

## ***Batiteria*: The Epistemology of Contemporary Musical Creation Based on the Aceh Spice Route**

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### **ABSTRACT**

*This article examines the epistemological foundations underlying the creation of the contemporary musical work Batiteria—a work born from research on the Acehnese spice route as a cultural phenomenon. This study uses an artistic research approach that positions artworks as both products and vehicles for reflection on knowledge. By integrating three epistemological axes—(1) practice-based knowledge, (2) an epistemology of reinterpretation that explores how artists “know” traditions before transforming them, and (3) a multi-source epistemology that combines empirical, intuitive, and cultural knowledge—this study analyzes how Batiteria constructs new musical knowledge. Batiteria, an acronym for West, East, and Central Aceh Rhythms, interprets three traditional Acehnese rhythms: Rapai Geleng (West Aceh), Rapai Pasee (East Aceh), and Didong (Central Aceh) through techniques of musical reinterpretation and contemporary composition. The findings indicate that the creation process of Batiteria is not merely expressive, but rather an epistemic act that produces knowledge about tradition, identity, and cultural sustainability through the language of sound. Thus, this article contributes to the development of discourse on the epistemology of art—particularly in the context of tradition-based contemporary music creation in Indonesia.*

### **KEYWORDS**

Epistemology  
Contemporary Music  
Aceh Spice Route  
Reinterpretation  
Artistic Research

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### **INTRODUCTION**

The question of "how artists know what they create" is one of the most fundamental epistemological questions in art studies. This question transcends aesthetics and technique, touching on the foundations of how humans construct knowledge through creative practice. In the context of contemporary, tradition-based music creation, this question becomes even more complex: what knowledge does the artist possess of tradition, and how is this knowledge accessed, transformed, and ultimately rearticulated as a new work?

The musical work *Batiteria*—which emerged from research on the Acehnese spice route as a cultural phenomenon—offers a rich case study to answer the above question. *Batiteria* is not simply a musical composition inspired by local tradition. It is the result of a lengthy epistemic process: the process of constructing, verifying, and expressing knowledge about Acehnese tradition, history, and cultural identity through the medium of sound. In this context, creation is viewed not as a mere expressive activity, but as an epistemological act that generates new knowledge.

The study of epistemology in art creation has grown rapidly in the last two decades, particularly through the development of artistic research discourse or arts-based research. Borgdorff stated that arts-based research constitutes a unique mode of knowledge—knowledge embedded in artistic practice and not fully reducible to verbal propositions (Borgdorff, 2012). Candy and Edmonds emphasized that practice-based research produces tacit, embodied, and contextual knowledge, accessible only through the creative process itself (Candy, 2018). This framework opens up space for a more in-depth study of how a work of art—in this case, music—operates as a vehicle for knowledge production.

In the Indonesian context, studies of the epistemology of artistic creation are still relatively limited. Most research in the performing arts and music fields focuses on descriptive aspects—analyzing musical elements, tracing the origins of traditions, or documenting creative processes—without explicitly understanding the underlying epistemological foundations. Waridi is one of the pioneers who emphasizes the reinterpretation approach as a creative effort to transform traditional sources into new forms that differ from the original while still maintaining their essential cultural values (Waridi, 2008). However, the question of how reinterpretation itself constitutes an epistemic act—how artists "know" that something is the essence and not an accident of tradition—has not been widely explored.

This article fills this gap by proposing three interwoven epistemological axes in Batiteria's creative process: (1) a practice-based epistemology, which understands knowledge as something born from and through the act of creating; (2) an epistemological reinterpretation, which examines how artists access, understand, and transform knowledge about tradition; and (3) a multi-source epistemology, which analyzes how various types of knowledge—empirical, intellectual, and cultural—are integrated within a single creative process. Through this framework, *Batiteria* is examined not simply as a final product, but as an ongoing epistemic process.

