THE JINGLE COMMUNICABLE SONG IN MIX PROCESSING ANALOG AND DIGITAL TECHNOLOGY(Studies in Music and Song Videography Creative Communities)

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ABSTRACT

The peak of music development in Indonesia as an effective communication medium, has entered the most decisive stage, involving careful adaptation of technology using constantly refined hardware and software. Since March 9, 2013, which was declared as the national music day, it has transformed the rise of indi music into the music industry by utilizing digital technology to support the quality of music production, through a more communicative arrangement. There is a significant increase in the production of jingle songs by taking into account the results of various studies, that almost every time an earworm occurs which reaches 98 percent of the musical tone which is communicative, amplified by 73.7 percent in memory. Even more unique than all types of songs, the power of the jingle reaches 18.6 percent to remain in the listener's memory. This fact is very urgent to disclose, especially regarding the production of communicative jingles by utilizing a combination of analog and digital devices. This study uses a qualitative approach with triangulation, positions the researcher as the core instrument during the research process, actively participates with 4 key informants who represent their industry in the field of music and song videography. The study results show 3 important factors in jingle production as follows: 1) the perception that leads to a very high dependence on the use of the latest applications that facilitate the production process; 2) skill in playing music can improve the quality of targeted visual productions; and 3) mastery of cubase technology can make it easier to pour ideas and compose song concepts according to client demands.

Keywords: jingle communicable song, analog, digital

1. INTRODUCTION

Various studies on the process of moving the technological transformation from analog to digital, are difficult to separate from the changes in modern culture that involve technological advances, because they will continue to develop continuously in line with the demands of meeting people's expectations. To obtain clear information, we will definitely position the technology determination approach as the main one. Attention to the existence of individuals in the social environment, you will get a more concrete picture of the very dense adaptation process, and until the formation of new technology-based social institutions. This condition does not proceed by itself, but there are efforts systematically made by prime movers who are supported by the community, so that the term industrial culture is called the new era 4.0. Almost all national industries on various scales have been prepared to enter the new era 4.0, especially those whose production processes are based on information and communication technology, including the videography industry using the backsound of jingle songs, which will continue to grow rapidly with all the consequences of improving the devices used.

The observation to the development of the creative telematics community, especially videography, with superior products in the form of audio-visuals, it will further clarify the social identity of the community, which continues to move adaptively, accompanying very rapid technological advances. There are behaviors

that can be observed in this community, especially the forms of association shown in their social environment, by always developing symbolic communication that ideates technological developments as content to get the right discussion partners. The balance of communication is very important in shaping symbolic behavior, because by having that capital it will achieve a balance of needs that become content to develop the videography industry (Adi and Saudah, 2018). The uniqueness of this industrial development is mostly classified in the informal sector, with the position of the creative telematics community as the main support. This is like a study conducted by Supanto and Fristin (2017), that the industry in the informal sector has an important role in the growth and development of the telematics industry in the Greater Malang region, by providing the largest contribution to the provision of highly competent human resources. These studies also found that there are four integrated elements called the quadruple helix model in the development of the telematics industry, and the ICT-based creative community is one of the main drivers that consistently produces music videos and songs as its superior.

Studying the social problems that continue to roll in the community, will get an idea of the fact that there are social disparities that surround the community, both individually and communally. Industry have very strong expectations, especially to be able to solve problems through the availability of facilities and equipment used in the production process. Meanwhile, from the communal side, the problem lies more in the positioning of technology adaptation, so it requires a relatively adequate space and time to build relationships. This is where the important role of other elements of social forces is needed, such as government intervention in the form of facilities, support from the industrial world with stronger investment and markets, and intellectual groups who are expected to be able to mediate in the form of technological innovation. It has been proven that since 2008 the Indonesian government has been able to institutionalize these social forces, and then jointly formulate concrete steps to form a national creative economy institution, by placing the videography and music industries as part of priority targets in development. Based on statistical data and a creative economy survey in 2017, it shows that the contribution of 7.26% from the music industry and 6.68% from the video industry for gross domestic income (docplayer.info). This is where the national music industry has also experienced a shift, from a process that is supported by analog equipment to production that is supported by digital technology. Throughout this transition, an inscription evidence has been recorded, namely by declaring the Indonesian National Music Day on March 9, 2013.

