a decent appreciation.

2. Research method
The method that the author used is collecting data from various reference books, videos, and journals. The author also conducted several interviews with experienced speakers in their fields.

3. Result and discussion
The following are the results of interviews conducted by the author with various speakers from Yogyakarta and Semarang. Each of whom is competent speakers in their fields.

3.1 Deon Abhiyoga (composer, film composer, violinist, pianist, founder cognatio orkest)
According to the interview with Deon Abhiyoga as a composer, music always has its own meaning and interpretation, and the same song, if different people play the song, will have different meanings too. It is because everyone has their own interpretation, and there is no right or wrong. Prospel in the keroncong song has the same nature. Even if the same song, when a violinist plays a prospel, it can be sure that the violinist has his own message. It can be clearly seen from the chords played, the melodies that are played
When a violinist plays a prospel with a particular interpretation, the listener can also feel the same interpretation as the violinist [20]. The listener can also feel a different interpretation from the violinist. Music is a universal language and can stimulate the psychology of everyone who listens.

3.2 Bevy Hanteriska (instrument maker, keroncong guitarist, oboist)
According to the results of interviews with Bevy Hanteriska as a maker of keroncong instruments, keroncong musicians, now the development of keroncong has also begun to keep abreast of the times as people might know by the terms congrock, congndut, and others. Nowadays, most keroncong have also become their own style of playing music because fewer people are creating original songs specifically for keroncong. According to him, this is a good thing because the keroncong style of playing but using songs that are well known can attract the interest of young people in order to accept the culture that has been passed down from previous musicians. Around Jogja itself, keroncong has also been attracted by young people, seen from the sale of keroncong instruments that the speakers make. Moreover, there is an annual event that gathers keroncong musicians to play at a festival, namely Kotagedhe Keroncong Market, Keroncong Plesiran, and others.

3.3 Bagyo (keroncong violinist, keroncong activist)
According to the results of an interview with Bagyo as a keroncong violinist in Semarang, the development of the regeneration of the keroncong musicians themselves has been seen, but it is still not enough. There are still many veteran musicians who are often seen in events such as wedding Java, government events, and others. The average keroncong musician is in the age range of 40 to 65 years. In Semarang, the Keroncong community is still less visible. Regarding prospects, according to him, prospects in this keroncong are almost the same as the cadenza in classical music, where each note has its own interpretation, each musician has his own interpretation, and each listener also has his own interpretation.

From the data collected from various book references and interview results, the writer can proceed to the story-making stage, where story making also requires a theoretical basis from various references. In Voorspel animation, it takes theories about the psychology of music, how to create conflict in stories, and so on [5].

Emotions in philosophical terminology are also known as intentional objects. It is the involvement of certain people or events that play a role in triggering emotional conditions, such as jealousy, frustration with certain events, grieving because of an event of death, etc [12].

A process that begins with a stimulating entity, both from outside and within the individual, will be the background of the occurrence of an emotional experience. In other words, there is a cause for an emotional experience. If the excitement touches someone's concern, the emotional process will occur, but if it does not touch, the emotional process does not occur. In general, touching circumstances are relevant to one's personal relevance, are felt pleasant or painful, arouse desire or admiration. The initial process of the onset of emotions has not included a profound cognitive process. That way, emotions can occur without the subject really being aware of the reason. However, at each advanced stage of information processing, there will be a mechanism for regulating the experience and expression of emotions. When the subject receives a stimulus, there is an emotional regulation by norms, understanding, and discourse stored in long-term memory [12].

There is thought that an emotional experience precedes an emotional response. For example, someone feels so sad that he cries, but some say that emotional experiences only occur when certain emotional responses occur. Because crying, then someone experiences sadness. However, according to Frijda (1986), emotions arise and occur because of certain objects. The object that attracts attention will then be processed cognitively to cause emotions [12].