The urgency of this study lies in two aspects. First, theoretically, it contributes to the development of artistic epistemology in the context of contemporary, tradition-based music in Indonesia—a field that requires a stronger conceptual foundation. Second, practically, this study offers a model of epistemological reflection that can be used by artists, educators, and art researchers in understanding and developing more critical and contextual work creation practices.

Practice-based epistemology starts from the premise that knowledge is also procedural and embodied: "knowledge how" and "knowledge through." In the context of art, Schön calls this knowing-in-action: knowledge embedded in the action itself and not always articulated verbally before the action takes place (Schön, 1983). Thus, an artist who creates a work does not merely apply pre-existing knowledge; they also generate new knowledge through the process of creating.

Borgdorff develops this idea in the context of artistic research by distinguishing three positions: research on the arts (research about art from outside), research for the arts (research for the sake of art), and research in the arts (research through art itself) (Borgdorff, 2012). This third position is most relevant to the creation of *Batiteria*: the process of creating is understood as research, and the artwork is a form of knowledge inseparable from this process.

The epistemological implication is that *Batiteria*'s creative process—from literary study, field observation, sound exploration, to compositional experimentation—is not simply a method for producing works, but rather a mode of knowledge itself. Every artistic decision,

every choice of timbre, every transformation of rhythm, contains an epistemic dimension worthy of study.

The concept of reinterpretation in artistic creation demands complex epistemological prerequisites: to reinterpret a tradition, the artist must first "know" that tradition—not only technically, but also culturally, socially, and historically. Waridi asserts that authentic reinterpretation requires a deep understanding of the tradition's essential values, not merely mastery of its external form (Waridi, 2008). The epistemological question is: what kind of knowledge enables the artist to distinguish between essence and accident within a tradition?

The answer to this question involves what contemporary epistemology calls "thick knowledge"—knowledge that is dense, layered, and contextual. Thick knowledge of tradition encompasses not only knowledge of musical structure (scale, rhythm, melody), but also knowledge of the tradition's social function, spiritual values, performative context, and its position within the historical and political dynamics of a community. Without this thick knowledge, reinterpretation risks becoming aesthetic exploitation that strips the tradition of its meaningful context.

In the context of *Batiteria*, thick knowledge about *Rapai Geleng*, *Rapai Pasee*, and *Didong* was acquired through a long and multi-layered process—not only through literature study, but especially through direct interaction with traditional practitioners in the field. This process allows reinterpretation to proceed epistemically responsibly.

The creation of works of art—particularly those of a traditional-contemporary nature—involves at least three ontologically distinct yet epistemically complementary sources of knowledge. First, empirical knowledge: knowledge acquired through systematic observation, documentation, and structural analysis of traditional objects. Second, intuitive knowledge: knowledge born of artistic intuition, from aesthetic sensitivity honed through creative experience. Third, cultural knowledge: knowledge inherited through participation in cultural communities, through the long-term embodiment of cultural practices.

Dilthey distinguishes between *Erklären* (explaining through causal laws) and *Verstehen* (understanding through hermeneutical empathy) as two distinct modes of knowledge (Dilthey, 1989). Tradition-based artistic creation requires both: *Erklären* to analytically understand the structure and history of tradition, and *Verstehen* to understand the meaning and value of tradition from the perspective of that cultural community. The integration of these two—along with the intuitive knowledge present in moments of creation—forms what is known as a multi-source epistemology in the context of artistic creation.

Polanyi uses the concept of tacit knowledge to refer to knowledge that we know but cannot fully articulate—knowledge embedded in the body, in habits, in sensibilities honed through practice (Polanyi, 1966). This tacit knowledge plays a crucial role in *Batiteria*'s process of sound exploration and compositional experimentation, where many artistic decisions are made not based on rational calculations, but on sensibilities born of long musical experience.