The public is increasingly concerned with the development of the videography and music industry, because the process uses a balanced approach in managing equipment to support production. The use of analog devices is not suddenly left without benefits, even though digital devices do promise very high accessibility. Especially in the music industry's production process is now getting faster, as evidenced by the dependence on the use of analogue equipment which guarantees the maintenance of artistic idealism. Music has revealed the most personal secrets in the videography industry, even music as a proven soundtrack has contributed the most powerful influence to be enjoyed. As has been published in various media blog networks, and one of them is about the results of a study conducted by Kellaris (2001), that basically the superiority of a song lies in its ability to very strongly force music and song lyrics in the memory of everyone who hears it. This condition is what people say is experiencing earworms, meaning that people don't realize that their memory has been influenced, even to the extent that they can regulate their actions when the music is heard again. The research found that 98% of people experience earworms, 73.7% of music and song lyrics have the potential to be stored in memory, only 7.7% of musical instruments, and 18.6% of jingle songs remain in memory (Fauzi, 2017).

Videos with music backgrounds and jingle song lyrics, popularly called video jingles, are videos that are generally used to advertise about certain products or institutions, or can also be called for promotional activities that carry both profit and non-profit goals. Jingle video products have fulfilled the social media provided freely through the YouTube channel, and according to a published study there are 2 billion users each month with the categories 62% male and 38% female. There are also 500 hours of new content uploaded to YouTube every minute, meaning that it takes 82 years to enjoy the entire content served (jabar.idntimes.com, 2019). This condition cannot be separated from the rapid advancement of technology, convenience has been obtained in various forms of accessibility for downloading software attached to internet facilities. It can be predicted realistically, that the upload process will reach millions of video sets using a jingle soundtrack, because promotional activities never stop, especially those that stick to the background of product advertisements. For example, the jingle song on indomie product videos, by raising the creative content of Indonesian culture and nature, based on a study conducted by Kantar Worldpanel regarding the Global Brand Footprint 2017, has become the only video jingle of Indonesian local products that is included in the Top-10 Global Brand (Wulandari, 2017).

This social study is aimed at gaining an in-depth understanding, namely regarding various factors in the actors individually and together with others, so that it is considered important in producing videographies with musical backgrounds and jingle songs. Taking into predict the existing situation, that video production in reality does not only lie in technological problems, but there is another side that has not been revealed which involves expertise in the field of art which has very varied indicators. For this reason, this study seeks to be more comprehensive in uncovering the existing research problems with several considerations. First, is the preference of each videography industry player with a music jingle background in adapting to relatively fast technological advances, which is sure to have an influence on the use of software, and is followed by a willingness to provide hardware. Second, the character of the actors in exploring music genres that are developing in a contemporary way, including the variations in the expertise of each actor in playing conventional and digital musical instruments, including combining two devices in one music product. Third, increasing the capacity of actors both individually and in teamwork in utilizing the latest technology that makes it easier to realize expectations among client needs, idealism, and appropriateness to be enjoyed by the audience.

2. METHODS

This research is based on the post-positivist paradigm, by placing the researcher's existence as part of the social reality that develops in everyday life. For this reason, a subjective approach that uses qualitative analysis becomes a determinant in achieving objectivity with a triangulation method to ensure the validity of the process. Given the multi-year process with each year period always compiling reports on the results of field work, the researchers considered it very important to obtain objective results at each stage, so that research informants could freely reveal all existing problems. The stages are as follows: 1) preparation as an initial step is the main key, because researchers can get positions correctly and correctly, conduct intensive communication with various parties who have close relationships with key informants; 2) strengthening through intensive interaction that prioritizes physical and non-physical closeness to the research subject, namely observing carefully, looking for comprehensive information, and capturing the meaning of all the information. Through this method, it will be easy to build joint activities, by trying to help solve any problems found by the informants. This activity is based on the researcher's field experience, that more comprehensive information is still needed regarding some of the informants' actions in the technology adaptation process.

