

## Reception of Students of SMA Negeri 5 Sarolangun for *The Silent Piece* (1949) Music Composition by John Cage

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### ABSTRACT

*Broadly speaking, we can associate music with sound. The association received a "challenge" from John Cage, an American composer of the Avant-Garde era who in 1949 made the most famous work, namely 4'33' or can be called four thirty three, the purpose of this research/article is to discuss responses, responses, interpretation, and the percentage of student respondents to John Cage's unconventional music. The author uses a qualitative and quantitative mix-method research method in data collection and data analysis. Discussion and analysis of data using the theory of reception and interpretation. Various receptions/responses were presented by the students, some of whom responded "silence, murmuring, and wondering". The interpretation presented by the students is that the answers given are subjective and not influenced by anyone. The quantitative data that the researcher has analyzed provides an overview of the percentage of students listening to John Cage 4'33' in the form of a percentage graph.*

### KEYWORDS

*John Cage  
Reception  
Interpretation  
Mix Method  
Student*

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### INTRODUCTION

Music in its history has experienced significant progress, from the Renaissance to the Post-Modern. This progress includes the development of instruments, methods, techniques, conceptions, and presentation approaches, both in conventional and non-conventional forms. The author raises the topic of study on one of the works of a composer from the modern era. Choosing the modern era does not mean to ignore the values of previous eras, but there is one avant-garde composer who is very prominent with his controversial works, even the effects of which are felt in the world of music to this day. This composer known as John Cage created a work entitled 4'33' (four minutes thirty three seconds).

The silence piece is a new image of a musical composition that was worked on by John Cage, a change in perspective occurred in the Avant-Garde era. The Avant-Garde era is a basis for thinking or a new perspective which is used as a source of thought for John Cage in working on the silence piece. Composition reforms carried out by John Cage are aimed at changing the way of thinking and perspective of composers in working on compositional works so that these changes can find one purpose from the problems that exist in the process or creation of a musical composition. In the pre-Avant-Garde era, composers still used the conventions or standards of a musical composition during the "rococo baroque" era until the end of the "romantic era". Based on this phenomenon, the researcher examines it more deeply so that the reader will get a new picture of a piece of music.

John Cage's 4'33' masterpiece has garnered continued attention to this day. This work

which is also often referred to as “the silent piece” is a musical composition that is completely silent, without a single note being produced. This phenomenal work was composed in 1949 and was performed for the first time in 1952 by the famous pianist at the time, David Tudor. After being performed that year, the work 4'33' continues to be concerted in various parts of the world with various instrument formats, be it solo pieces, group ensembles, orchestras and using various kinds of instruments.

The 4'33' work is divided into three parts. The first part is called "30 seconds" with a duration of 30 seconds, the second part is called "2 minutes 30 seconds" with a duration of 2 minutes 30 seconds or 150 seconds, while the third part is called "1 minute 40 seconds" with a duration of 1 minute 40 seconds or 100 second. All of these sections add up to produce a time of 4 minutes 3 seconds, according to what was set by John Cage. In the 4'33' piece, no sound is intentionally produced; on the contrary, the sounds come from the surrounding environment from nature which are taken freely without limits to be heard and integrated.

The choice of this material object is certainly not without reason, John Cage's 4'33' work is still questionable whether it can be called music or not because only silence is produced in 4'33', a work composed by John Cage, for all listeners, both musicians and non-musicians. free to interpret the work of 4'33'. 4'33' is a work that has multiple interpretations or multi-interpretations for listeners who are free to give opinions on what 4'33' presents. Given the various interpretations that appear in 4'33', the author decided to carry out this research in an environment that is not familiar with contemporary music or 4'33' music. Senior High School is the writer's choice in covering broader matters from the perspective of students to be used as problems in this study.

Public high school 5 Sarolangun is a senior secondary education institution located in Sarolangun Regency, Jambi Province. This school is one of the important educational institutions for students in the area, and class XII is the last year for students before they complete senior secondary level education. The selection of public high school 5 Sarolangun as a research location certainly has various reasons including; the school is still lacking in art learning problems, a shortage of educators in the arts, and a shortage of art learning facilities.

This phenomenon is the main reason why the writer chose public high school 5 Sarolangun to be the respondent in this study. Behind their lack of knowledge of art, the shortage of educators and the lack of facilities, a main idea emerged from the problem of Recipes or Responses for class XII students to become respondents in this study. Based on the author's observations, this study took samples to serve as respondents, namely class XII MIPA and IIS. The choice of class XII as respondents is that their thinking insight is expanding, intellectually class XII is starting to be able to think logically about abstract ideas, make decisions, and be able to solve problems.