In psychology, it is distinguished between feelings and emotions that are used in everyday use are mixed. Feelings are assumed to have included subjective explanations about awareness of physical conditions (neural) that are independent of events in the individual environment, sensory sensations, and the ability to realize things (example the feeling that we are accepted by the environment). Although
feelings also include emotions themselves (example happy, sad, angry). Meanwhile, emotion is a complex reaction consisting of physiological changes from a balanced state that is subjectively experienced as a feeling and manifested in bodily changes and expressed through overt actions [12].

Emotions are often also understood as the result of the exploration of a person's internal experience, which is conditioned by culture and reacts to certain events. The results of research on emotions to this day still leave contradictions about cultural factors in nonverbal communication. People from different cultural backgrounds can express different expressions. Differences in interpretation can occur either in translating expressions that he sees in other people or because the digested interpretation is different from what that person actually wants to convey [12].

Emotion is a factor that occurs due to stimulation, both from within and outside one's self. In its processing, emotions will be in contact with cognitive processes. So, it will be a discourse if one's experience and cultural background will determine, or which emotional experience will occur. Research on the effect of music on listeners' responses departs from simple statements, such as what emotions can arise when someone listens to music? How cognitive theories explore music that is felt or experienced, how cognitive schemes can be active when listening to music. The presumption is almost certainly that listening to music can stimulate emotional responses, which in terms of therapy are called active feelings [12].

Emotions are interpreted as fast slow (tempo element) or hard and soft (dynamics element) of a musical composition. Although the purpose of the actual expression is not much different, it means that emotions describe things that can be felt from the presentation of a musical work.

It can be seen that in the past, music was related to two main functions. They are as a means of Greek nemesis, which means transformation and imitation from outside into humans) and also catharsis, which means purification of the soul through emotional experience. In its role as a means of nemesis, music is poured through forms of opera performances that were very popular in the 16th century [12]. Those who think that music functions as a cathartic means believe that music can also be a means of self-expression. Music is recognized as having the power to deliver and arouse emotions, both through the sentiment of the storyline, music, and character of the characters played [11].

The study of theory and data above is the basis of the story that the author collated. The above theory says that music has the main function of purification of the soul through emotional experience. In the music level or levels after technical problems such as how to play the music is finished is the interpretation of the song. Song interpretation is how the musician translates the composer's wishes through his work. Of course, the song presented by people who listen to work will feel/experience different emotional experiences. There are in accordance with the intentions and desires of composers there are different from the composer's wishes [6] [7].

Here is a synopsis of a story that has undergone many changes [10]:

One lonely afternoon a homeless child who had nothing and had no purpose. When he was sitting on the sidewalk to unwind, suddenly, a grandfather passed in with a long box, from which the box fell a paper. Moreover, the little boy took it, and he was surprised that the paper was a song sheet, he was very upset and wanted to rip it. However, the little boy chased after the grandfather and returned it to the grandfather. The grandfather was preparing to play music. The boy approached and put the paper down and returned. The grandfather did not notice the child approached and put the paper near him. The little boy walked back to the place where he had been resting when he was walking; he suddenly was surprised to hear a violin playing a song. The little boy is furious [8] [9].

The boy was furious and tried to close his ears, not wanting to hear music. Suddenly the little boy remembered his past.

3.4. Flashback
Since babies, young children have loved music, especially the sound of violins. However, shortly after that, his parents died in a major accident where his parents would play in the biggest keroncong music performance in the city.
When he tried to close his ears and did not want to listen to music suddenly, he heard a melody that his parents often played. This little boy was surprised and remembered the melody that the grandfather played. When he decided to hear the grandfather playing suddenly, he felt his father and mother's presence behind him. At that moment, his father and mother seemed to give the child a violin, the new one. The boy starts playing the violin, and he makes peace with his past by playing the violin from his father and mother until he was satisfied and opened his eyes.

After the little boy reconciled with his past, he walked over to the grandfather and listened to the grandfather play.

Here are the results of the design of the title design of the *Voorspel* animation.

![Voorspel](image)

**Figure 1.** Title Design of *Voorspel*

The author uses the "Sheilazain" typeface in the Script category. The writer chose the typeface because the script font has a characteristic where every person who writes will be different from one another. It is the same as Prospel in keroncong; every music player has his own style and style. Moreover, the color I took is light brown, where the color is the characteristic color of Java in accordance with the theme of keroncong that the writer took [13] [19].