Based on the research focus that has been determined, that to clearly reveal the assessment of each informant regarding the technology adaptation process requires a relatively long time, when compared to the process when exploring the music genre that is its character, because at a certain time it will face demands to obtain products music that can satisfy all parties. Course of the three processes will have an impact on the work culture of the informants, and furthermore, it will be increasingly visible in actions to overcome any problems that are found, such as: (1) extending the technology adaptation process used by the informants; (2) this adaptation will certainly also have an impact on the image of the community; (3) development of mutual commitment as a basis for forming new characters in teamwork; (4) the character of teamwork is also the most basic reason for the birth of a new culture to form a community; and (5) growing social transition from personal attachments to business relationships. This situation requires researchers to always develop a participatory approach, taking into account changes in the informants' psychological conditions that can occur at any time. On this basis, researchers used an interactive qualitative analysis method that emphasizes empiric-phenomenology. To strengthen the process of interpreting the results of data analysis by utilizing the synthesis approach of literacy methods, which is trying to link with the results of a series of studies that have been published.

As is the tradition in subjective research, this study uses a purposive method by determining four key informants who are considered feasible from Hexagonal Digital Art, GAP Saestu Project, Coloroom Picture, and Cakrawala Creative Multimedia. Next steps for determine six reinforcing informants whose activities are to support key informants with different communities. Networks on key informants have limited links, meaning that there are four networks based on music genres that characterize each of them, as well as six artistic video jingle approaches that differentiate the color of the display expression flow. For this reason, the classification of informants takes into account, among others: (1) music genres that characterize videography; (2) backsound production utilizing analog and digital devices; (3) length of activity to pursue videography production; (4) the position of the informant personally in the jingle video production process; (5) consideration of involving other individuals to support the video production process; (6) personal foundation in implementing partnerships from videography production actors and music back sound; (7) other forms of contribution in the process of mixing analog and digital devices.

4. RESULTS AND DISCUSSION

Perceptions of Videographics Producer

Based on the results of observations and discussions with informants as players in the jingle videography industry, a description of the interpretation of each in utilizing analog and digital music technology can be obtained. There is an interesting side from the informant who has been working on jingle video production for a long time, that to get a very complete music genre with the highest satisfaction, is without leaving the touch of analog music devices. The most basic reason for almost all video producers to feel the final results, when idealism in music can be perfectly incorporated into the visual touch space, while digital devices exist as a complement to the perfection of results that are in line with expectations. The producer honestly admits that the real difference between videography documentation and jingles, mainly lies in the level of acceptance of the results that can be deposited in the audience's memory or called earworm enabling, both in terms of frequency and duration of reception at a certain moment.

Almost all informants have not been able to pinpoint the dominant factor, but admit the psychological approach that occurs when touched by a digital music diorama which is so strong, where analog music cannot fulfill their needs. It was also explained by each informant regarding the attempt to try out music genres that were not commonly used, that there was a psychological barrier from the editors in the form of a lack of confidence to carry out further processing. The highest obstacle lies in the level of consistency in carrying out the synergy of the visual arrangement, even though honestly it has been admitted about the same vision in audio structuring, including the use of applications in the production process. This condition is also close to the similarity of the results of the study by Karyono et.al (2019), that basically industrial players prefer music applications with a good, neat and simple appearance so that it creates an elegant impression. Meanwhile, from the informant, there are other things such as a willingness or desire to withdraw from the shackles of a habit that is considered proper, but the more forced this desire actually raises doubts in the editor. This condition brings an uncomfortable atmosphere, even if it continues to be compulsion to disturb the video production process. There are still other problems, when faced with the taste of the video product order giver.