## METHOD

This study uses an artistic research approach that positions artworks as both primary products and vehicles for reflection on knowledge (Borgdoff, 2012; Candy, 2018). Within this framework, the creative process is understood not only as an artistic activity but also as a research process that generates conceptual, methodological, and contextual insights into the cultural phenomena under study. This approach allows for the integration of artistic practice, critical reflection, and the production of knowledge derived from aesthetic experience and the creative process.

Methodologically, the creation of *Batiteria* was carried out through four interrelated stages and can be understood as epistemic, not merely technical:

The first stage began with a literature study, which included a review of sources related to the Acehese spice route, the social function of traditional Acehese music, contemporary musical concepts, and theories of musical reinterpretation and transformation (Borgdoff, 2012; Schön, 1983; Polanyi, 1966). This literature study serves not only as a conceptual foundation—it also constitutes a process of constructing theoretical knowledge that forms the framework for the artist's interpretation of the tradition being developed. Artists do not enter the field as empty subjects; they come with a map of knowledge that shapes their perspective on traditional objects.

The second stage involves field observations of the practices of *Rapai Geleng*, *Rapai Pasee*, and *Didong* to directly access traditional knowledge. Observations are conducted through performance documentation, informal interviews with performing artists, and direct observation of the rhythmic patterns, musical structures, and performance contexts of each tradition. The field serves as a source of thick knowledge—knowledge encompassing the musical, social, spiritual, and historical dimensions of each tradition. Three key informants were involved: Imam for *Rapai Geleng*, Joel Kande for *Rapai Pasee*, and Azzam Pegayon for *Didong*.

From an epistemological perspective, this stage constitutes a process of *Verstehen*—the process of understanding tradition from within, through direct interaction with the community of tradition holders. This process enables artists not only to understand the traditions technically but also to understand why they hold meaning for their communities—an understanding that is a prerequisite for culturally responsible reinterpretation.

The third stage is a sound exploration focused on exploring and developing the musical potential of traditional Acehese rhythms. This exploration includes observing basic rhythmic patterns, the timbral qualities of traditional instruments, the possibilities for developing unconventional sounds, and processing rhythm through repetition, fragmentation, and polyrhythmic techniques. From an epistemological perspective, this stage is a space where tacit knowledge and artistic intuition are activated and articulated. The artist is not simply "doing" something; he or she is "knowing" something—knowing what is musically possible, what feels aesthetically right, and what can carry the weight of the intended meaning.

The fourth stage is the process of integrating and transforming the three traditional rhythms into a contemporary musical structure. Experimentation is carried out through the development of musical sketches, directed improvisation, and the processing of sound material until a coherent compositional structure is formed. This stage is a moment of epistemic synthesis: here, theoretical knowledge, cultural knowledge acquired in the field, and intuitive knowledge born from sound exploration are integrated into a unified work. Compositional decisions are critically evaluated based on the aesthetic goals and cultural context underlying the work.

## RESULT AND DISCUSSION

### *Batiteria* as an Epistemic Act

*Batiteria* is an acronym for *Barat*, *Timur*, *Tengah*, and Aceh Rhythms—a contemporary musical work representing three major cultural regions of Aceh. However, beyond its name and musical structure, *Batiteria* is the result of a long epistemic act: the act of constructing, verifying, and expressing knowledge about Acehese traditions, history, and cultural identity through the medium of sound.

This work resulted in three main compositions: *Meuratoh Sue Nanggroe* (West Aceh, based on the *Rapai Geleng* rhythm), *Meujangen Nilam* (East Aceh, based on the *Rapai Pasee* rhythm), and *Dendang Alam* (Central Aceh, based on the *Didong* rhythm). Each composition represents not only regional musical characteristics but also the temporal dimensions of knowledge about the spice route: past, present, and projected future.

What distinguishes *Batiteria* from mere "traditionally inspired compositions" is its position as a work born of conscious epistemological reflection. The artists not only use tradition as raw material; He uses it as a source of knowledge—and the process of processing the raw material itself is a process of producing new knowledge about tradition, about contemporaneity, and about the relationship between the two.

