

# Post-Pandemic Concert: What Would Have Changed For Orchestral Performance in Indonesia

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## Abstrak

The pre-pandemic era has been established the settled living ecosystem for orchestral musician in Indonesia, nevertheless, due to the government's policy to combat the virus since March 2020 which is applying the social restriction on a large scale, those within creative sectors have totally ceased their activities. As time goes by, online-virtual-concert has enlivened musical creating and performing. It spread globally and was responded as an opportunity by the state representation so did by the private sectors who have developed the platforms to accommodate the musician rights as brought by UNESCO discourses, one of formulated as follows "musicians can express themselves through music and get fair remuneration from it." The developed platforms had played a big role as a leverage, both during the pandemic and in the post-pandemic as has predicted and discussed in a two-way Focus Group Discussion methods (FGD), it taken from any webinars sessions involved the expert, officials, and the practitioners which concluded that instead of waiting a crisis assumed just taken place for a moment while waiting for the usual state return, it has been realized globally as an evidence as well as a signs that the new living ecosystem for orchestral musicians in Indonesia have just begun to change.

**Kata kunci:** Post Pandemic Concert; Covid 19; Orchestra; Music Business; Music Industry

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## INTRODUCTION

Orchestral music had existed in Indonesia between the years 1950-1960s in Jakarta, Indonesia. Since professional orchestras began appeared in many, it paralleled with the increasing of musician urbanizations that came from Bandung, Yogyakarta, Surabaya, Semarang and outside of island of Java (Ganap, 2014). As it had followed by a lot of concerts every year, coupled with the commercial events used the orchestra, and the rapid growth of many a classical music school in Jakarta it had been established the living ecosystem for an orchestral musicians in this big city in Indonesia.

Indeed there is a roughly process of the succession stages in a living ecosystem businesses in Indonesia, where it indeed as had been supported by the private sectors

whose dare to investing theirs in the orchestra's business, and of course as well as initiated by the Jakarta's governor since 1960s (Ganap, 2014). For example, NSO (*Nusantara Symphony Orchestra*) coordinated by Miranda Goeltom as a former of Bank Indonesia governor. Magenta Orchestra which was coordinated by Bakrie Group, even the oldest one was the Batavia Philharmonic Orchestra that had been coordinated directly by the Ali Sadikin as a former Jakarta Governor in the year of 1960s (Matias, 2018). Until the 2020s, orchestral musicians professions had been lived and enlivened the sectors of economic creative ecosystem.

Orchestral venue-performing was one major business among the other in orchestra field, it is the sort of the collectives art performances (Soemardjo, 2000) where there

are a cycle transactions occurred which involved a many components, started from audition's selection, the several section as well as group rehearsal, a several concert which is involves many professionals, conductors, orchestrators, and many finest orchestral musicians as well as soloist and artist as well.

At the production side, orchestral concert demands a decent concert-hall, it must have involved many vendors and crews employer to set the venue up, to recast the stages, build the sound reflectors, install the lighting, even spotting the camera, the others service consist of the usher hospitality, liaison officer (LO) and so forth. It even hasn't mentioned the distribution stages yet which engaged many staffs organizations whose promote and propose even to linking with the sponsors whose affiliated or donators, and this one, of course the last stages whose are the audiences as a consumer.

Its cycle even haven't mentioned holistically more wider, there're another market environment formed the audiences and the society class. Music schools were included within. Especially classical music school that regarded an important factor to be counted as the main factors that formed an orchestral market environment in Indonesia (Matias, 2018). Annually, it did through an international orchestral workshop, outreach program, musical camp, child's opera or theatre, music clinic, International musical exam program and so forth.

Orchestral performance as an economic creative involved various actors who traded their capital out there. Capitals by Bourdieu perspectives (Bourdieu, 2010) are included the cultural capital, by the author that cultural capitals manifested in teaching or conducting music skill, playing the concerto or composing musical works; while Social capital manifested in having a peer who were officials, international talented musicians or was known as a trusty business partners and so on. Economical capital of course they who

have much money capital, and the last one is the Political Capital in exactly wording is whose the top agent who would rules the regulation as a power position inhabits that would have made all of it might be happen or might be not.

The "species of capital" had been traded within this arena, based on (Bourdieu, 2010) mind mapping of arena, those whose enormous economic capital would invest their money in an art field just for their own interest, which is none other than getting the big return of symbol, as an esteem achievement or just the another benefit they got.

