



Enhancing Performance through Music Selection and Thematic Presentation in Marching Band Competition: A Case Study in *Pekan Olahraga Provinsi (PORPROV) XIV Jawa Barat*

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ABSTRACT	ARTICLE INFO
<p>This study analyzes the performance of the West Bandung Regency contingent at the Pekan Olahraga Provinsi (PORPROV) XIV Jawa Barat. It specifically focuses on how the strategic integration of music selection and thematic presentation might improve the overall performance. The marching band sport involves teams competing in four competitions. The competitions include <i>Lomba Baris Berbaris (LBB)</i> Marching Competition, <i>Lomba Unjuk Gelar (LUG)</i>, <i>Lomba Berbaris Jarak Pendek / Short Distance Marching Competition (LBJP)</i>, and <i>Lomba Ketahanan dan Ketepatan Berbaris (LKKB) / The Endurance and Accuracy Marching Competition</i>. In order to effectively engage audiences and judges, bands must enhance and perfect their aesthetic and thematic techniques as the level of competition increases. The study utilized a qualitative research methodology, which involved active involvement and careful observation for analysis. We participated in marching band activities and closely observed practices and performances in order to acquire a thorough comprehension of the aesthetic and conceptual components. Data were gathered via observations, and discussions and examined using an analytical framework rooted in the literature on music aesthetics and performance art. This framework evaluated the elements of melody, harmony, rhythm, and visual depiction. The results emphasize the significance of carefully choosing music, maintaining theme consistency, and using visual components to provide a captivating performance. The topic chosen by the West Bandung contingent, "Flight and Movement," together with their smart selection of music, showcased the ability of thoughtful curation and dynamic arrangements to amplify the story and emotional resonance. The utilization of intensive rehearsals and coordinated visual elements had a pivotal role in attaining elevated levels of audience engagement and competitive triumph.</p>	<p>Article History: <i>Submitted/Received 27 Sep 2023</i> <i>First Revised 27 Sep 2023</i> <i>Accepted 30 Sep 2023</i> <i>First Available online 15 Nov 2023</i> <i>Publication Date 30 Nov 2023</i></p> <hr/> <p>Keyword: <i>Music selection,</i> <i>Thematic presentation</i> <i>Pekan Olahraga,</i> <i>Marching band,</i> <i>Competition.</i></p>
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1. INTRODUCTION

Marching band competitions encompass a distinctive fusion of musical exhibition, physical synchronization, and visual creativity (Hewitt, 2000; Kastens, 1981). Participants in these events must perform intricate musical compositions while adhering to precise marching patterns and including thematic elements (Kastner, 2020; Intravaia, 1967) that enrich the storyline (Rathgeber & Bernard, 2021). The challenge encompasses the technical proficiency required for music and movement, the strategic curation of pieces, and the seamless presentation of a topic (Asmoro & Alhakim, 2023). This essay examines the theoretical underpinnings of enhancing performance by selecting music and presenting it thematically, focusing on the performance of the West Bandung Regency contingent as a case study.

Marching band competition have experienced a global boom in popularity in recent years, emerging as a cultural phenomenon that draws enormous crowds and receives substantial media coverage (Ma & Hall, 2018; Rickels, 2012). These competitions provide venues for both musical and marching skills and opportunities for storytelling and artistic expression. Nevertheless, the growing level of competition in these competitions highlights the need for bands to develop and perfect their performance techniques (Cumberledge, 2017). The capacity to engage both judges and spectators relies on technical proficiency and the deliberate fusion of music and theme to produce a captivating and unforgettable performance.

Various research studies have examined the theoretical methods of music selection and theme presentation. According to Payne (1997), it is crucial to choose music that matches the physical and cognitive requirements of the performers. His research emphasizes the need to align the rhythmic structure and tempo with the marching cadence to achieve synchronization and cohesion. In his study, Juslin (2013) delves into music's psychological and emotional effects, highlighting its capacity to elicit profound emotional responses and intensify audience involvement. In addition, D'Angelo (2013) explores visual elements and choreography in performance art, highlighting the importance of synchronized motions and thematic coherence to captivate audiences.

