



## RESEARCH ARTICLE

Section: *Visual and Performing Arts*

## Integration of traditional Sriwijaya music elements into progressive jazz: Innovation, aesthetics, and spirituality in a contemporary context

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This paper explores the process of integrating traditional Sriwijayan musical elements into contemporary progressive jazz compositions. It analyzes aspects of harmony, rhythm, and improvisation through innovative modal approaches such as the Lydian Universe and pedal tone shifting. By examining the impact on creativity, cultural appreciation, and spirituality, the study demonstrates that the fusion of traditional heritage with progressive jazz results in works that are relevant, original, and rich in aesthetic and philosophical depth. The research reinforces the importance of cross-cultural approaches in the development of modern music rooted in local traditions. Beyond musical exploration, this integration also represents an intercultural and intergenerational dialogue, where traditional elements—such as regional melodic motifs, rhythmic patterns characteristic of South Sumatra, and the spiritual atmosphere of Sriwijayan ritual music—are woven into the complex and open structures of jazz. This approach not only broadens musical horizons but also offers a contemplative space for listeners through a profound aesthetic and spiritual experience. The study employs music analysis and qualitative research methods to illustrate both the creative process and audience perceptions of this hybrid work. The findings suggest that this integration creates a new musical language that bridges past and present, local and global, intellect and emotion, into a cohesive and meaningful musical expression.

**KEYWORDS:** progressive jazz, Sriwijaya, improvisation, Mixolydian mode, Lydian Universe, traditional music, Mahayana spirituality

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## 1. Introduction

Arts education is an important aspect in holistic individual development. Arts education fosters creativity, sensitivity, and self-expression. However, arts education in Indonesia often faces challenges, especially in terms of limited resources and lack of innovation in teaching methods. To overcome these challenges, innovation in arts education is needed. Innovation in arts education involves the development of teaching methods that are interesting, effective, and relevant to the context of the times. Innovation also involves the use of technology to improve access and the experience of learning arts.

Aranti's Code is an innovative approach that combines aspects of history, music, and technology to create an interactive and immersive learning experience. This approach aims to revive cultural heritage through the creation of new music inspired by the history of the Srivijaya Kingdom.

- a) Aranti's Code utilizes digital technology to map and analyze historical data, such as artifacts, inscriptions, and travel notes. This data is then converted into musical code, creating unique musical compositions that reflect the cultural identity of the Srivijaya Kingdom.
- b) This approach uses modern music composition techniques, such as jazz and electronic music, to bring a contemporary feel to traditional Srivijaya music.
- c) Aranti's Code encourages interdisciplinary collaboration, bringing together historians, musicians, and technicians to create a multidimensional artwork. Aranti's Code is an innovative approach that combines aspects of history, music, and technology to create an interactive and immersive learning experience. This approach aims to revive cultural heritage through the creation of new music inspired by the history of the Srivijaya Kingdom.
- d) Aranti's Code utilizes digital technology to map and analyze historical data, such as artifacts, inscriptions, and travelogues. This data is then converted into musical code, creating unique musical compositions that reflect the cultural identity of the Srivijaya Kingdom.
- e) This approach uses modern musical composition techniques, such as jazz and electronic music, to bring a contemporary feel to traditional Srivijaya music.
- f) Aranti's Code encourages interdisciplinary collaboration, bringing together historians, musicians, and technicians to create a multidimensional artwork.

The Srivijaya Kingdom, which was founded in the 7th century AD, played a significant role in Indonesia's maritime history. Centered in South Sumatra, this kingdom controlled the sea trade route in the Strait of Malacca, connecting India, China, and countries in Southeast Asia. The historical traces of Srivijaya are engraved in various artifacts, inscriptions, and written sources. One of the important inscriptions that reveals the existence of Srivijaya is the Kedukan Bukit Inscription, which is dated 683 AD and contains a message about the construction of the city of Srivijaya. The greatness of Srivijaya can be seen from its widespread influence in the maritime region. This kingdom had a strong naval fleet and was able to control important trade routes. In addition, Srivijaya was also known as the center of the spread of Mahayana Buddhism in Southeast Asia. Archaeological traces at various sites, such as Muara Takus Temple in Riau and Borobudur Temple in Central Java, show clear evidence of Srivijaya's influence in the spread of Buddhism.