On the other side, the political actor whose having power capital will determines which event would have been supported, based on what the benefit would be gotten through its arena related to their interests. The creators or musicians as agents whose having cultural capital would be helped by the agent whose social capital abundant. The cultural capital agents are thus producing music, and the creators would have conceptualized their performances were advocated by the social agent, permitted by the political agents, so a musician can trades their art-works to get the remuneration aka economic capital as well as the return for the economic agent, and other return for political benefit as well as the others agent.

That is the portrait that had been adopted from Bourdieu theories implemented in this business arena for the orchestral performing in Indonesia. Therefore, it isn't wonder if a city philharmonic orchestra concert is always be attended by officials, entrepreneurs, art practitioners, mainstream media, and the others whose take a part in this living business ecosystems (Matias, 2018).

As we known the global crisis had emerged triggered by COVID-19 in the March 2020 in Indonesia, the government combated the spread of virus as it have reached thousands of dead. Through

applying the social engagement restriction on a large scale, this situation obviously made live music-venue as a source of mass gathering should be closed. As an inevitable situation, a circle of economic in this field had been stopped. That situation have disrupted the settled living ecosystem immediately since impacted the cessation of a music creation, production and so with the distribution as well as consumption activity. In spite those within the creative sectors have ceased do some activities, some still made an adjustment for their schedule to remain their industry from financial ruin, but what they can do for more.

As time goes by, in the first wave of pandemic, some musician started initiated to focus their performances in a digital presentation. It had been followed by many layer, a professionals and community. Indeed in pre-pandemic era, kind of performances was already used, but in current that is the only a choices, this the beginning of living ecosystem that had been mentioned above had being changed. In a month, it became a new way to doing music, whether it just for entertaining, online church service, or for the sake of art or even just commercial-donation event by the professional orchestra.

The things we have being discussed isn't just talk the virtual aesthetic as a new normal way in music-making and performing, but there any method has offered based on the healthy standard protocols as a sign of the beginning of a post-pandemic concert manifestations eras, it manifested included musical behaviour, government policies, business opportunist, entrepreneur manoeuvre as well as the responses from the audiences, and of course for the music school students who will forms and determines the new kind of living ecosystem of orchestra performances in Indonesia. This is what the writing point aimed by author, and that would explained as below systematically.

## METODE

Author used Focus Group Discussion (FGD) methods as a mechanism to obtain a data from purposely some selected group of individuals rather than a statistically representative sample of a broader population (Mukherjee, 2018). The use of this method aimed to gain an in-depth understanding of what had been specified by the title as well as described in the foreword. The end goals are depicting and conceptualizing what might have been reached from discussions without be restricted by its perspective groups alone. FGD method had a several types, this one is the second types called "a two-way focus group".

As described by Morgan (1988) cited from Tobias (2018) (Mukherjee, 2018) "...two-way focus group types involves two group, where one group actively discusses a topic, whereas the other one observes the first group...." From this mechanism, authors interacted with the some group from zoom webinar, YouTube live streaming with live chat, Interactive Instagram live streaming, live Cisco WebEx and some recorded podcast. Once author observes it, notes it, then it would be discussed and analysed, for the orchestral ecosystem context during-pandemic and post-pandemic prediction, author used Bourdieu concepts of "Arena of cultural production" as a methodology, it end up with the results described in matrix as a conclusion related to the determined problems.

## RESULT AND DISCUSSION

### Concert Performances During Pandemic

Covid-19 either it was claimed as a natural or as an unnatural disaster, it doesn't changed the fact that it has spread and already killed millions peoples in worldwide. Currently, art performer had been faced with the situation

of no choice, by some musician, even mostly, even though some didn't agree with this notion, "it's not enough to just express the music creativity, or for the sake of art, they are thus who had spent their whole life for music should be gotten a living instead." For those who did a music for just a living, then a virtual presentation would have been the only option if they wanted to survive. The problems emerged as a common notions when virtual performing has reduced the acoustical-vibration and the visual auras as a magic common which gotten from venue-performing.

Demian, as known as Illusionist from Indonesia recently said in the one podcast on YouTube, magicians were very common performed interactively with the audience. They approached and touched the selected one, talk to them and playing a trick in one or even a half meters distance away. During the pandemic, it should be converted. The impact is not as simple as converts from one medium to the another one of presentation, venue-performance doesn't works in virtual one, the games supposed to be changed either.

Mentalist and illusionist games was a sort of sensory games, without touch and direct interactions to the audience, it would make their games doesn't feel magic anymore, they who played in virtual-performance is easier to be judged as if they did the visual manipulation. They are thus should change their games if it wanted to be doing well in virtual.