4'33' John Cage is a very controversial and unique piece of contemporary music. 1) complex conceptuality. The 4'33' work is very different from conventional musical forms. This work is a work of performance art in itself, in which musicians do not play instruments conventionally, but present silence for a specified duration. Such concepts may be difficult for students who do not have in-depth knowledge of contemporary music developments and modern music theory; 2) this 4'33' work requires a deep understanding of the philosophy of contemporary art and music, as well as the courage and creativity of the musicians to present it properly. In a formal school environment that has a tight curriculum and is limited in time, it can be difficult to teach and practice; 3) Formal schools generally teach music through a curriculum that focuses more on classical music approaches and conventional music theory. Therefore, this research focuses on the reception aspect or the natural response of students

to 4"33' musical works.

Literary reception is a literary genre that examines literary texts by considering the reader as the giver of speech or response. In giving speeches and responses, of course, influenced by factors of space, time and social class. A theoretical study that the author uses is Umar Junus' literary reception as follows: Literary reception is meant how "readers" give meaning to the literary works they read, so that they can provide reactions or responses to them (Junus, Umar. 1985) Receptions for class XII MIPA and IIS students becomes the main problem in this study, what is the point of view of these students with different backgrounds both exact and social towards a non-conventional piece of music, how is the reception/response of the students, how do the students interpret the work 4"33'.

This research is expected to be able to explore the reception and reception of class XII students at public high school 5 Sarolangun on John Cage's 4"33' musical composition. Although this work is controversial and different from conventional music in general, this research is considered important for understanding how students respond to and appreciate unconventional forms of artistic expression. By exploring students' views on 4"33' works and how they interpret the artistic message behind them, this research is expected to provide deeper insight into students' understanding of contemporary musical works, as well as identify challenges or difficulties in understanding and appreciating the types of artistic expression that are more experimental. The findings of this study also aim to identify the extent to which 4"33' works can stimulate students' interest in and appreciation of contemporary music and experimental art as a whole..

The growing development of composers in composing a piece of music from conventional to non-conventional has spurred researchers to dig deeper into how students think and analyze John Cage's contemporary music. Will there be differences in point of view between exact students and social students in interpreting 4"33' musical works on this issue.

## METHOD

In completing this study the authors use a mixed research method . This mixed method is a combination of quantitative and qualitative research methods. According to Creswell (2013: 5) mixed method research is a research approach that combines or associates qualitative and quantitative forms. This approach involves philosophical assumptions, the application of qualitative and quantitative approaches. Mixing the two approaches is more complex than simply collecting and analyzing the two types of data; it also involves the function of the two research approaches collectively, so that the overall research power is greater than both qualitative and quantitative research.

The strategies used in research are sequential mixed method strategies, which are procedures in which researchers try to combine or expand their findings obtained from one method with findings from other methods. This strategy can be carried out with qualitative interviews first to obtain adequate explanations, then followed by a quantitative survey method with a number of samples to obtain general results from a population. If not, this research can start with quantitative methods first by testing a particular theory or concept, then followed by qualitative methods by exploring a number of cases and individuals (Creswell, 2013: 22-23). The following is a table of how to process the data found in the

field and how to analyze the findings according to the method used.



**Figure 1.** Sequential Exploratory Strategy

The sequential exploratory strategy has many advantages like other strategies. This two-stage approach (qualitative research followed by quantitative research) makes this strategy easy to implement, describe, and report on. This strategy is appropriate for use by researchers who want to explore a phenomenon, but also want to expand qualitative and quantitative findings (Creswell, 2013: 318). In carrying out this research method the authors divide it into four parts so that the methods used are more in-depth. This division is made so that the formulation of research methods focuses more on the achievements to be found.

The research began by conducting a survey of schools at public high school 5 Sarolangun. The survey was conducted so that the authors could meet face-to-face with students who were research respondents, and met directly with the teaching staff and school leaders so that this research was given permission to facilitate research. This study, which is devoted to class XII students, uses the Reception and Interpretation aspect approach.

This research departs from an understanding of Unconventional music which is rarely known by the general public, especially from the perspective of students. First of all, the author looks at the extent to which the teaching and learning process for arts (music) students at public high school 5 Sarolangun is. This is done in order to be able to provide learning about the history of music from the Middle Ages to the history of Post Modern music in order to increase students' insight and knowledge of the history of music to the development of music until now.

To conduct research, the authors limit the research class, namely class XII MIPA and IIS public high school 5 Sarolangun. The selection of classes was carried out with various considerations, so as to limit the research not to expand by only using class XII. The understanding of class XII MIPA and IIS students prefers new things so that their interest in these understandings is more enthusiastic than other classes. This limitation is carried out by identifying certain forms of class XII research, especially the characteristics of the school and the place where the research is carried out. The selection of class XII MIPA and IIS as respondents cannot be separated from various things, especially namely the maturity of thinking, socializing, and communicating. Class XII students have adapted to various things and various kinds of problems and make their perspectives about things well communicated.