These factors could be left unchecked, it will become the preference of every video worker in the production process, and serve as an excuse to stay away from the creative process which should break the habit into something innovative. This situation drags on for video workers, and in turn, contributes to shaping the perception that grows in editors in developing their video industry. Preference is indeed a separate issue in the videography process, because the demands for efficiency in the production process must occur all the time, even without knowing the time limit until the video is finished and ready to be broadcast. The video work undergoes repeated revisions until there is an ideal balance between need, idealism, and eligibility for broadcast. All of this involves an assessment of each party who has different interests, from the availability of logistics to the industry credibility inherent in videography products. This assessment is an impression that can create a variety of perceptions, and in turn can significantly influence the social and business transaction processes that follow.

That is different when exploring specifically in the videography industry that uses jingles, almost as a whole it can be categorized as a tradition-breaking group, which means having the courage to get out of the shackles that have been done by conventional video producers or soundtracks other than jingles. It can be formulated the most decisive basis for shaping the perception of the creative videography producers as follows: (1) is based on the awareness that jingle songs are deliberately produced to be deliberately presented as new, more innovative products, with the hope of replacing the role of video soundtracks that have mushroomed their presence in in a highly competitive public space, thus providing empowerment for the saturation that hits the memory of the audience who is constantly bombarded with information; (2) is based on expertise, that contemporary jingle songs that are rapidly developing in the current era are music products and songs that have used dual technology in their production process, namely a combination of the use of conventional music hardware and digital music software provided in the computers, so as to change the synchronization process of various forms of audio and visual in video products to become increasingly harmonious; and (3) is based on creativity, that the production of a video clip with a background of jingle music excels a visionary creativity, meaning that there is a process of culture that is passed on to future generations, in the form of simple messages using symbols that are easy to understand. all elements of society.

The Analog and Digital Mix on Jingle Videographics

In the classification of the informants attitudes as industry players that have been described previously, the perceptions that influence behavior in the videography production process also vary widely in treating the jingle music genre as their reference. Especially for video workers who also have varying levels of understanding in understanding music illustrations. Indeed, expertise in playing analog instruments can be categorized as a producer with the highest expertise, while the next level is expertise in playing digital music, and then the basic level predicate is on the producer who has only been a music connoisseur. This similar condition is found through a study of music releases that have been conducted by Putra and Irwansyah (2019), that producer belief provides a very strong direction to influence musical works that he believes become a community identity, so that is where idealism is at stake to maintain its existence in utilizing analog devices. or digital. So strong is this influence on a musical group, to the point of giving appreciation of his work, whether limited to analog or digital based music releases or a combination of all of them. Furthermore, several informants also added that it was often found that there was a consultation process carried out by actors at the basic level, in order to properly position the audio visual products, especially in the video jingle production process. Four out of six informants admitted when discussing on a focus group discussion scale, that their lack of understanding of the music genre which is the main background of one part of the key message in the lyrics, is deemed inappropriate for the visual display which should be the core theme of videography making. Likewise, two of the six informants stated that they had not obtained the desired genre or mood to provide a comprehensive picture that had to be displayed in the front, middle, and end scenes.

The jingle song on the video soundtrack has a strong influence on the visual arrangement of the video, so it takes time to adapt to all electronic hearing devices. It was found that there was a repetitive double process in the arrangement of the video, and at that time it required the availability of time to harmonize the listening ability with the visual material. First, perform the audio synchronization process, which is very dependent on the background of the experience of the production actors determining the music genre in the jingle song, so that there is time to speed up or slow down the rhythm of the music to find the right rhythm. Second, visual settings that drive the mood of the hearing to be able to organize the visuals appropriately, in order to minimize time in the production process. Third, conducting controlled repetition as influenced by the producer's attitude in using analog and digital devices, because he is specifically obliged to be accountable for the work based on personal creativity in production. In the communication psychology approach, this process determines the symbolic alignment that matches the taste of videography jingles in the ethics of producing video. For this reason, the intended focus of experience should be the speech communication habbit which is based on experience in forming certain actions, that each person will perform spontaneous actions that are measured based on the intensity of the person paying attention to the actions of others in the previous time. This condition has been found in the results of a study on the ability of english pronunciation conducted by Ifadah and Aimah (2012), that basically the ability to convey an idea is influenced by hearing and pronunciation training. This is the same as the habit of pronouncing symbols that must always be practiced, from good hearing to their delivery, so that the more often you listen to songs to understand lyrics, the easier it is to arrange the meaning in each pronunciation.