How about stand-up comedian, in virtual they are a really a monologue actors, indeed, in the venue-performing they did the jokes monologue for sure, but virtually they played without the ambience of audience's laugh and crowd, they even didn't know who their audiences were, are they homogenous or heterogenous segmentations, how old their age, and what other unknown segmentation. It is impacted of the reduction a wholeness of being a comedian as they did before. There is nothing feedback as energy,

and they even don't know what their joke work or work not anymore. Stand-up comedian is kind of art that was very regional rather than universal, based on the verbal content, at the certain level it can be offended and be a sensitive content, it caused by the regional jokes had been converted in an universal audience through platforms, for example on YouTube and so on.

So, what has happened to the orchestral virtual-performances is not so much different. Some practitioners said that virtual performing had lost its vibrations which usually got by attends the live venues-performances. Obviously in the context of a pandemic-era, this topic is very tautologies, it questions is inevitable thing, thus, the interesting problem is not solely on the aesthetical problems. So, the main problem lies on the old-venue-minded that be actualized in a virtual-performing, it should be adapted and modified in order to be fitted with the new media and the new appreciation. Second, it demand a new monetizing system that paralleled with the new business characteristic as described below.



Figure. 1 *De-Musikalisasi* concert, Asep Hidayat, Neam S.R, Hidayat, Hendry Yuda Octadus, Produced by GM Production

In June 2020, the event organizer from Yogyakarta Indonesia named GM Production produced the live concert shown a duet and solo playing from Cello and Classical guitar performances. During the concert, performer plays some musical works from Robert Schumann, G Frederic Handel, Leo Brouwer

and some from Manuel Ponce, Pierre Lerich, and Villa Lobos. The concert was designed as if displaying the performers who was playing instrument in a classical old building nuances, it used a green screen technology to put a background scenes depicted the traditional classical visually and supported by the audio technology. So far it can be judged as good as the music-video we often watched on YouTube which is produced by professional, but still, it doesn't same with the live classical-traditional venue-performance sensation, so what it relates with the title "*demusikalisasi* concert".

As far as that was observated, GM Production as the first company which had organized a live classical concert virtually in Indonesia during the pandemic era. GM production Indonesia is the event management that aims to make a conceptualization and actualization with the client. GM Production can be seen as relevant vendors as far observed, included can compete based on their portfolio consisted of many events during a pandemic, one which being viral is the green screen backdrop which applied in wedding ceremonial projects, besides the routine concert held streaming through YouTube channel (EO JOGJA - GM Production Indonesia - Event Organizer, n.d.).

While on the other commercial side, in 06 June 2020, Erwin Gutawa Productions as (Aninda, 2020) reported had Organized the live orchestra concert collaborated with some well-known singers in Indonesia. Erwin Gutawa as well as a conductor involving fifty-five more musician and several public figure like Najwa Shihab and Woro Mustiko.

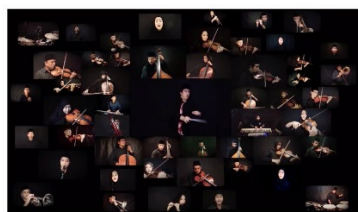


Figure. 2 Erwin Gutawa, virtual concerts, #orkestradirumah,

This concert hashtag #orkestradirumah is the second virtual concert offered by Erwin Gutawa Productions. It used a platform named Locket-Live at 21 Mei 2020 before. It concert brought some religious song from Indonesian well-known singer Chrisye, Afghan and closed by Tulus performances. It is coincidences with the Ramadhan feast, so do the concert has titled in overture "*Allahumma*" orchestrated by Erwin Gutawa with duration about 40 minutes. This concert played overture and some song from Glenn Fredly, Chrisye and Tulus (Aditia, 2020).

This money has been collected from the invitation messages attached and be spoken by Erwin Gutawa "*Selamat menonton dan Berdonasi, Indonesia Pasti Bisa*" it phrase invited peoples to donating for help out this situation while enjoy the concert. Its messages supported by the collages photos of those who are medical service and a doctors who were working in the hospital. This ticket has been priced from 50,000 rupiah until 2,000,000 rupiah, which bartered with e-vouchers to get the link access the live-concert presented through locket live platform.



Figure. 3 Erwin Gutawa, virtual concerts, #orkestradirumah, Closing by Tulus, presented through Locket Live Platform

The locket-live is the event creator which provide a services related with any event, like EDM, festival, music concert, sport, theater, drama or attraction and all of that category. Its platform built to allow those to create, share, find, and attend any events. It included provide the analyses data, distributing, promoting as well as selling

ticket linked with distribution partners e.g. traveloka, Tokopedia, Blibli, Bukalapak, Shopee, JDID and so forth (Nabila, n.d.).