Although these essential insights exist, more work must focus on applying these theoretical principles to marching band competition. The majority of studies have primarily concentrated on the aesthetics of music and performance arts in more general situations. Consequently, there is a need for more specific studies that specifically tackle the distinct difficulties and possibilities within marching band environments.

This essay seeks to address this deficiency by employing theoretical frameworks to analyze a practical case study—the performance of the West Bandung Regency contingent. By analyzing how this team effectively combined music selection and thematic presentation, we may extract practical observations and tactics that can be utilized to improve performance in marching band contests. This case study is unique because it applies established theoretical frameworks to a specific scenario and examines the dynamic interaction of music, dance, and visual storytelling in a competitive environment.

The performance of the West Bandung Regency contingent at the PORPROV JABAR XIV competition demonstrates the effective implementation of theoretical ideas in marching band competitions. Their selected topic, "Flight and Movement," established a logical narrative structure that directed the entire performance. The performers crafted a captivating and ever-changing performance by curating music that corresponded to different phases of a journey—pre-flight preparations, mid-air turbulence, and the final landing.

Furthermore, the crew demonstrated exceptional skill in adapting music to suit the band's instruments and talents. The coherent sound was achieved by emphasizing the brass and percussion instruments while maintaining audience involvement through dynamic control using crescendos and decrescendos to accentuate critical moments.

Within this particular framework, the marching band is a distinctive group combining musical performance with rigorous physical training. The marching band sport is an organized team activity that encompasses different categories, such as *Lomba Baris Berbaris* (LBB) Marching Competition, *Lomba Unjuk Gelar* (LUG), *Lomba Berbaris Jarak Pendek / Short Distance Marching Competition* (LBJP), and *Lomba Ketahanan dan Ketepatan Berbaris* (LKKB) / The Endurance and Accuracy Marching Competition.

When considering a problem in the context of a marching band, it is essential to have a detailed understanding of certain crucial factors. These factors include choosing suitable songs for each competition, effectively conveying thematic elements to the audience, and exploring the artistic qualities of the performed songs. These elements are crucial for creating performances that meet the requirements of competition and deeply connect with audiences on an emotional and intellectual level.

Selecting the appropriate music for each competition necessitates a thorough assessment of the song's attributes, the instruments' capabilities, and the competition's unique needs. The performers' skill in transforming musical and thematic elements into a unified and captivating storyline depends on the successful communication of the idea to the audience. It combines musical expertise, visual representation, and emotional conveyance.

2. METHODS

A descriptive study method was used to examine the aesthetics of marching band performances thoroughly. This approach is especially well-suited for comprehending and elucidating the intricacies of a topic by offering a lucid and all-encompassing explanation grounded in observed occurrences (Moss, et al., 2020). The primary objective of employing a descriptive methodology in this situation is to ascertain, scrutinize, and interpret the aesthetic elements of marching band performances to derive significant deductions. We actively participated in marching band activities and employed direct analysis as the principal method for data collection. Their direct participation provided a comprehensive comprehension of the subtleties in performances, as they were able to witness and participate directly in the practices and competitions. Engaging in research and athletics allowed for distinct perspectives on the aesthetic and conceptual aspects of the performances. The methodology included a crucial component of observational analysis, which examined many variables such as the choice of songs, thematic presentation, and the overall aesthetic impact of performances. Observations were conducted at various stages of preparation and during the actual performances in contests. This methodology ensured that the data gathered was firmly based on real-world experiences and tangible applications (Priya, 2021). An analytical framework was created by drawing from the available literature on music aesthetics and performance art to analyze the data systematically. This framework incorporated distinct criteria, including melody, harmony, rhythm, and visual representation, to assess the aesthetic elements of the marching band performances. Every performance was analyzed and broken down into these constituent parts, with meticulous observations on the level of integration and effectiveness in eliciting emotional and intellectual reactions from both the audience and judges.