The process of sound exploration in the creation of *Batiteria* is the most concrete manifestation of knowing-in-action. When the composer explores the rhythmic patterns of *Rapai Geleng*—processing them through techniques of layering, dynamic variation, and fragmentation—he is not applying existing knowledge; he is generating new knowledge about what those rhythms can do in different musical contexts.

This process is iterative and reflexive. Every musical choice—for example, the decision to use extreme dynamic contrasts (very soft to very loud) in processing the *Rapai Geleng* rhythm—is born from and generates knowledge about the essential character of the tradition. The artist "learns" about tradition not only through study and observation, but also through the act of processing that tradition musically. In this sense, sound exploration is an epistemic method, not simply a technical step in the compositional process.

Schön identifies reflection-in-action as a key mechanism in knowing-in-action: when an action produces unexpected results, the reflexive practitioner not only refines the technique but also revises his understanding and framework of knowledge (Schön, 1983). In the *Batiteria* composition process, this reflection-in-action is evident in the experimentation stage: when a compositional sketch does not produce the desired sonic character, the composer not only changes technique but also re-examines his understanding of the source tradition—has he captured the right essence, or is he stuck on the surface of the form?

This mechanism makes the *Batiteria* composition process an epistemic spiral: action generates knowledge, knowledge shapes subsequent action, which then generates new knowledge, and so on. The final work is not simply an aesthetic artifact; it is the sedimentation of the entire journey of this epistemic spiral.

## Reinterpreting Tradition

The most fundamental epistemological question in the creation of *Batiteria* is: what knowledge must the composer possess about *Rapai Geleng*, *Rapai Pasee*, and *Didong* before anyone can responsibly reinterpret them? The answer to this question determines whether the reinterpretation is an authentic epistemic act or simply aesthetic appropriation.

Through intensive field observation—observing performances, interviewing traditional practitioners such as Imam (*Rapai Geleng*), Joel Kande (*Rapai Pasee*), and Azzam Pegayon (*Didong*)—the composer builds thick knowledge that encompasses at least four layers: (1) structural knowledge of rhythmic patterns, scales, and musical forms; (2) functional knowledge of the social and spiritual roles of each tradition within its community; (3) historical knowledge of the origins, development, and transformation of the traditions within the context of Acehnese history; and (4) affective knowledge of how the traditions are perceived and experienced by the tradition-holding community.

Only with these four layers of knowledge can a composer make epistemically responsible decisions about what can be changed (accidents) and what must be retained

(essence) in the process of reinterpretation.

One of *Batiteria's* most significant epistemological contributions is his ability to define the boundary between reinterpretation and reconstruction—two fundamentally different epistemically distinct acts. Reconstruction aims to reproduce tradition as accurately as possible; it departs from a positivistic epistemology that prioritizes representational accuracy. Reinterpretation, on the other hand, aims to generate new meanings derived from tradition; it departs from a hermeneutical epistemology that prioritizes understanding and transforming meaning.

*Batiteria* consistently chooses the path of reinterpretation: the *Rapai Geleng* rhythm is not reproduced literally, but is processed through fragmentation and the development of contemporary rhythmic structures; the *Rapai Pasee* rhythm is transformed through polyrhythmic approaches and tempo variations; and the *Didong* rhythm is explored through narrative vocal rhythmic phrases. Each of these transformations is not a betrayal of tradition, but rather evidence of a profound epistemic understanding: only by deeply knowing the essence of tradition can the composer transform its form without losing its meaning.