The type of data used in this study is Mixed Method data. Mixed Methods is one form of development, which utilizes the strengths of both qualitative and quantitative research methods (Creswell, 2013: 204). Mixed methods research is quite complex when realized in research, but the types of data include questionnaires, sampling, interviews, data recording, and research data sources are prioritized for teaching and learning events, respondents, and class XII students.

Choosing a data collection method, a number of steps need to be taken to reduce potential obstacles, errors, or issues that may arise during the course of the research. Therefore, the selection of methods must be appropriate and carried out in a structured manner. Therefore, various aspects related to data collection methods, starting from conceptualization, the collection process, various variations of data collection techniques,

and also the types of data collected, need to be analyzed in the context of certain classifications or categories. The following are the types of data collection adopted by researchers. the first thing the author did was observation, in an effort to get accurate data in the field, participatory observation was carried out, in connection with this, the writer became an educator at public high school 5 Sarolangun for several days so that the writer could understand the characteristics of class XII students. In making observations, the authors were equipped with research instruments, namely in the form of laptops, stationery, electronic devices such as digital cameras to accurately record various patterns of behavior and the environment of class XII students.

Data were also collected through interviews with students and art teachers, namely Berliana, S.Sn or other supporting sources, with audio recordings and field notes. This interview is needed so that the writer finds a natural response from the perspective of these students. This presentation is how the author presents or explains the development of music from the Baroque, Classical, Romantic era, to the Modern era. In the process of this presentation so that students' understanding of music is broader to reach the history of music itself, of course Modern music history is prioritized because in this research it requires sufficient understanding. The process of this presentation by the author explains how the development of music with a PowerPoint is quite short so that research does not use up a lot of students' time so it does not interfere with class hours. Using a Power Point presentation will make it easier for the writer to explain and describe the presentation so that students gain more knowledge about music.

Questionnaire data collection techniques are also what the authors use in this study where the questionnaire is in the form of questions given to respondents directly. The questionnaire includes important aspects in research which consists of a series of questions to collect information from respondents. Questionnaire research is the most effective tool for measuring behavior, attitudes, preferences, opinions, and intentions of research responses. Therefore, the questionnaire in research can be interpreted as a form of written interviews, which are compiled based on the responses given by the respondents. According to Koentjaraningrat a questionnaire is a list containing a series of questions about something or in a field (Koentjaraningrat, 1980: 173). Thus, the questionnaire is intended as a list of questions to obtain data in the form of answers from respondents (people who answer).

The population is the collection of all groups from which research samples are taken, the determination of this population is necessary because there are limits to the possibility of the researcher's ability to carry out the analysis. According to Sugiyono, population is a generalization area consisting of objects or subjects that have certain quantities and characteristics determined by researchers to be studied and then conclusions drawn (Sugiyono, 2006). In this study, public high school 5 Sarolangun only had a population of class XII students, namely 51 students and had 3 classes and was divided into 2 classes of MIPA and IIS had 1 class. From the total population, the research sample was taken.

The sample is part of the population. The type of sample must reflect the population. The sample is an essential stage in research because the conclusions obtained are generalizations from samples that represent the population. This stage has significance because many studies do not focus on the entire population. The research approach by taking samples has various advantages, such as increasing efficiency, saving time, cost, and effort. According to Winarni, the sample is an integral part that cannot be separated from the population and is a reflection of the sample "portrait" population which should be the "face"

of the population (Winarni, 2018: 41). The following is the population and research sample:

**Table 2.** Population and Research Sample

Class XII	Population	Sample
MIPA 1, 2.	33	15
IIS	18	15
<b>Amount</b>	<b>51</b>	<b>30</b>

## RESULT AND DISCUSSION

### Student Interpretation

The interpretation meant here is how students interpret the work of 4'33' with their own empirical experiences. With a different background of interest, will there be a new view of the students? Interpretation according to Bahari is interpreting the things that are behind a work/text, and interpreting the meaning, message, or value it contains (Bahari, 2008:12). Furthermore, Bahari revealed that interpretation is a way to clarify the message, meaning, and values contained in a work/text, by expressing every detail of the interpretation process in the right language (Bahari, 2008:12). This explanation can be understood that how is the process of interpretation for individuals who appreciate the work of 4 "33'. In this way, through this research the author reveals how the students interpret the music even though they do not have extensive knowledge of 4'33' musical works.

### 1. Exact Student Interpretation

It explains a little about the background of Exacta students in appreciating a work of art, with that interest whether students interpret the work properly and correctly. When conducting this research the author interviewed students to find answers from their interpretations of 4"33' musical works, where they had various interpretations of answers with different backgrounds.