Another platform that supported this concert is pentas.in. pentas.in is the platform service that provided a daring music performances, it offers a synergy among stakeholders, from the entertainment field which wants actualize any kind of performance, music, stand-up comedy, and so forth based on data's research interactively and directly with the audience or fans, afterward, it will be validated and realized in live concert performances (Banirestu, n.d.).

pentas.in as described by Patrick as Business Manager in other word is the third party who connecting the fans with their favorite artist as well as the band. It is a realization's platform for fans' expectation for make it real after their idol to be on stages for them. pentas.in described itself as a respond of commons problem in the music industry which there are four main problems consist of below:

First (1) Music-performance businesses is the type of high risk investment because there is no insurance of returned or being profit. Second (2) There are a lot of cancelled concert or delayed performances due to low interest of fans who bought the ticket or maybe due to the overpricing tickets sold. Third (3) A lot of high quality artist or musician who have no opportunity to actualizing themselves to show their works with a decent organizing system. And the last (4) the presences of brand as an effective and efficient sponsor in every performance is very needed for realizing the good collaboration in order to reach the mutuality businesses in performance fields (Banirestu, n.d.).

On the official side, author got the information represented by the Directorate of music Industry as an Indonesian ministry of tourism and creative economy. They applied the policy to made a program as the responsive acts as well as to implementing the presidential instructions to resulting a

best temporary solution, called Creative From Home (CFH), in the Indonesian language called "*Kreatif Dari Rumah.*" is *Divided into four program*, e.i. "*Ngamen Dari Rumah; Pentas Dari Rumah; Nulis Dari Rumah and Pameran Dari Rumah*" in English it means playing music from home, performing from home, writing from home and exhibiting from home.

Creative From Home (CFH) held in order to give stimulation to those impacted by the government policy related to COVID-19 whose create and submit musical works and a musical performance from home will be given incentives through this program. It was motivated by the economical creative chain in the old paradigm referred to *Ikatan Penerbit Indonesia (IKAPI)* data that, Since Covid-19 outbreaks has become a pandemic, IKAPI recorded the data as a fact that 95% selling has dropped, among them 50% would have terminated their worker, and 25% would have stopped their production.



Figure. 4 *Ngamen dari rumah* programs, held by Kemenkraf collaborated with gopay, had followed by many participant in a week. (Photos from Kemenpar Instagram)

Based on what has been said by the Economic Creative deputies that, the economic chains cycle consist many processes from creation, production, distribution, consumption, and conservation, now it had

stopped, whereas the economic transaction at the distribution stages is the crucial one which it relates with the consumer as a buyer.

As a note based on that, from author observation, mostly Indonesian orchestral musicians worked in informal sector, they are a professional incorporated in many, e.g. *Twilite Orchestra (TO)*, *Nusantara Symphony Orchestra (NSO)*, *Bandung Philharmonic (Banphil)*, *Alvin Witarsa (Alchestra)*, *Magenta Orchestra*, *Jakarta Concert Orchestra (JCO)*, *Jakarta City Philharmonic (JCP)*, *Jakarta Sinfonietta*, *Oni and Friends Orchestra*, *Purwacaraka Orchestra* and many more.

The informal sector is the high-risk business. Indonesian successful businessman who a former business in oil and gas as well as economic and business observers as well, the business that kept running currently, even at during pandemic-era is some business consist of consumer goods, delivery business, technology that make life easier like Zoom meeting applications, Gojek, and others platforms categorized in, and the health system consist of medicine, healthcare's tools, pharmacy, hospitals and others business in that scale.

In contrast other businesses is potential to be declined, consist of hotelier and leisure businesses (some case in Indonesia, lot of hotels had been converted in to emergency hospital), travel, retail shop (especially those who play in a digital market) is potent to declined, whether just for while or even maybe in a long term period. The orchestra cities, in Jakarta, Bandung or at other big cities in Indonesia seen as a part of the tourism businesses indirectly, it as a part of tourism branding through concert collaborated with the other media partner such as hotelier ballroom and exhibition and art building with others who supported this field.

So, in this situation, this program *#kreatifdarirumah* is realized in four program as mentioned before, plays music from home,

performing from home, writing from home and exhibiting from home in order to protect the economic cycle in creative and tourism sectors. It programs had given a different amount rupiah for many musician, among of them are orchestral musician.