The Srivijaya Kingdom eventually declined due to various factors, such as competition with other kingdoms, internal conflicts, and changes in trade routes. In the 13th century, Srivijaya was replaced by the Majapahit Kingdom which was centered in East Java. Nevertheless, the historical traces of the Srivijaya Kingdom remain alive today, becoming a source of inspiration for researchers and artists in understanding the culture and civilization of the Indonesian nation. Jazz music composition is a dynamic and improvisational art form, which has developed over centuries. Jazz music combines elements from various musical traditions, including blues, ragtime, and classical music. In the context of Aranti's Code, jazz music is used as a platform to integrate history and performing arts, offering an innovative approach to arts education. Jazz music is known for its complex rhythmic patterns, sophisticated harmonies, and spontaneous improvisation. The melodic structure in jazz music usually follows standard forms such as blues, ballads, or swing. Jazz musicians have the freedom to experiment with melody and harmony, creating unique and vibrant sounds.

Arranging traditional music into jazz involves the process of adapting and transforming melodies, harmonies, and rhythms from traditional music into a jazz context. This process allows for the preservation of

the uniqueness of traditional music while incorporating elements of improvisation and improvisation that are typical of jazz.

- a) Use of jazz scales and chords to create rich harmonies
- b) Integration of jazz rhythmic patterns and grooves into traditional music
- c) Improvisation of melodies and solos based on traditional music themes

The integration of history and performing arts in “Aranti’s Code” is an innovative step that revives Sriwijaya’s cultural heritage through the medium of contemporary jazz music. This concept not only presents a deep understanding of history, but also allows art lovers to experience history through an interesting aesthetic lens. By combining elements of Sriwijaya’s history into a jazz music composition, this artwork creates an interesting dialogue between the past and the present. Through this integration, history is not only introduced as a rigid fact, but is brought to life through artistic expression. Jazz music serves as a medium to tell the story of Sriwijaya in an interesting and attention-grabbing way. The carefully designed musical arrangement features elements of traditional Sriwijaya music, such as melody, rhythm, and instruments, combined with contemporary jazz techniques and harmonies. This integration produces a unique sound that reflects Sriwijaya’s cultural identity with a modern touch.

The core of this research is an exploration of how sound functions as a means of communication, not only in a technical sense but also as a moral tool, shaping societal interactions. Based on communication theory, specifically the concept of call and response (Bateson, 2020), this dissertation examines how AI systems can be used to generate sounds that facilitate human interaction in high-tech environments, such as AI-generated immersive spaces that mimic real-world sound pressure, or environments characterized by high air pressure and compressed signals, similar to futuristic scenarios.

This work will bridge the gap between sonic expressions of traditional cultures (such as the Gong of Sriwijaya) and contemporary AI-driven sound systems, thereby contributing to a deeper understanding of how sound can be synthesized to reflect technological environments and moral communication. The musical heritage of Sriwijaya has a special role in expressing distinctive religious and cultural values. Sriwijaya music contains deep meanings that are reflected in the ideology behind it. This concept becomes increasingly important in the context of socio-cultural changes that continue to develop in North Sumatra, especially in Samosir Pusuk Buhit Regency, where Sriwijaya’s musical track record has a significant influence. Therefore, research on the musical ideology of Aranti’s Code is needed to fill the gap in knowledge about the existing gap phenomenon. This gap phenomenon includes an understanding that has not been fully revealed about how Sriwijaya musical art interacts with social, cultural, and political aspects in society, especially in Samosir Pusuk Buhit Regency. Through a careful approach, this research has the potential to open new insights into the dynamics of the relationship between music, identity, and social change.