Figure 1. Research in Central Aceh

### The Concept of Port Music as an Epistemological Synthesis

The process of creating *Batiteria* involved at least three sources of knowledge, ontologically distinct yet epistemically integrated in the final work. First, empirical knowledge gained through literature study and field observation—knowledge of the history of the Acehese spice route (Reid, 1993; Lombard, 2005), traditional rhythmic structures, and the social function of Acehese performing arts (Isjkarim, 2016; Suryadi, 2016). Second, intuitive knowledge born of the composer's artistic sensibility—knowledge of what feels aesthetically right, what can bear the burden of the intended meaning, and how various musical elements can be organized into a coherent and communicative structure. Third, cultural knowledge gained through participation and interaction within the Acehese cultural community—knowledge that is not only cognitive, but also affective and embodied.

These three sources of knowledge do not operate hierarchically—no one source is more valid than the others. Rather, they operate synergistically: empirical knowledge provides a factual and contextual foundation; Intuitive knowledge provides the ability to select, assemble, and transform; cultural knowledge provides a sensitivity to meanings and values

that cannot be reduced to mere facts or intuitions.

**The concept of Port Music**—the *bandar* as a space of cultural encounter—which forms the conceptual basis of *Batiteria* can be understood as both an epistemological and a musical metaphor. The *bandar* is not simply a space where commodities are traded; it is a space where knowledge systems meet, negotiate, and produce new, hybrid forms of knowledge. In the context of *Batiteria*, the composition process itself is an epistemic *bandar*: a space where knowledge of Acehese tradition (local), knowledge of contemporary compositional techniques (global), and knowledge of the spice route as a history of civilization (transnational) converge and produce new musical knowledge that cannot be reduced to any one source.

Through this concept, *Batiteria* asserts that hybridity in contemporary, tradition-based music is not merely an aesthetic issue—it is an epistemological one. The question is not simply "what sound is produced by the fusion of tradition and the contemporary?", but rather "what new knowledge is generated from the encounter between these different musical knowledge systems?"



Figure 2. Creative Process and Exploration

### The Work's Structure as Epistemological Architecture

The three-part structure of *Batiteria*—*Meuratoh Sue Nanggroe*, *Meujangen Nilam*, and *Dendang Alam*—is not only a structural-musical choice, but also an epistemological architecture that reflects the way the work organizes and expresses knowledge of the Acehese spice route. *Meuratoh Sue Nanggroe* (West Aceh, based on *Rapai Geleng*) represents a dimension of knowledge about the past: about the ritualism, collectivity, and spiritual power that characterized Aceh's west coast communities within the context of the spice route. The repetitive, ostinato-based structure of this section is an epistemic choice: repetition is not simply a musical technique, but rather the work's way of "saying" that knowledge of the past is cumulative and fundamental—it is the recurring foundation beneath all that is layered upon it.

*Meujangen Nilam* (East Aceh, based on *Rapai Pasee*) represents knowledge about the present: about the mobility, interaction, and openness to external influences that characterized the dynamics of the spice route trade. The complex polyrhythmic structure and

tempo transitions in this piece represent an epistemic translation of knowledge about the complexity and multidimensionality of contemporary life.

*Dendang Alam* (Central Aceh, based on *Didong*) represents the most reflexive dimension of knowledge: knowledge about the future as projections, hopes, and aspirations. The vocal-instrumental dialogue that builds the narrative flow in this piece is the work's way of "speaking" about unrealized knowledge—about potential, about possibilities, about what could be. The vocal texts in Batiteria—in Gayo (*Dendang Alam*), Acehnese (*Meujangen Nilam*), and Acehnese with coastal influences (*Meuratoh Sue Nanggroe*)—constitute layers of knowledge embedded directly within the work. These verses are not musical ornaments; they are epistemic texts that encode knowledge about the identity, history, and aspirations of the Acehnese people.