Mila Rizki, a student with an interest in Mathematics and Natural Sciences, conveyed her interpretation of the 4"33' work, "In my opinion, the music work is quite unique, the work does not have any sound coming out of the musical instruments or the vocal cords of the musicians". By presenting the student only trying to interpret what he saw and what he heard about the work 4'33' (Interview, 9 March 2023). Furthermore, Dealvi Wicajaksono with an interest in MIPA conveyed how the student's experience of seeing and listening to a 4"33' work, the student said, "This work is a little strange for a modern person like me, but from my vision earlier, this person was playing a song, but he deliver music in its own way. From the expression I saw, he was enjoying a song, whatever the song, I don't understand but I quite enjoyed it" (Interview, 9 March 2023).

From the student's answer it was quite surprising how the student could express his opinion loudly and definitely, it was quite good what the student said about work 4"33'. When the writer interviewed the respondents, the writer said that, "There is nothing wrong with your answers to work 4'33', but the process of delivering your answers is the main point." Furthermore, Nurani Dwi Putri with an interest in MIPA also did not fail to express her opinion on the work 4"33'. She said that "The music is not heard, because she has never listened to 4"33', so she doesn't know what she wants to feel" (Interview, 9 March 2023).

Furthermore, Rini Astuti with the same interest also expressed her opinion that, "the music is inaudible and unclear and this is the first time I have listened to it". Not much different, Melani also conveyed her opinion on the work 4"33'. She argued that, "I don't

know about this piece of music and it's the first time I've watched it". With almost the same opinion, Azahra with the same interest also said that "I still don't understand the work" (Interview, 9 March 2023). Furthermore, with the same interest Nilis Tiana also said that, "The music has no sound at all and he just sits without playing any instruments or musical instruments". Furthermore, Nayla Hadisa also said that, "There are various tempos in playing music. Some are fast, slow and silent, but he just sits quietly without playing music" (Interview, 9 March 2023) Furthermore, Novita Wulandari also expressed her opinion regarding the 4'33' work. The student said, "In my opinion, as a teenager in the 2000s era, this piece of music was not at all suitable to be called a piece of music. Because as far as I know music has several things in it, one of which is sound, but what was in the snippet earlier I didn't listen to anything" (Interview, 9 March 2023).

Those are the answers from several of the author's interviews with students from the Mathematics and Natural Sciences field, quite a variety of opinions that students gave about 4'33' musical works with their little knowledge of music. The results of the interview were quite good what the students conveyed about the 4'33' musical work, the answers from these students could be concluded that the perspective of MIPA students on John Cage's 4'33' musical work could not be categorized as a piece of music because it did not a sound is produced. The interest in exact sciences that the students are engaged in is quite surprising to the writer about what was conveyed about the work 4'33', because basically exact students are synonymous with being rigid, unsocial, and quite difficult to get along with. By presenting these students, researchers have a new perspective, that MIPA students are not only concerned with exact sciences, but they can also convey what is of interest to them.

## 2. Interpretation of Social Students

As already explained how the Science students give their point of view on the work 4'33', therefore the author looks at how Social students give their views on the work 4'33'. According to Novitriana, the meaning of interpretation in music is a process of finding out what things the composer wants as well as a form of expressing and communicating feelings, describing the historical, social, and psychological conditions of a piece of music (Novitriana, 2022: 286). An interpreter raises events of the beauty of music (Hardjana, 2018: 118). The explanation of the interpretation illustrates how a student can interpret John Cage's work according to their respective empirical experiences.

Sasmika with an interest in IIS studies tried to convey her interpretation of the 4'33' work, according to her, "The music played by John Cage was not clear, because I did not hear the music being played, there was only a ting beat," (Interview, March 9, 2023). Furthermore, Yogi Sunara argued, "In my opinion, as a teenager in the 2000s, that piece of music was not suitable to be called a piece of music because I did not listen to music at all from the beginning of the video to the end," the student's answer was not much different from that of students in the Exact study. earlier (Interview, March 9, 2023).

Furthermore, M. Fikri he argued, "The work is good and cool". Riyan Febrian Syah opined, "After I saw music 4'33' I felt empty because I didn't listen to anything and felt lied to." Sahrul Setiawan also opined, "I feel cheated by what I saw from the video," (Interview, 9 March 2023). From the answers of the Social (IIS) students, the writer concludes that Social students are not very enthusiastic about what the researchers present, it can be seen from the answers that these students convey when conducting research. Regardless of what the students answered about the 4'33' work, at least the students tried to answer the research questions even though they did not have more ability towards music. A new perspective, the authors found that students tend to try to answer questions just like their friends because they

are afraid of being wrong with research questions. According to Pramayoza, people's responses to a performance have very different meanings. Each person sometimes interprets based on the experiences he has experienced individually or based on his life experiences (Pramayoza, 2006: 39-40).