Likewise, controlled repetition in the process of producing a video with a jingle background, basically is largely determined by fanaticism in the use of production equipment, and according to the informant, this is precisely the following: (1) the highest comparison of the use of analog music equipment with the facilities provided by digital devices available in the jingle song; (2) whether or not there is a need to add tone music as an effort to improvise a jingle background that is in accordance with the visual material; and (3) the importance of the visual effect on the video as a form of compensation for the background music of the jingle song. However, in this process, producers often base their policies on the following two approaches: First, usually improvisation of music and songs is used as the basis for the production process, if analog music devices dominate the color of the music produced as a work, so that video production can take whatever action it sees can provide added value as accountable. Likewise, on the other hand, there are fundamental reasons for producers who are influenced by the notion of device modernization, that they will make the decision to use visual effects more prominently, if it is seen that the dominance of music emphasizes the use of digital devices. For this reason, controlled repetition in the process, prioritizing videography production policies with various considerations that are considered very rational, coupled with efforts to equalize the quality of other video works that are considered innovative. This process is an effort to mix in ballance, so that there will be synergy in the final work of an audio-visual form with a jingle as the background, so that it can be comprehensively accepted in the hearing and sight instincts.

Capacity Building In The Jingle Videographic Industry

There are several empirical facts that are very important to disclose, especially regarding the existence of four key informants who have different habits in the behavior of jingle video production, and this reality can be distinguished based on two categories according to the results of observations obtained in the field. First, the informant who has a strong affinity with the creative community of videography and music has a tendency to develop quickly in his work. Flexibility in applying idealism is more flexible and looser, even including making innovations by testing new software in a work. Indeed, there are efficiency efforts that are relatively weak, because it requires strong confidence through several stages of confirmation of the product. Second, it is on the contrary that those who are weak in their closeness to the community have order in using time to complete production. The character of his work is very fanatical and easy to guess, because the software and accessories used have in common, and there is no sense of innovation coupled with service users from a limited environment. The advantages of these two characters in the end make communication networks among industry players very interesting to be developed in further social studies, especially in revealing the existence of the videography creative community. This is as expressed through the study of Adi and Siswanto (2018), almost all production actors in their symbolic behavior always have the assumption that the survival of the industry can be guaranteed, if it makes the place of production an arena for community development, because it is strengthened by a very strong network of social relations, always adapting to technological developments, and not just a tendency to develop a profit-oriented business.

In the creative industry, video with jingle background songs does have its own uniqueness in the era of new media supported by the internet, according to all informants, it always raises considerations for the sustainability of the industry which are fully aware that they do not depend on business management alone, but there is a social side that dominates especially in the presence of the community. If the relationship between the two elements is formulated as follows: (1) the realization of an applied management is directed at building social strengthening, so that it is easy to recruit experts in various fields that are needed at any time; (2) the creative community develops rapidly which is in line with technological advances and facilitates the selection process for the use of hardware and software to support production; and (3) the source of investment for the sustainability of the industry lies in the creativity of the video and music communities, because they work based on passion and belief, not solely on financial constraints. This was also strengthened by the informant's statement that so far the community who created songs and determined the color of the jingle music was based on high idealism that was adjusted to the ethics outlined by the client. This condition is in line with the results of a study conducted by Kusumawardhani (2014), which states that in the era of communication, the largest new media is owned by communities with a not-for-profit media organization motive, full of sharing principles that are supported by the internet, which ultimately results in empowerment for industrial players. , thus giving rise to the satisfaction factor as a measuring tool rather than physical and material benefits.