This program collaborated with the association of art institution in Indonesia, and this incentive has given to them who recorded their performed for about 3-4 minutes more duration and has selected by the curators with the hashtag *#ngamendarirumahkemenkraft* collaborated with Gopay as a popular and the populist way of payment system.

Once its program had been released, based on data collected in two week there are 1.625 performing works had sent their works from home since it program had been closed at 15 May 2020. So due its high of interest, this program will be planned to organized in a second waves.

So, if it continued then deputy said that it vision would have been implemented into the creating of platform named "*Portamento*". This is the platform built supported a performing right. *Portamento* is the giant big data to music royalty, to promote a musical works, to distribute to the consumer, to submitting musician's works and their information in a same time as an administrative data to get their right. *Portamento* used blockchain technology to counted the works valuation, based on how much it works has downloaded or streamed. So *Portamento* is aiming the future business in order to accommodate the music right in a virtual culture, so those who are a content creator did works can be paid automatically based on their bank account and tax number (NPWP), the platform will be listed and linking to a platform they're used, like YouTube, Spotify, Instagram, Tiktok and so on.

So far, thing above was what the author had collected as a sign as well as an evidence that happened to changing an business

ecosystem caused by the behavior of performer in concert during pandemic, the platform built, entrepreneur movement, the audience responses and the media that had been broadcast perspectives to public.

## Discussion

As had already mentioned on the title, the author focuses this discuss on the discourses of a new cycle of succession in a new living ecosystems for post-pandemic concert, especially for orchestral music which is it was the author's main domains. In order to dive in that discourse, what does really change and what did still, the author collected some information as a fact which had already described and presented below;

The first, the essence of music. Regardless of the Covid-19 situations, the essence of music has discussed by Christopher Small [ref] that music is not solely in musical works, but in taking part in a performance, in social action. Music is thus not so much a noun as a verb. "To music" is to take part in any capacity in a musical performance, and the meaning of "musicking" lies in the relationship that is established between the participant by the performance.

The second point was the right of a musician itself. That idea had been advocates in a forum held by UNESCO through ResiliArt and will be described below, where one of its discourse was sounds that the musician have a rights to express themselves and to get acknowledgement or fair remuneration. Therefore, to accommodate that discourses contextually, it must be supported by the new discourses to forms "to music" as an essential activity, and the right of musician itself as a doer whom would have lived within a healthy-sufficient-ecosystem by a new network interconnected determined by the new environment during pandemic had observed before.

The new ecosystem is formed collectively, both above is the philosophical

basis that seem doesn't changed during this pandemic, the others are the musician, government policies, the entrepreneur instinct and the other side as a part who formed the new ecosystem. Below is a descriptions which collected from some persons notion whose dealt with the orchestral concert as a performer, teacher, administrator, entrepreneur, academician whom discussed this topic to mapping what the author meant relate to the discourses of the new musical ecosystem, the arena where musician do music for a living or vice versa.

### a. Music is thus not so much a noun as a verb

Christopher Small has mentioned through subtitle in his articles published by the tandfonline.com [ref] that the essence of music is not lies in a musical works, but it taking a part within a performance, in social action, even he added that music is not so much as a noun but it is a verb 'to music'. To music that is to take part in any capacity in a musical performance (Small, 2006).

It is usual if we associate music with the things related to the musical works, musician skills and so forth, but 'to music' and then to be a 'musicking' lies in the relationship established between participant and the performance. So this is talks about the holistic experience about giving and receiving, learn about, experience directly, the concept how to relate and how they ought to relate the other human being and to the rest of the world. Christopher Small also said that "...the experience is often extremely complex, too complex to be articulated in word, but they are articulated effortlessly by the musical performance...." (Small, 2006).

Thus, musicking is like to be a human being, it is the same with taking part to speak with manner, not just enjoy the aesthetical sounds had established but they can make their own part to make their own music. Thus, that point seem the things are still during this crisis, the real musician produce the value over the solely material, or just to



converted it to be a money, though we were locked in our house down, it doesn't mean we can't do the musicking, it is the act that still can be doing in this situation, it even should can be done amidst this situation of not so much schedule of festival, recording session, and the others players session did as usual. It shouldn't depend on the how money we can get for doing this music.

Therefore, the blessing side from this outbreak is author do hoping that, music have to put back into the essences places, the awareness that not be reduced just for a things was commodified solely to resulting the money, but it is as a part of a human being. Music is thus, as the basic notion of why everyone has a privilege, the musical right, this is also what had been cited by Amin Abdul as an economic-creative deputy when he interviewed Slamet Rahadjo who was well known as an senior theater performers said "...It is not about the price, it is about the value...." This is by the authors' regarded the least what would never change.