After explaining how the exact and social students' interpretation of the 4'33' musical work, there is nothing wrong with the students' answers, indeed the 4'33' musical work is called a work that has multiple interpretations, where people are free to interpret and question according to with their own empirical experiences. In music, the existence of silence, which is more than emptiness, is a separate expression, complete with its important and dramatic role. Like something that is expressed, silence can have a very strong meaning of communication (Prasanda, 2016: 4).

### **Response Percentage**

Analyzing the sub-chapter in the Response Percentage section, the author describes how the percentage of each answer the respondent gave, this percentage can be in the form of a percentage (%) for each answer answered in the form of "YES" and "NO". This will help researchers in finding answers that were not obtained before. The response in question is how to react to the questions given so that the answers given by each individual appear, there are the same answers and there are also different answers. Regardless of whether the students' answers in the questionnaire are correct or not, it will certainly help researchers find more valid answers to their responses.

#### **1. Percentage of Listening to Music**

In presenting this sub-chapter, the author describes the percentage of students listening to music. Regardless of what music the students listen to, it is clear that this really helps the writer in analyzing the answers, because the questions given are continuous until the last question. Before the students gave answers in the questionnaire, the researcher answered and explained how music developed from the Classical era to the Modern era. This explanation is very helpful for students in filling out the questionnaire that the author gave, therefore the following is the percentage of answers from students

##### **a. Exacts (MIPA)**

The questions given by the researcher in the questionnaire were, "Have you ever listened to music?" 100% of the exact students' answers have ever listened to music, the respondents' answers are not surprising because music has become part of human daily life in modern and sophisticated times, especially with the easy access to the internet with a handful of hands. There are countless number of sites for various music files. Advances in technology have changed the lifestyle of the younger generation, including ways and habits of consuming music (Noviani, 2020: 14-15).

##### **b. Social (IIS)**

The answers given by the social students were not much different from the answers of the exact students. Listening to music does not look at age, be it young or old, and does not look at the educational background of music listeners. The social students' answers reminded the writer that "whatever influence underlies us in consuming music, will not change our perspective on listening to music", and 100% of the social students' answers agreed with the questions the researchers gave.

The great influence of music on human life today is in stark contrast to the needs of music in the past, considering that in the Baroque era, for example, music could only be

enjoyed by people from kings to royal officials, while slaves could not enjoy music at all. because caste differences became one of the aspects of social level that influenced the existence of music at that time.

## 2. Percentage of Students Listening to 4"33" Works

In this section, the explanation will focus more on the issue of the proportion of students who have assisted the writer in identifying the percentage of students who have experienced listening experience or have not heard 4"33'. An explanation of this percentage will provide insight into the types of music that are generally appreciated by students, whether it is only popular music or have they experienced 4"33' works before the research was carried out in schools.

Up to the time of analyzing the data, the writer explored how it was that the work of 4"33' was less attractive to students, whether it was because the musical work of 4"33' was only music that was "silent", or because there was nothing interesting about the work of 4"33'. Therefore, the following is the percentage of respondents' answers to works 4 "33".

### a. Exacts (MIPA)

The number of questionnaires circulating in this study was only 15 respondents for MIPA students. After analyzing the research data, the respondents' answers have found the percentage of students listening to the 4"33" work. The author's calculations in analyzing the respondents' answers were that the percentage of respondents who answered "NO" was  $(13/15) \times 100 = 86.67\%$ , and the percentage who answered "YES" was  $(2/15) \times 100 = 13.33\%$ .