Here are the results of the character design for *Voorspel* animation [18]. In the *Voorspel* animation, there are two main characters, namely children and grandparents.

### 3.5 Little child

This little child is described as a character of boys aged 9-12 years. He was born in the city of Jogja, where the city was dubbed the city of Arts; a small child lived alone since his parents suffered a major accident while leaving for the concert, and since then, he hates music. This child's character is designed based on reference to children in the city of Jogjakarta in general. The following is the character design process that the author has done after reviewing all references to compare proportions and styles to be used [21], as well as the final visualization results:

![Design Sketch of the Main Character Little Child](image)

**Figure 2.** Design Sketch of the Main Character Little Child
To determine the shape of the main character, the little child is first designed to match the characteristics of the little child in the city of Jogja and consider the style and final look that will be achieved. Until finally, select figures from sketch B [15]. After studying the literature, references, and character form, the following are the final results of the character of a little child:

![Visualization of the Main Characters, Little Child](image)

**Figure 3.** Visualization of the Main Characters, Little Child

### 3.6 Old grandfather

This old grandfather is a 65-year-old art worker; he has a helping, friendly, and entertaining nature. This grandfather is a senior keroncong violinist in Jogjakarta city. The following is the character design process that the author has done after reviewing all references to compare proportions and styles to be used, as well as the final visualization results:

![Design Sketch of Character Old Grandfather](image)

**Figure 4.** Design Sketch of Character Old Grandfather

To determine the shape of the secondary character [21], this old grandfather was designed to match the reference that the author has gotten and consider the style and final look that will be achieved. Until finally selected figures from sketch C. After conducting a literature review, references, and character form, then here are the final results of the character of the old grandfather:

![Visualization Character of Old Grandfather](image)

**Figure 5.** Visualization Character of Old Grandfather
Next is a visualization of the environment that exists in the *Voorspel* animation.

### 3.7 Sidewalk street of the city of Yogyakarta

![Figure 6. Visualization of the Yogya City Sidewalk Environment](image)

The sidewalks of the city of Jogjakarta are the first set shown in this short animation. This place is where most of the events in the short *Voorspel* animation take place. Based on references from Jogjakarta's city, the sidewalk walls of the street are filled with murals.

### 3.8 Houses in the village of Yogyakarta

![Figure 7. Visualization of Houses in the Village of Yogya City](image)

The house in the village, this setting will be where the little boy flashbacks and recalls all the incidents he had gone through. In this setting, only shown the photographs about the past of little child.

### 3.9 Dark Place

![Figure 8. Visualization of Dark Place](image)
A dark place is a place where this child fights with his emotions and hatred of music [17]. This place symbolizes his emotions/feelings, where he is alone, and his life is quiet and empty.

Next is the storyboard of the Voorspel animation in thumbnail form [14].

Figure 9. Storyboard of Short Voorspel Animation

4. Conclusion and suggestion

Based on the results of research and data collection by the author, whether through data books, films, internet articles, research journals, theses, or from the actors of art, it can be concluded that to appreciate, appreciate and participate in preserving the culture of keroncong is not very difficult. Local culture is a cultural characteristic of a local community group, lest this Indonesian culture disappears because of cultural acculturation due to globalization's impact. This short animation's initial concept is to show that in Indonesia, it has a unique Indonesian music culture that is keroncong. This animation has a story where there is a child who wrestles with emotions of hatred towards keroncong music. When the child decides to listen to the music, he finally could make peace with himself and his past.

The writer's suggestion for students who will undergo the final project is to choose a topic that you like, understand and master, but is still unique and has opportunities to be developed and explored deeper so that the concept is fresher and stronger and the storyline is clearer. Because of the lack of time to work on the final project, the concept should be mature, multiply research books, films, or other valid sources. Take your techniques, and you can be idealistic but still realistic because of the lack of time to work. The author's advice to the people of Indonesia is to appreciate better the works of animation developing in Indonesia.

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