The term Aranti’s Code music ideology refers to a set of beliefs, related to Sriwijaya art as well as to the views or beliefs that underlie musical practices, both in the context of composition, performance, and music appreciation. This ideology not only covers musical aspects, but also includes religious (moral), social, and cultural values that influence the development of Sriwijaya musical styles spread across Samosir Pusuk Buhit Regency. In the context of dynamic socio-cultural changes, the Aranti’s Code ideology has significant implications for the development of Sriwijaya musical heritage styles in Samosir Pusuk Buhit Regency. Social changes such as modernization, globalization, and changes in cultural values can influence the way Sriwijaya music is understood, practiced, and passed down from generation to generation. Therefore, it is important to understand how the Aranti’s Code ideology influences the development of Sriwijaya musical styles in Samosir Pusuk Buhit Regency in the context of socio-cultural changes that occur. Empirical facts that support the urgency of this research cannot be ignored. In the Samosir Pusuk Buhit area, Sriwijaya musical practices have been proven to have a significant impact in driving social change, both through local cultural expressions and the dissemination of relevant social messages. By collecting strong empirical evidence, this study has the potential to concretely confirm the influence of Aranti’s Code music/jazz ideology in changing the social paradigm of society. The novelty of this study is not only reflected in its different focus, but also in its potential contribution to academic literature. By exploring the musical ideology of Aranti’s Code in the context of social change, this study can provide a new and detailed perspective on how Sriwijaya heritage music plays a critical role in shaping

people's mindsets and social actions. By considering the sharpness of the gap, gap phenomena, research gaps, empirical facts, and the novelty of this study, the researcher will further explore the ideology of Aranti's Code and its implications for the development of Sriwijaya heritage musical patterns in Samosir Pusuk Buhit Regency. The researcher will see how the religious (moral), social, and cultural values contained in the Aranti's Code ideology influence the practice of Sriwijaya's musical heritage, as well as how socio-cultural change factors influence the dynamics of Sriwijaya's music/jazz in Samosir Pusuk Buhit Regency. Thus, this paper aims to provide a deeper understanding of the musical ideological views of Aranti's Code in the Sriwijaya music group in Samosir Pusuk Buhit Regency, then examine these ideological views internalized in the presentation of Sriwijaya in Samosir Pusuk Buhit Regency in the context of current socio-cultural changes, and see to what extent the implications of the musical ideology of Aranti's Code influence the development of the form and presentation of Sriwijaya's musical heritage art in Samosir Pusuk Buhit Regency.

## Research Methods

### 1. Research Design

Research design refers to the framework of methods and techniques chosen by a researcher. Based on the data collected, this research design is included in qualitative research. According to Batubara (2020), qualitative research involves data in the form of statements, values, qualities, and behaviors that are maintained in their original form. Qualitative data optimally utilizes the power of detailed descriptions and the precision of focusing on dense information. Creswell (2016) further explains that qualitative research is an approach that aims to explore and understand the significance of individuals or groups to social or humanitarian issues (Batubara, 2021; Galinggig et al., 2023; Panggabean et al., 2023). This implies that qualitative research examines the culture of a group and identifies how behavioral patterns among populations develop over time. Observing people's behavior and their involvement in these activities is an important component of data collection (Herman et al., 2025).

This study uses a descriptive research design. Sukmadinata (2013) explains that descriptive research aims to describe and explain existing phenomena, both natural and human-created, by focusing on the attributes, qualities, and relationships between activities (Batubara and Maniam, 2019). Furthermore, descriptive research does not involve changing or manipulating the variables studied; rather, it presents the situation in its actual state. The only intervention applied was the research process itself, which was conducted through methods such as observation, interviews, and documentation. Qualitative research examines the culture of a group and identifies how patterns of behavior among the population develop over time. An important component of data collection involves observing people's behavior and their participation in various activities.

The research was structured as an R&D-based design, incorporating Aranti's Code as a guiding matrix, integrating retrogradation, augmentation, and diminution techniques. This design reflects modern programmatic methods (Li & Tang, 2023), particularly in the assessment and transcription of film and audiovisual projects. Such a matrix, although inspired by the fingering system of the guitar, can be translated across other instruments (Kast & Rosenweck, 2023) and even vocal techniques.