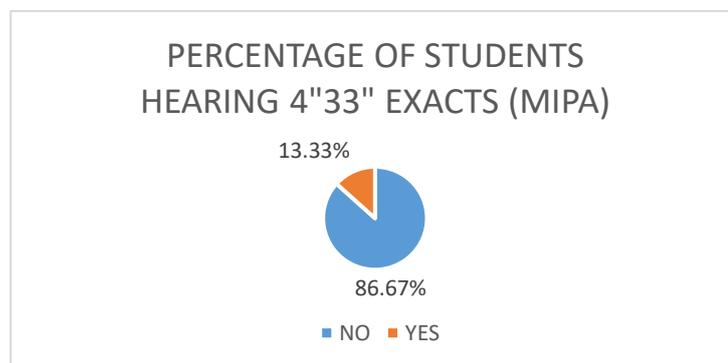


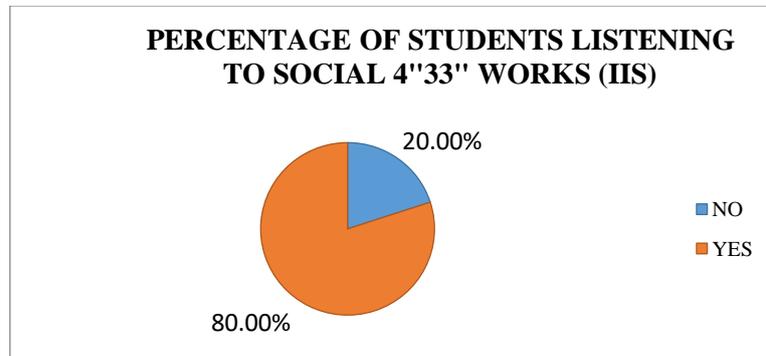
Figure 2. Percentage of Students Listening to Works 4"33" Exact (Mipa)

The percentage calculation above does not surprise the author with the students' answers, because the materials for work 4"33" are not to be taught to public or private school students. Adequate thinking maturity and intellectual abilities are needed in learning 4"33" musical works. The percentage of those who answered "NO" was 86.67%, this shows that the work of 4"33" is very less attractive to students. However, 13.33% answered "YES" and had listened to 4"33's music, which is quite a surprising percentage that there are still students who appreciate 4"33's. Regardless of whether or not students have listened to 4"33" music, this answer shows how little appreciation there is for music and the lack of musical materials given by the teacher in class.

### b. Social (IIS)

In contrast to the answers of the exact students, the answers from the Social students surprised the writer that the students had listened to and appreciated the 4"33" piece of music. The total percentage that the author has analyzed shows that those who answered

"NO" were  $(3/15) \times 100 = 20\%$ , and the total percentage of respondents who answered "YES" was  $(12/15) \times 100 = 80\%$ . The number of percentages that have been analyzed by the author can explain that on average social students have listened to 4"33" pieces of music. From the total percentage, it is true that the appreciation from social students is more dominant than exact sciences.



**Figure 3.** Percentage of Students Listening to Work 4"33" Social (IIS)

Regardless of whether the students really appreciated it or not, the answers from the social students surprised the writer that there were still some of them who tried to appreciate the work of 4"33", which incidentally was quite difficult to appreciate because there were no voices. generated and monotonous. Music in this modern era has shown a lot that the composers themselves try new things from a musical composition and the musical instruments used. One of these composers is John Cage, using a stopwatch and only using blank paper as scores, it is not surprising that appreciators refuse to appreciate music in this modern era.

### 3. Percentage of Recognition of 4"33" Music Works

Several percentages have been analyzed and the answers have been found. In this subchapter, the author describes what percentage of students try to admit that this work is really a piece of music, and the questions in the questionnaire are, "Do you think 4"33" is a piece of music?" The elaboration of this question needs to be explained so that the writer can be sure what percentage of students recognize that the work 4'33' is a musical work. This is done so that the perspectives of the students can be explained properly, and the following is the percentage of respondents who have been analyzed by researchers.

#### a. Exacts (MIPA)

In accordance with the percentages that have been analyzed, the number of exact students who try to recognize 4"33" as music has a high percentage because the exact students answer questions according to their respective abilities. The analysis that the author has done is the percentage of respondents who answered "NO" was  $(12/15) \times 100 = 80\%$ ,

and the percentage who answered "YES" was  $(3/15) \times 100 = 20\%$ .

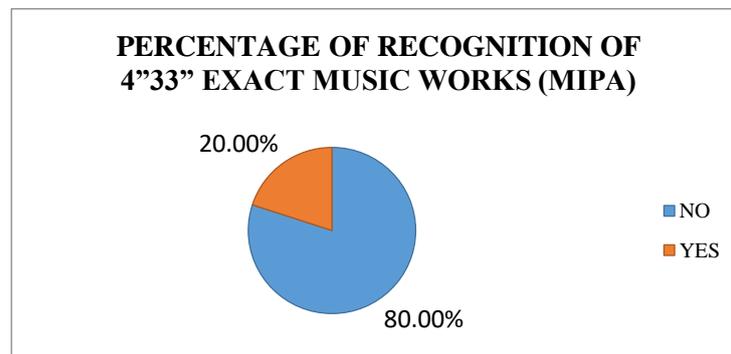


Figure 4. Percentage of Work Recognition Music 4''33'' Exact (Mipa)

The percentages above show that on average the exact students admit that John Cage's 4''33'' is not music, because the musical elements and structures in the work are not sufficient to be called music, but more than 20% of exact students answered that this is also music because "silence" is also meant as music.

#### b. Social (IIS)

In contrast to the answers of the exact students, the percentage of social students surprised the writer more that almost 100% admitted that the work of 4''33'' was really music. The author's analysis shows that the percentage of respondents who answered "NO" was  $(1/15) \times 100 = 6.67\%$ , and the total percentage who answered "YES" was  $(14/15) \times 100 = 93.33\%$ .