### **b. Musical Right**

ResilliArt is a debate series held by UNESCO on 27 May 2020, partnership with the (ICSAC) International Confederation of Societies of Authors and Composers, raised awareness about the far-reaching impact of the confinement measure on the cultural sector amid the Covid-19. That forum debate discussed a question such as, "How can we make sure that the five rights continue to be respected during and in the aftermath of the crisis? Which challenges can be identified for each right? What needs to be done to overcome them?" (*IMC ResiliArt: 5 Music Rights - More than Ever!*, 2020)

There are five right advocated by International Music Council (IMC) founded in 1949, it aimed to access music for all and works toward the advancement of its five music right, which include (1) the right for all musical artist to develop their artistry and communicate through all media with proper

facilities at their disposal, (2) the right to obtain just recognition and remuneration for their work, (3) the right for all to express themselves musically, (4) the right to learn musical language and skill, (5) and the right of access to musical involvement through participating, listening, creation and information. Beside things above, music has considered through its forum, said by Prof. Brahmantyo from Zoom meeting FGD cited from the IMC that, music as an art form; music as a product and as a tool; and be acknowledged that intrinsic value of music, enriching and inspiring those who engage in it.

From the holistic approaches, the ResiliArt forums collaboration with the International Music Council (IMC) had formulated that music as an ecosystem. It sounds that:

"... Music as an art form, music has contributed and continues to contribute immensely to the world's legacy, building a rich heritage that preserves and celebrates the diversity of our cultural identities. Music can also serve as a tools that promotes individual development and brings change to many level of society: it is a formidable unifier of people, a natural vehicle for social engagement and inclusion and a powerful agent for democratic values. Finally, music is involved in a variety of products that contribute to domestic and international trade, economic growth and job creation...." (*IMC ResiliArt: 5 Music Rights - More than Ever!*, 2020).

That quotations above are agreeable, and had counted as a variable that never changes. The author sees this notion was relevance with what has happened since the author observes orchestral music concert from 2004, especially in Indonesia. Orchestral musician, composer and the others had lived in this arena were interdependence each other. It will be more mapped easily used the Bourdieu's terms that, every musician as an

cultural agent accommodated by the economic agent, they are both met by the social agent, they could be someone who are a professional managers, cultural practitioner, academicians, music and art activist or in a national scale or in the larger one it will be managed by the agent who have a power as state representation. All of its cycle had made the living ecosystem for professional orchestral musician in Indonesia.

### c. Musician behaviours amidst the situation

This topic compiled from several notion from some practitioners, musicians, teacher, administrator in a musical field, especially those who were active in orchestral fields. Some of them involved three speakers that cited from YouTube discussion with the title "*Bagaimana seni pertunjukan di era new normal jika sudah mulai diberlakukan*" and some forum collected from Kemenparekraf RI represented by Dr. Amin Abdulah, MA as PLT.Direktur Industri Kreatif Musik, Seni Pertunjukan dan Penerbitan and Musicpreneurship discourses with Pipin Bhaktiar and UNESCO police about ResiliArt discourses which cited by Prof. Bhrahmantyo.

Some notion from teacher represented by Nathania Karnia, DMA. Robert Mulyarahardja, M.A as a jazz musician and as a lecturer in one private collage, the last Michael Mulyadi, M.A who was a conductor dan the administrator, teacher as well as conductor at the Simfoni Universitas Indonesia Mahawaditra Orchestra. On that discussion there are some point, the first, it is prediction about how art performances could be applied in a new normal, and what the new opportunity amidst in this situation, can it be a new living ecosystem for musician especially orchestral musician in Indonesia.

First, author had an opinion that, what had been done by the virtual performer producing music remotely has quite reduced and manipulated the proper manner a

musical playing within the ensembles, especially orchestral music. It can be measured consisted of a some parameters, first, the intonation quality produced by hearing the overtone-series formed collectively among the players as a basis of the strong musical intonation quality. Second there are the expression of tempo, the balancing of the volume among the others roles, the blending and the others parameters which must be communicated in a real ensembles-engagement.

While at the education side, recorded music playing for some students had felt works. If solo recorded for the sake of learning materials, then student can repeating it whenever she/he wanted until they had got understanding. Author agree with that notion, it would have embedded in student for independently as well as of course with parent's guide, the detail material should sharpen a cognitive, affective and psychomotor as well. On the other side, face to face real learning activities still more effective, through on it, teachers can reads the student condition, the motivation, concentration, assertiveness and the ability for receiving the material. There is some obstacle for any youngest student who has still been dependent on their parents' gadgets, so they must do a lot of compromises.