**Table 1.** Vocal lyrics table

| <i>Meuratoh su nanggroe</i><br>(Aceh Barat) | <i>Meujangeun Nilam</i><br>(Aceh Timur)    | <i>Dendang Alam</i><br>(Aceh Tengah) |
|---------------------------------------------|--------------------------------------------|--------------------------------------|
| <i>Dimeusu tiyoeng bak malam buta,</i>      | <i>Ceudah uroe di yup angen phot,</i>      | <i>iwani sejarah aceho.</i>          |
| <i>Dipat lada jinoe dipula,</i>             | <i>Meukisah meugoe ureung lam</i>          | <i>negerinte megah aceho,</i>        |
| <i>Paken Tan sare haba bak gata,</i>        | <i>Nanggroe,</i>                           | <i>lintesen jalur rempah aceho,</i>  |
| <i>Peukeuh nyan calitra keu mangat</i>      | <i>Meuriti banja meupuga lampoeh,</i>      | <i>Ari segele arah aceho,</i>        |
| <i>haba,</i>                                | <i>Geurangsang bagoe meusaboet</i>         |                                      |
| <i>Nanggroe aceh yang kaya,</i>             | <i>roeh,</i>                               | <i>Ari jemen sedenge Aceh ho,</i>    |
| <i>Nanggroe aceh le rempah,</i>             | <i>Gule rampoe ka gura rasa,</i>           | <i>si enge kite sino Aceh ho,</i>    |
| <i>Nanggroe Aceh yang kaya,</i>             | <i>Nyum ka hana ka mameh sira.</i>         |                                      |
| <i>Naggroe aceh le rempah,</i>              | <i>Gulee rampoe ka gura gura rasa,</i>     | <i>Aceh mutuah,</i>                  |
| <i>Dimeusu tiyoeng bak malam buat,</i>      | <i>Nyum ka hana ka mameh mameh</i>         | <i>singa ni asia,</i>                |
| <i>Dipat lada jinoe dipula,</i>             | <i>nibat sira, (vocal siap reggae)</i>     | <i>ko jalur rempah,</i>              |
| <i>Paken Tan sare haba bak gata,</i>        | <i>Beubagah teulah nyan teuma,</i>         | <i>megah wani Donya,</i>             |
| <i>Peukeuh nyan calitra keu mangat</i>      | <i>Teukeudi rincoeng Tan meubalek</i>      |                                      |
| <i>haba,</i>                                | <i>saroeng,</i>                            |                                      |
| <i>Bek saket asoe syedara loen raja,</i>    | <i>teukeudie rasa tan meubalek pike</i>    |                                      |
| <i>Nyoe keuh tanyoe bak malam</i>           | <i>jaya,</i>                               |                                      |
| <i>jaga,</i>                                | <i>jaya nyan nyata troeh jinoe teuka,</i>  |                                      |
| <i>Tan le bida laba ngen rugoe,</i>         | <i>Beubagah teulah jaga hai aneuk</i>      |                                      |
| <i>Tan le asoe ilme lam dada,</i>           | <i>bangsa,</i>                             |                                      |
| <i>Hana pu buhak hudep lam doda,</i>        | <i>Beuna neu teumanyoeng bak bate</i>      |                                      |
| <i>Bek that lamboeng neu kira rasa,</i>     | <i>tuha bak bate tuha,</i>                 |                                      |
| <i>Meunyoe manteng neupula cuca,</i>        | <i>Paken ya suroet oeh wate tajak wate</i> |                                      |
| <i>Brat that galak nepuesuna haba,</i>      | <i>tajak,</i>                              |                                      |
|                                             | <i>Ceudah uroe di yup,</i>                 |                                      |

Texts such as "*Aceh mutuah / singa ni asia / ko jalur bumbu / megah wani Donya*" (Gayo language: Aceh the auspicious, lion of Asia, as the spice route, proud to rule the world) are not simply expressions of pride; they constitute propositions of knowledge about Aceh's historical and aspirational position within the global network of civilization. The choice to use three languages (Gayo, Acehnese, and their variants) is an epistemic decision that confirms that knowledge about the Acehnese spice route is not monolithic—it varies according to the linguistic and cultural contexts of each region.