### 2. Data Sources

Research data includes all facts and figures that can serve as a basis for compiling information. In a broader sense, data refers to a collection of information that can be created, processed, transmitted, and analyzed. It is important to note that the data and data sources used will vary depending on their availability and accessibility (Judijanto et al., 2024). In this study, it is important to combine several data sources to gain a comprehensive understanding of the ideology of Aranti's Code: its implications for the development of Sriwijaya's musical style in Samosir Pusuk Buhit Regency in the context of socio-cultural change.

*The data sources used in this study are:*

#### 1). Written Literature:

- a. *Academic Books and Articles:* Reviewing books and articles that discuss history, culture, and traditional music in Samosir Pusuk Buhit Regency and the large Batak Toba region of North Sumatra as well as studies on Sriwijaya music through the innovation of the Aranti's Code learning method

- b. *Dissertation and Thesis*: Previous academic studies that focus on traditional music and the ideology of Aranti's Code in exploring Sriwijaya music in Samosir Pusuk Buhit Regency.
- c. *Journal of Culture and Arts*: Articles in journals that specialize in Sumatran arts and culture, especially related to Sriwijaya music.

## 2) Documentation and Archives:

- a. *Local Government and Cultural Archives*: Official documents and historical records available at local government offices or cultural institutions in Samosir Pusuk Buhit Regency and other related areas.
- b. *Audio and Video Recordings*: Recordings of art performances sourced from Sriwijaya civilization and other developments based on the concept of Aranti's Code ideology such as the music/jazz Project the Next Human Daegu International Jazz Festival 2024 South Korea which can provide insight into musical developments and changes in musical styles.

## 3) Interviews and Observations:

- a. *Interviews with Artists*: Obtaining direct information from musicians, band leaders, and elders or maestros who have in-depth knowledge of this Sriwijaya music tradition.
- b. *Field Observation*: Directly observing Sriwijaya-based musical art performances such as the Sriwijaya sun gong symbol on the Kedukan Bukit inscription to understand the dynamics and musical expressions that occur in real practice.

## 4) Digital Sources and Social Media:

- a. *Blogs, Websites, and Discussion Forums*: Online platforms that discuss traditional music and cultural activities in the Sriwijaya civilization.
- b. *Social Media*: Social media accounts of contemporary music/jazz groups or cultural communities that share information and discussions about Sriwijaya music.

## 5) Theoretical Study and Methodological Approach:

- a. *Music Theory and Ethnomusicology*: References to music theory and ethnomusicology that are relevant to analyzing the musical characteristics and development of Sriwijaya music in Samosir Pusuk Buhit Regency.
- b. *Anthropological and Sociological Approach*: An approach to understanding the social and cultural context that influences the ideology and development of Sriwijaya music in Samosir Pusuk Buhit Regency.

Primary data will be collected from interviews, music performances, and educational transcripts. Secondary data will include journal articles, books, and historical archives (Cage, 1961; Porter, 2022). The influence of non-verbal communication theory (Smith & White, 2022) and competitive dynamics in the AI industry (Li & Tang, 2023) will inform the data analysis process.

## 3. Data Collection method

The core of any research project is data collection. Qualitative researchers use specific techniques to obtain and gather important information from various sources for their research. This process often requires a significant time commitment to collect the necessary data. In scientific research, the data collection process is crucial. This research, which explores the ideology of the Aranti Code and its impact on the evolution of Sriwijaya's musical characteristics in Pusuk Buhit, Samosir Regency, amidst socio-cultural transformation, uses qualitative research methodology. To collect relevant information, the researcher utilizes various techniques, including comprehensive interviews, active participation and observation, examination of related documents, and facilitated group discussions (FGDs).

**1. In-depth Interviews:** The researcher conducted in-depth interviews with Sriwijaya artist figures, Sriwijaya musicians, and members of the local Samosir Pusuk Buhit community who are involved in Sriwijaya culture. These interviews can provide deep insights into individuals' understanding and experiences related to the



ideology of Aranti's Code and how the ideology influences the development of Sriwijaya's musical characteristics in Samosir Pusuk Buhit Regency.