Recorded live concert which has edited is very different with the recorded music for musical album. From the musician aspects, it has changed the musician behaviors. In pre-pandemic era, mostly professional musician agendas have a very tight schedule, encompasses by the recording session, playing regularly, hotel lounges events, some relay projects, even marathon festivals and so forth. When all of that stopped, they focus on their daily basic practices and do music for their own, and this is the beginning of live outside from their ecosystem.

The other behavior has observed especially for Indonesian orchestral musician,

as said from one of webinar discussions it that, this time is the right time for musicians go back to their practice agendas, mastering the skill which for so long they had being busy by teaching and event, especially their whose student played a lot in orchestra, they have to play properly in recorded performance. Indeed, this point was agreed by author, orchestra in education context can be a way to pushing student to practice more, they have to show their own individual quality rather than hiding and less audible than their principal.

The other issues has also been stated from that forum, in jazz context, virtual performing can be a challenging, especially for musical jazz tradition. The specificity of jazz music lies on the improvisation playing. Improvisation is involves each other of musician to play their own part alternately. But in the virtual performance whose has been exemplified by Indra Lesmana, where there is a blank side on the half screen on his video intended to could be filled by those whose will play improvisation, but it can be seen as a like solo performance with accompany which had existed.

Indeed the real jazz improvisation is impossible to be done in live online virtually, because of the time can be a wrong sound due to the lag of time caused by the internet connection. Though it just millisecond latency it will to Ruin its music. It's different if as though it had made by recorded like Guitarist Budjana, it did work for play something written, records it part and relays other band mates, it can be a smooth success as a live performance. So the lag time maybe can be seen as a new aesthetic, it can just be, but whatever result is depend on its concept, though the other's perspective outcome sometimes was resulted by the human factor or media factor e.g. error, or coincidence proper.

#### **d. Possibility of New Normal Orchestral-Venue-Performance**

If we discussed about the other field beside the virtual way of performing, we would have to talk the prediction about venue performing in a new normal. Orchestra is the music ensemble which requires large number of musician, a large number of orchestra has got response from listeners. By (Goodchild et al., 2019) the responses emotionally gotten by audience consist of instrumental texture, spectral centroid, loudness and tempo. For the loudness, where it was depended on the amount of the brass, strings or choir, they whose wind instrument players, either wood or brass instrument as well as choir voice are the major transmitter of the virus through their droplets, and it doesn't impossible if it even transmitting trough aerosol among a musician.

So this new normal, said by Draco Butorac (Peiken, 2020) through Blue Ridge Public Radio, New-Classic, from its live discussion that, "The experience will change, too big to simply ignore and say we're going back to live-concert situation" (Peiken, 2020). This statement is means to term how to approach concert and communicate with the audience with a new normal.

Butorac also said, for his third and fourth season, as music director in Asheville-Carolina, the concert of orchestra will be programmatically and even functionally shaped by the pandemic. He said "...a major symphonies spotlighting robust brass and winds ? Don't expect to hear those in concert anytime soon..." So, the prior health protocol would be a one of basis to determine the formation. He also added "...string sections, for example, if we need to, we can wear masks. That provides a layer of protection and we distance fairly easily from each other, but wind sections generate more aerosol than breathing, It's like sneezing continuously..." So in other word, the new

normal concert during pandemic cannot have a large orchestra performance.

But it is can be a different as author cited from The Times, published on Sunday, June, 21 2020. Sir Simon Rattle, who is the director music of London Symphony Orchestra (LSO) was disagree about plans to keep wind instrument three meters apart. He said that“ the wind were three meters distant from each other which was like sending smoke messages between mountains” he added that, “...it had been a surprise, to discover how little aerosols or droplets are emitted while playing wind instrument, considerably less than normal conversation....”(David Sanderson, 2020).

## CONCLUSION

Ecosystem is the environment terminology was used by the author as a metaphor in order to draws something complex related with the living environment, one and another were interrelationships in a particular unit of space. Ecosystem itself consists of two word, Eco that means a place, this context had been used to depicted the arena where orchestral musician and those lived who involved. While systema means the system interrelated, forms each other, build into a complex whole connection which interrelation to made a living. So this is what the ecosystem had helped to metaphor.