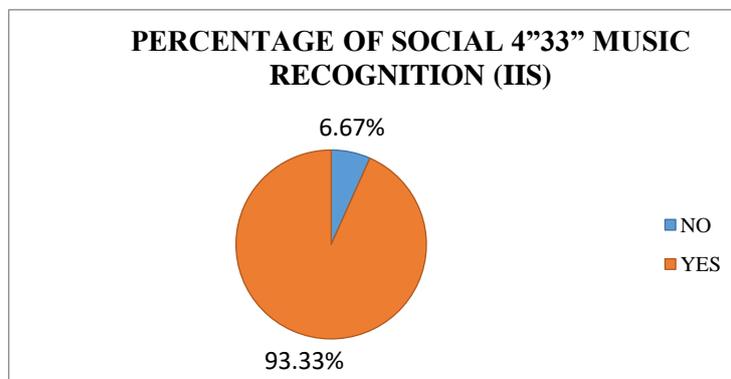


Figure 5. Percentage of Work Recognition Music 4''33'' Social (IIS)

The social students' answers showed that they really recognized 4''33'' as a piece of music, and the percentage who answered "NO" was only 6.67%, less than the exact students. With a lack of appreciation ability, social students dare to justify that 4''33'' as a piece of music, even though there are not enough musical elements in it. Many of them (artists) gave their responses to 4''33''s work, and many artists stated that John Cage's 4''33'' music is not part of music, but part of a work of art.

#### Percentage of Music Shapes Silent and No Sound From 4''33''

In this section, the author explains how the percentage of students' knowledge with follow-up questions from the previous questions. The question in the research questionnaire was, "Did you know that there is a piece of music that is in the form of silence and no sound is produced?". From these questions the author can measure the extent of students'

knowledge of music, especially music in this modern era. The following is the percentage of the questionnaire that the author has analyzed.

#### a. Exacts (MIPA)

After analyzing the data from the questionnaire, on average the exact students did not know that there was a piece of music that was just silent and no sound was produced. It can be seen from the data that the author has analyzed that the percentage of respondents who answered "NO" was  $(14/15) \times 100 = 93.33\%$  and the percentage of respondents who answered "YES" was  $(1/15) \times 100 = 6.67\%$ . Limited knowledge and appreciation of music is one of the main factors that students of exact sciences do not know that there are pieces of music that just stay silent in them.

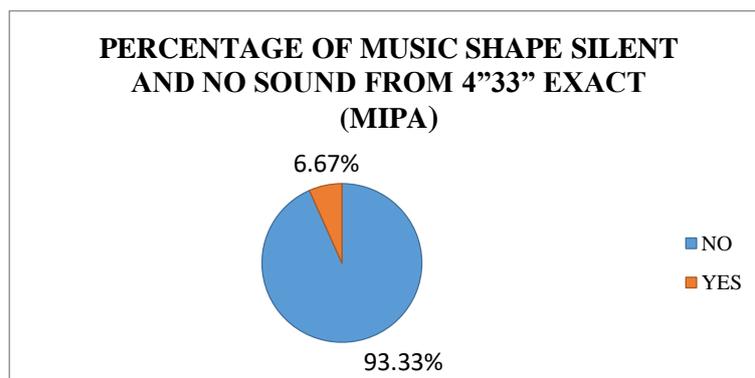


Figure 6. Percentage of Silent and Music Forms No Sound From 4'33" Exact (Mipa)

It is not surprising why students do not know about John Cage's 4'33' work, because the school's curriculum for arts subjects has not reached the stage of studying contemporary music.

#### b. Social (IIS)

Contrary to the data for exact students, almost 100% of social students know that there are pieces of music that contain only silence, as seen in the data on the percentage of students. The percentage of respondents who answered "NO" was  $(2/15) \times 100 = 13.33\%$ , and the percentage of respondents who answered "YES" was  $(13/15) \times 100 = 86.67\%$ .

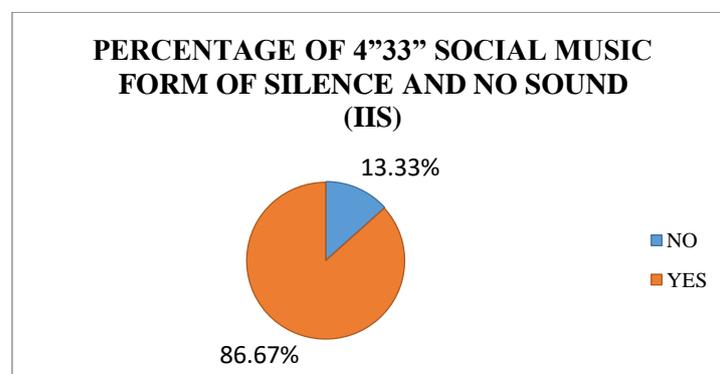


Figure 7. Percentage of Silent and Music Forms No Sound From 4'33" Social (IIS)

The data shown above is surprising for a writer, because almost all social students know that there are pieces of music that are just silent and no sound is produced. The author is still

skeptical about the answers of the social students because of the very significant difference with the exact data, regardless of whether the social students really know it or not the researcher continues to try to analyze it, but the authors still doubt the answers from the social students. in research.