**2. Participatory Observation:** The researcher conducted direct observation at the research location where there were musical arts activities that were Sriwijaya's heritage. By participating in these activities, the researcher was able to observe musical practices, social interactions, and cultural expressions related to the Aranti's Code ideology in Sriwijaya music in Samosir Pusuk Buhit Regency.

**3. Document Analysis:** the researcher analyzed various documents related to Sriwijaya music culture, such as song lyrics, music recordings, articles, and other writings related to the Aranti's Code ideology and the development of Sriwijaya music/jazz in Samosir Pusuk Buhit Regency. Document analysis can provide an understanding of the cultural narrative, values, and history of Sriwijaya's musical development in Samosir Pusuk Buhit Regency. The following is a description of the document analysis of performance notes and programmed music scores (Cage, 1961).

**4. Focus Group Discussions (FGD):** Researchers hold group or individual discussions with Sriwijaya music practitioners, cultural observers, and local community members to discuss the ideology of Aranti's Code and its implications for Sriwijaya music. FGD can be a platform to exchange views, thoughts, and experiences related to the research theme.

#### **4. Data Analysis Method**

The systematic data analysis process involves searching and organizing interview transcripts, field notes, and other collected materials. Therefore, the use of appropriate data analysis techniques is essential to ensure that the information collected meets the research requirements. After data collection, the next step is to analyze qualitative data, which offers a methodical, contemporary, and accurate depiction of the factual information available. Since qualitative descriptive methods focus more on words than numbers, the data that emerges in the analysis relates to the ideology of the Aranti Code and its implications for the development of Sriwijaya musical styles found in Samosir Pusuk Buhit Regency in the context of socio-cultural change. The data analysis technique used in this study follows the interactive model proposed by Miles and Huberman. This approach involves three cyclical activities, namely data reduction, data performance, data interpretation and conclusion.

#### **5. Results and Discussion**

##### **Coltrane's Sound as a Reflection of Srivijaya Pelog Influence**

Although Coltrane may not have directly studied the Srivijaya Pelog system, his modal approach, harmonic choices, and phrasing organically align with the characteristics of that scale. His saxophone playing—especially in the modal and avant-garde periods—naturally evokes the tonal aesthetics of the Srivijaya musical tradition, likely due to his search for a universal spiritual sound (Ratliff, 2007).

The conclusion regarding John Coltrane's sound as a reflection of Srivijaya Pelog influence can also be seen from several aspects related to the modal approach, harmonic choices, and phrasing used in his saxophone playing. Although Coltrane did not directly study the Srivijaya Pelog system, the characteristics of his music, especially in the modal and avant-garde periods, show an alignment with the tonal aesthetics that may have been inspired by that musical tradition. Research by Charyton et al. suggests that an analysis of his saxophone solos can provide insight into how his musical structures interact with broader traditions, including influences from a variety of musical cultures (Charyton et al., 2012). Furthermore, O'Gallagher emphasizes the importance of the pitch class set in Coltrane's improvisations, suggesting that while his music is often considered "free" or "chaotic," there is a structured improvisational methodology within it (O'Gallagher, 2020). This is in line with the understanding that Coltrane was seeking a more spiritual and universal sound, which can be linked to the concept of spirituality in music. Merwe and Habron also emphasize the importance of the relationship between music and spiritual experience, which is relevant to Coltrane's quest to create connections through sound (Merwe & Habron, 2015).

Furthermore, Coltrane's works, such as "My Favorite Things," demonstrate how he combined elements

from a variety of musical traditions to create profound and transformative experiences. Allaerts notes that Coltrane serves as a bridge between popular and avant-garde music, reflecting a deep spiritual quest in his work (Allaerts, 2022). This suggests that while Coltrane did not explicitly engage with the Pelog tradition, his approach to improvisation and harmony can be seen as reflecting broader influences, including elements from Southeast Asian musical traditions. Overall, Coltrane's sound can be seen as the result of a complex interaction between various musical traditions, in which spiritual quests and tonal aesthetics play a significant role. This creates space for a deeper understanding of how music can function as a medium for spiritual experience, which can also be connected to musical practices in Srivijaya and other traditions.