### Discussion: Epistemological Implications Of Batiteria

One of the most important epistemological implications of this study is the affirmation of the ontological status of artworks as autonomous forms of knowledge—knowledge that cannot be fully translated into another form without losing something essential. Batiteria conveys knowledge about the Acehnese spice route, about Acehnese cultural identity, and about the relationship between tradition and contemporaneity, in a way that no academic article or historical report can.

This is not a claim about the superiority of art over science or history; rather, it is a claim about the epistemic uniqueness of art: that there is a kind of knowledge—affective, embodied, and relational knowledge—that can only be accessed and communicated through the medium of art. Batiteria, in this sense, is not an illustration of existing knowledge; it is the production of new knowledge.

This study also implies that the reinterpretation of tradition is not merely an aesthetic or technical matter, but also an epistemic-ethical one. A composer who reinterprets a tradition without possessing a deep knowledge of that tradition risks not only producing aesthetically shallow work; It also risks committing epistemic violence—representing other cultural knowledge systems in a distorted or reductive manner.

*Batiteria* offers an epistemically ethical model of reinterpretation: one that prioritizes the process of acquiring thick knowledge as a prerequisite for creativity, that values the insider perspectives of tradition-holding communities, and that reflexively questions one's own artistic decisions in relation to the values and meanings of the source tradition. This model can serve as a reference for art practitioners and researchers seeking to develop more culturally and epistemically responsible reinterpretation practices.



Figure 3. Batiteria Performance

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## Contribution to the Epistemology of Art in Indonesia

In the context of art discourse in Indonesia, this study contributes to the development of a more explicit and systematic epistemology of art. To date, discourse on art creation in Indonesia has tended to be dominated by aesthetic language (about beauty, style, and technique) or ideological language (about national identity, cultural preservation, and local values), without adequately addressing the language of epistemology (about knowledge, verification, and legitimacy of artistic claims). The literature and epistemological studies of it show that the questions "this work is beautiful" and "this work is authentic" can and should be supplemented by the questions "what form of knowledge does this work constitute" and "what epistemic processes produced this work." This shift in orientation does not weaken the appreciation of the work of art; on the contrary, it deepens and broadens our understanding of what actually happens when an artist creates.

## CONCLUSIONS

This study demonstrates that the process of creating *Batiteria's* works is a complex and multi-layered epistemic act—not simply an expressive or artistic activity in the conventional sense. Through an analysis of three epistemological axes—practice-based knowledge, reinterpretation epistemology, and multi-source epistemology—this study reveals that *Batiteria* generates new knowledge about Acehnese tradition, identity, and cultural sustainability through the medium of contemporary musical composition.

Epistemologically, three main findings can be concluded from this study. First, *Batiteria's* compositional process is an epistemic spiral in which artistic action and knowledge production occur simultaneously and mutually shape each other. Knowing-in-action and reflection-in-action are the primary epistemic mechanisms driving this spiral. Second, the reinterpretation of tradition, as practiced in *Batiteria*, requires and generates thick knowledge encompassing the structural, functional, historical, and affective dimensions of the source tradition. This thick knowledge is a prerequisite for culturally and epistemically responsible reinterpretation. Third, the integration of empirical, intuitive, and cultural knowledge in the creation of *Batiteria* produces a holistic musical knowledge that cannot be reduced to a single source—a characteristic of a multi-source epistemology in artistic creation.

The broader implication of this study is the need to develop a more explicit epistemological framework for art in the discourse of artistic creation in Indonesia. The questions of "what knowledge does a work of art produce" and "what epistemic processes produce it" need to be an integral part of art criticism, appreciation, and development—not only in academic contexts, but also in arts education practices, artist communities, and cultural policy. *Batiteria*, then, is not simply a contemporary musical work that fuses Acehnese tradition with contemporary aesthetics. It is proof that artistic creation, when undertaken with full epistemological awareness, can be a real contribution to the civilization of human knowledge—a contribution that cannot be replaced by any other form of knowledge production.

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