The current situation (pandemic era) forces a human returns to their basic needs. If Tourism and creative industry sectors had a long been created the establish field of a tertiary and leisure micro businesses, even though in third country like Indonesia, it would have shifted the fancy to the basic human need.

For example, business for those who enjoying the sea landscapes in fancy yacht, enjoying kaviar and wine accompanied by the classical string quartet. It now had closed, and musician and leisure and hotelier businessman have to ceased their activity.

Even those who are richest will worry if their capital declined continuously, so that's why leisure and hotelier business being not prospective for a while (indeed for art sake it doesn't included). The global crisis had made tourism and creativity industry sectors were free-fall, therefore orchestral-music performance threat to be just a hobby for a while.

For a while again, as state representation, it allocates the budget for informal creative industry and tourism sectors still doesn't enough power to revive the living orchestral musician ecosystem like a long time ago. But, the platform discourses through “Portamento” had prepared for provide the new living in a digital ecosystem, where the succession procedure is very new for sure, especially those whose mostly newcomer in digital arenas.

The supported from a private sectors, through [loket.live](#) and [pentas.in](#) platform for example has started the new ruler determination of a new arena, they had elevated by the big name like Erwin Gutawa Production and the well-known singers like the late Chrisye, Glen Fredly, and the others have well known youngest singer, like Tulus and Afgan. Though, from the news that sounds, the orchestral musician is still very cheap paid as they play remotely in the commercial orchestra in Indonesia, and indeed it is very common in economic nature. Since they have no job, they will just grab anything though it the cheapest one, rather than a nothing.

This is very interesting if it seen from the arena perspectives by Bourdieu, They're a concept consist of agent, capital, strategy, position in arenas. Bourdieu's concept has been explained by the author researches did since 2004, and it had been published on 2015 and 2019 with the different title[ref]. The arena's strategy by Bourdieu had been explained and linked with an orchestral musician ecosystem, it strategy should be done sequential, stage by stages, started from

the succession stages, whereas the musician or group of musician do the following and struggling, even they were clinging first with the “big fish” (the dominant). As time goes by, if they succeed, they would have been placed the dominant position then, and doing the conservation stages, they will reproduce themselves to maintain the position, either through music school institution, orchestral community, the business, the regularly show on TV Program and the other manifestations. While in other stages, if they had had the sufficient amount of capital, they could have determined their own position within arenas, and this is the peak of position called the diversion stages.

In the post-pandemic prediction, the succession did by collaborates to those who were popular content creator account. So this is the new rules as new games. They can do succession and diversion at the same time, because there is an opportunity through the platform today like YouTube, Instagram, Facebook, application and so on. This thing at once eliminated some agent who played as a social agent at the conventional arenas. below was the matrix that has been depicted in this discussion.

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## APPENDIX

Timeline	Pre-Pandemic Ecosystem	During Pandemic Disruptions	Post-Pandemic Concert Predicts
	Done The Stages Sequentially From the Succession - Conservation - Diversion Great Artist & States Officials are dominant	Forces musician and art performer to move in a virtual-digital arena Forced to play on a platform	Succession and diversion can be done at the same time Account whose lot subscribers, Viewer, and follower are dominant
Strategy, Power & Position in Arenas	Subordinate agent (musician) start the first career to follow the dominant, working with and became bigger, they will build their own and conservates its position, and at the certain point they can choose their own position	This new arena (Digital-Virtual) platform can give the same opportunity	Musician on youtube do a lot the covers or play some mass tastes (succession), at the same time they still can make their own ideal content/personal content (subversion)
Aesthetically & Artistical	Forceful Repertoire, Robust Brass and Wind even Choir and tight Strings	Aerosol or Droplet are emitted while playing wind and singing	Limit for chambers/cannot have a large numbers of orchestra, put in three meters apart if it use wind
Venue Arenas	A Lot of Section and Group Rehearsal & seats can be fully loaded, tickets can be segmented from WIP, VIP, Regular	New Normal, Health Standard Protocols as a State Policies	There is a rehearsal in an audience spot, with the distances standard, and reduce the audience bench 50% and Ticketing will be more expensive, live on media social as well
Agents	Cultural Agents, Social Agents, Political Agents, Economical Agents, Public Agents	Virtual performance needs no political role so do with the social agents had accommodated by the platform	Cultural Agents, Economic Agents and Platforms
Ethics	Most professional (indeed not at all) Do Music for living	Leisures business doesn't be prioritized for while	Do Music (Musicking) as a verb rather than a noun, as a part of human experiences

Arena's Paradigm differences between Pre and Post Pandemic eras