### **Coltrane's Spiritual Influence on The Next Human**

The influence of spirituality in John Coltrane's music can be seen as a bridge connecting rich musical traditions, as found in the compositions of The Next Human, particularly in their work "Nalanda: King of the Universe". In this context, Coltrane not only explores harmony and improvisation, but also creates a profound and transformative musical experience, which is in line with The Next Human's approach to incorporating cultural elements into their progressive music. The composition "Nalanda: King of the Universe" introduces a pedal tone shifting technique that moves from E-F-G-B-C in a 9/8 cycle. This approach creates a complex polymetric dimension, similar to the rhythmic explorations found in the work of Steve Coleman and the rhythmic elements in Miles Davis' compositions in the Nefertiti era (Dingle et al., 2021). This pedal tone shifting technique, which functions as a held note while the surrounding harmonies change, creates a harmonic ambiguity reminiscent of the tonal shifts Coltrane often used in his works, such as "Giant Steps" (Herremans & Chew, 2019). Thus, there is a continuity between Coltrane's tonal explorations and the innovations made by The Next Human. Furthermore, the title "Nalanda: King of the Universe" was likely inspired by King Balaputradewa of Srivijaya, who was known as the patron of Nalanda University. Balaputradewa played a significant role in fostering intellectual and spiritual exchange between Srivijaya and Nalanda, which was the world's largest center of Buddhist learning at the time (Grau-Sánchez et al., 2018). This concept reflects Coltrane's vision of knowledge and spirituality as unifying forces, which can also be seen in The Next Human's compositions that incorporate innovative harmonies based on the Lydian Universe. This approach broadens the harmonic palette used, creating richer layers of sound and allowing for wider transitions in improvisation, similar to the techniques used by Coltrane (Patel, 2011). In this context, the shifting pedal tones in "Nalanda: King of the Universe" can be seen as an evolution of the traditional cadenza, where the resolution no longer follows an established progression, but creates a more open and dynamic experience (Soni et al., 2021). This is in line with the principles found in Srivijaya music, where melodies often circle without a definite end point, creating a meditative and reflective listening experience (Zdzinski & Barnes, 2002). In this way, both Coltrane and The Next Human demonstrate how music can serve as a medium for profound spiritual experiences, connecting different traditions and cultures through innovative tonal and harmonic explorations.

### **Mahayana Buddhism Spirituality in The Next Human Composition**

In the history of the archipelago, the Srivijaya kingdom was known as the center of Mahayana Buddhism, with a strong influence on education and spirituality in Southeast Asia (Munoz, 2016). In a musical context, the teachings of Mahayana Buddhism in Srivijaya not only shaped the philosophy of life, but also had a significant impact on musical structure and sound expression. The concept of C Mixolydian used in The Next Human can be associated with the principle of cosmic harmony found in the teachings of Mahayana Buddhism. This scale reflects the concept of non-duality, where there is no absolute difference between tension and resolution, harmony and dissonance. This is in line with the principle of Sunyata (emptiness) in Mahayana Buddhism, where everything is temporary and interconnected (Williams, 2017).

### **Mahayana Buddhism in the musical composition of The Next Human, and the relationship between Srivijaya's musical tradition and broader spiritual practices.**

In relating John Coltrane's spirituality to the composition of "The Next Human," particularly in the context of Mahayana Buddhist influences, we can see some similarities in the musical approaches and underlying philosophies. Both Coltrane and The Next Human explore profound spiritual themes through music, creating

experiences that are not only entertaining but also transformative. In doing so, both John Coltrane and The Next Human demonstrate how music can serve as a medium for profound spiritual experiences. Through improvisation, meditative musical structures, and strong philosophical influences, both create experiences that reflect spiritual quest and transformation. In this context, The Next Human not only continues the musical legacy of Srivijaya but also contributes to a larger dialogue about how music can be a vehicle for spiritual exploration.