### Percentage of Curiosity About 4"33" Musical Works

After analyzing the four questions, it comes to the last question in the questionnaire research. With continuous questions, the authors hope that the research data is true and obtained in the field when conducting research. In this last subchapter, the author describes or explains the students' curiosity about the 4"33" piece of music, with a question, "Do you have a deeper curiosity about the 4"33" piece of music?" From these questions the author describes the answers of the students. The following is a percentage of the analysis that the researcher has analyzed.

#### a. Exacts (MIPA)

After analyzing the data, the writer found that almost all of the exact students had more curiosity about John Cage's 4"33" music with the total percentage of respondents who answered "NO" was  $(2/15) \times 100 = 13,33\%$ , and the total percentage of respondents who answered "YES" was  $(13/15) \times 100 = 86.67\%$ .

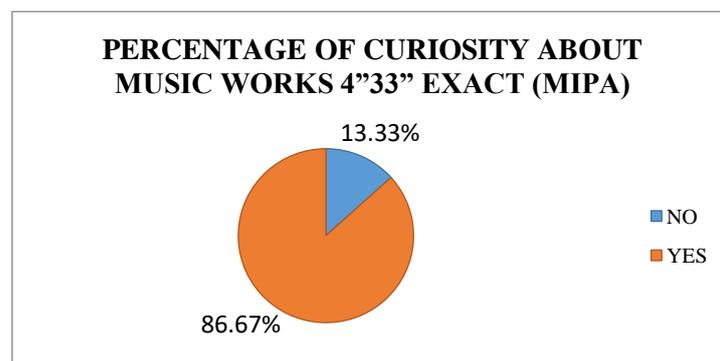


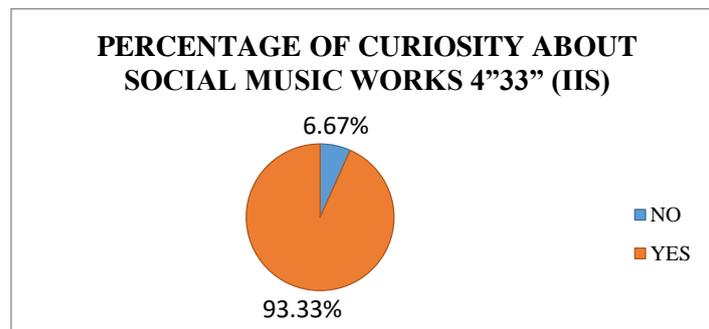
Figure 8. Percentage of curiosity about work Music 4"33" Exact (Mipa)

The total percentage shows that even though no sound is produced in the 4"33' work, on average the exact students have a deep curiosity about the 4"33" piece of music. The absence of sound is one of the main attractions of the 4"33' work which makes students have a greater desire for the 4"33" work.

#### b. Social (IIS)

Not much different from the data of exact students, social students show the same data and are not much different, the curiosity of social students is the same as exact students. With the data that has been analyzed, the authors show that the percentage of respondents who answered "NO" was  $(1/15) \times 100 = 6.67\%$  and the total percentage of respondents who

answered "YES" was  $(14/15) \times 100 = 93.33\%$  .



**Figure 9.** Percentage of curiosity about work Music 4''33'' Social (IIS)

It can be seen from the students who are the respondents in this study, who have a very deep curiosity about the musical works of John Cage 4''33'', because basically these works have philosophical values and require in-depth discussion, and this research does not enough to describe one by one the philosophical values contained therein. After analyzing all of the questionnaire data above, the author explained that the data obtained in the field were indeed data filled in by exact and social students at the school, and regardless of whether or not the answers they gave in the questionnaire were not correct. there is a problem, because this study describes how they respond to the music of John Cage 4''33''.

## CONCLUSIONS

the Authors concluded that Exact students dominated giving responses, responses, and dominated research by giving various types of questions, compared to the reverse with IPS students. IPS students are less responsive and tend to be passive when the research takes place. IPS students also give less appreciation when doing research. In contrast to the quantitative data that the researchers analyzed, IPS students know more about 4'33' musical works than Exact students. The percentage of data shows that 80% of IPS students have listened to 4''33' music while 86.67% of Exact students have never listened to John Cage 4''33' music.

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