For this reason, business value standardization cannot be used as the main thing, considering that video works that use a jingle soundtrack are more based on the idealism of the creator, so it is very difficult to determine the high or low price of production and the specified target date. Even the process of production, recovery, and revision can be carried out indefinitely, so that more jingle video works are found in series with different versions. The long process of producing a jingle video, or more specifically, a jingle song with various versions, is determined based on the demands of the target audience for this creative work, while serialized works are more intended to make reforms similaried to the demands of the times. This is a factual picture that cannot be denied, and makes this long process an empowerment process based on social learning, with a very clear tendency towards a systematic form of technological adaptation. The rotation which contains reformer knowledge is more aimed at adapting technology that gives birth to innovative community-based, namely the measurement of community progress is prioritized to use new features in storing their works. Meanwhile, the expansion of gaining experience in utilizing technology lies in his willingness to learn and continue to practice improving his works, which means that each actor has capacity building to create an integrated production process, particularly through a computerized system that records analog and digital as needed.

The informant also pointed out the fact that there is a tendency to use Cubase software to guarantee more comfort in production based on knowledge and experience, both for players who are still at a minimum and who already have a high track record. The learning process and systemic empowerment can be carried out with intense communication, both in face-to-face forums and through community social media. The preferred custom is actually a forum that requires practical learning, easier to do when it is held face-to-face with a limited number of about 5-10 people. The frequency is not too high, it is enough if a

meeting forum is held to ensure the continuity of the practice, and for capacity building by using social media provided by the community. By providing fruityloops software in this digital era, it makes it easy for producers at any level to transform musical works using digital. But once again these results are still far from the expectations based on musical idealism. For this reason, it is still necessary to use integrated software based on needs, and that is where the Cubase software has a role to meet the needs in continued production. This condition is also as described by Laksono (2018) through the results of his study, that in this digital era, many local composers use and develop Cubase software, which functions to facilitate writing and music creation based on digital cinematic media. Its availability makes it easy for composers to express their musical ideas and creatives in the form of products, and arrangements which are adjustments to voices and instruments are only based on the composition that has been provided by the device, even improvements to the facilities have undergone a reincarnation that integrates audio recordings and blends together with the effects.

5. CONCLUSION

Based on the results of the research that has been described, it can be concluded that the technological transformation from analog to digital, which continues to develop, further clarifies the social identity of the music and videography communities that move adaptively to accompany technological advances, and hopes for mediation in the form of technological innovation. Especially on the preferences of each videography industry player with a music jingle background in the relatively fast adaptation of technological advances, thus forcing the use of hardware and software in the production process. The perceptions of the actors in producing a video with a jingle background are very much determined by their knowledge and experience, considering that the video processing undergoes repeated revisions until there is an ideal balance between need, idealism, and eligibility for broadcast. This assessment is an impression that can create a variety of perceptions, and in turn can significantly influence the process of social and business transactions. Three groups were found, among others, based on: (1) awareness that strives for product innovation; (2) expertise that works hard at combining conventional and digital devices; and (3) creativity which has a strong desire to promote visionary creativity. This condition has a strong influence on the efforts of producers to always synchronize, by combining analog and digital devices in harmony until a listening mood is obtained to be able to organize the visuals properly. This is where a controlled repetition appears in the process of producing a video with a jingle background, with the policy of adding musical tones as improvisation. Habits in the behavior of jingle video production determine that informants who have a strong relationship with the creative community of videography and music have a tendency to develop quickly in their work. Flexibility in applying idealism is more flexible and looser, even including making innovations by testing new software in a work. This is a factual picture, and makes this long process an empowerment process based on social learning, with a tendency that leads to a systematic form of technological adaptation that gives birth to community-based innovations.

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