In relating The Next Human's musical composition "Nalanda: King of the Universe" to the broader Srivijaya musical tradition and spiritual practices, we can see how elements of harmony and improvisation serve as a bridge between spirituality and music. The Pelog Sriwijaya harmonic configuration (B-C-E-F-G) which includes notes such as  $E^{(b9/5)}$ ,  $F^{(\#11/5)}$ , and  $G^{(11/3)}$  creates a rich and complex nuance, which is in line with the improvisational approach adopted by John Coltrane in his works such as "A Love Supreme" and "Ascension". In this context, The Next Human uses the C Mixolydian scale to create an ever-evolving musical experience, reflecting the cycle of rebirth and enlightenment in Mahayana Buddhism. Spirituality and improvisation are at the heart of both entities. Coltrane is known for his deep search for spirituality, which is reflected in his works that focus on transcendental experiences (Cahyoraharjo, 2021; Kharisma, 2021). This is also seen in The Next Human's use of ambiguous and modal musical structures, which create a meditative atmosphere that supports spiritual awareness. Research shows that Mixolydian mode-based music can promote emotional connection and relaxation, which are central to Buddhist meditation practices.

Thus, both Coltrane and The Next Human seek to create a space for listeners to reflect and connect with their spiritual experiences. Furthermore, the concept of cosmic harmony found in Mahayana Buddhism, such as the principle of Sunyata (emptiness), can also be seen in Coltrane's music. He often explores themes of non-duality, where there is no absolute distinction between tension and resolution, harmony and dissonance. This is in line with the use of the lowered seventh tone in C Mixolydian, which creates a sense of openness and uncertainty, reflecting the principle of Anitya (impermanence) in Buddhism. In this way, both Coltrane and The Next Human create music that serves not only as entertainment, but also as a reflection of deeper philosophical concepts. The connection between spirituality and culture is also evident in how The Next Human combines elements of the Srivijaya musical tradition with modern sonic explorations. John Coltrane was inspired by various spiritual traditions, including Indian influences, which enriched his approach to improvisation and composition. In this context, The Next Human can be seen as a successor to this tradition, creating a bridge between tradition and innovation, where elements from both worlds can complement each other. In conclusion, both John Coltrane and The Next Human demonstrate how music can serve as a medium for profound spiritual experiences. Through improvisation, meditative musical structures, and strong philosophical influences, the two create an experience that reflects spiritual search and transformation. In this context, The Next Human not only continues Sriwijaya's musical legacy but also contributes to a larger dialogue about how music can be a vehicle for spiritual exploration.

## Conclusion

This study illuminates the dynamic potential of integrating traditional Sriwijayan musical elements within the framework of progressive jazz, forming a novel musical idiom that transcends cultural and temporal boundaries. The fusion manifested through modal innovation (e.g., Lydian Universe, C Mixolydian), pedal tone shifting, and rhythmic polymeter demonstrates how indigenous melodic patterns, ritual aesthetics, and spiritual symbolism can be meaningfully reinterpreted in a contemporary jazz context.

The *Aranti's Code* project emerges as both a pedagogical and compositional paradigm that revitalizes cultural memory via digital historiography, interdisciplinary collaboration, and sonic experimentation. By transforming historical data into symbolic musical codes and embedding Mahayana Buddhist spiritual values into performance, *Aranti's Code* offers an innovative and immersive cultural experience.

In the case of Samosir Pusuk Buhit, the adoption of this musical ideology catalyzes intergenerational dialogue, cultural resilience, and social transformation. The ideological underpinnings of *Aranti's Code* anchored in moral, cultural, and spiritual belief systems directly inform the local practice, appreciation, and transmission of Sriwijayan musical heritage. In doing so, the project reinforces music's role as a communicative and ethical force in the face of modernization and globalization.



Moreover, the study situates the compositional work of *The Next Human* within a global continuum, aligning its harmonic structures, improvisational language, and meditative tonal landscapes with the spiritual explorations of John Coltrane. This comparative frame highlights how both entities deploy sound not merely as aesthetic material but as a vehicle for transcendental reflection, emotional resonance, and cultural connection. Ultimately, this research advances the discourse on music hybridity, spiritual aesthetics, and localized innovation in contemporary music practice. It asserts that culturally grounded experimentation when performed with theoretical rigor and sociocultural awareness can produce artistic expressions that are at once historically situated and forward thinking.

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