The data obtained from observations, interviews, and discussions were meticulously evaluated to discover reoccurring themes and patterns. Descriptive statistics were employed

to succinctly explain the findings, emphasizing the most noteworthy aesthetic components and their influence on the performances. This investigation aimed to establish connections between the artistic excellence of the performances and their level of achievement in contests. During the investigation, a rigorous adherence to ethical principles was maintained. Before the interviews and discussions, all participants were provided information regarding the research's objective and willingly agreed to share their experiences and insights. Strict measures were implemented to ensure anonymity and confidentiality, safeguarding the privacy of all parties concerned.

3. RESULT

3.1 *Lomba Baris Berbaris* (Marching Competition / LBB)

The marching competition is a team marching band competition using musical equipment, playing on a certain competition site arena in an indoor (indoor) or open field with configurations and variations in the form of rows according to the rules for participants to follow in order to obtain race scores (Cumberledge, 2017).

At PORPROV JABAR XIV, the marching competition (LBB) was held on November 11, 2022, at Gor Pajajaran located at Jalan Pajajaran No.37, Pasir Kaliki, Cicendo, Bandung City, West Java.



Figure 1. *Lomba Baris Berbaris*

The competition site is a small unit marching competition arena with a length of 25 meters and a width of 15 meters.



Figure 2. Marching competition arena

3.1.1 Number of Players and Lineup

During a marching band competition, the band comprises 18 musicians, with an equal distribution of 9 female and nine male members. The band is organized in a tripartite arrangement, with three rows of six players each. The last row is allocated explicitly for percussion instruments, ensuring that all percussionists are gathered together to provide the best coordination and sound projection. The central and left rows are exclusively reserved for

wind instruments, resulting in a well-balanced and harmonic ensemble. This configuration enables a lucid and systematic exhibition, with each category of instruments strategically placed to optimize their impact on the overall execution. The equal ratio of male and female performers in this formation emphasizes the inclusiveness and fair representation within the band. The organized arrangement improves the marching band's aesthetic attractiveness and guarantees that each instrument category is strategically positioned to provide optimal auditory impact. The precise organization of elements is essential in competitions where the musical and visual presentation are evaluated, guaranteeing that the band provides a unified and remarkable performance.



Figure 3. The musical instrument for LBB competition

3.1.2 The Instruments in Marching Band

The instruments in a marching band are meticulously chosen to create a diverse range of sounds, including percussion, brass, and ornamental components. We explore the precise musical instruments employed in marching band competitions, focusing on their functions and significance.

a. Percussion Instruments:

- 1) Membrane percussion refers to striking or tapping a membrane, typically a drumhead, to produce sound.
 - The parade drum, which must be at least 13" in size, is a crucial component of every marching band as it provides the fundamental rhythmic foundation. The deep, resonant tone of the instrument aids in keeping the rhythm and contributes solid auditory impact that can be perceived throughout a parade field or stadium.
 - Quad toms consist of four drums of different sizes, with the smallest drum being at least 8 inches in diameter. These drums enhance the tonal diversity of the percussion section. They facilitate intricate rhythmic patterns and melodies, augmenting the ensemble's musical texture.
 - The bass drum must be at least 24 inches long and is the largest and lowest-pitched drum. It generates a deep and resonant sound that forms the basis of the percussion section. The bass drum emphasizes the rhythm and frequently accentuates significant moments in the performance with its forceful thumps.
- 2) Pejal/Massive Percussion
 - Marching Cymbals: Cymbals, with a minimum size of 13 inches, are essential for providing distinct and vibrant accents to the music. Their resounding noise accentuates pivotal moments in the performance, coordinates motions, and imbues the overall soundscape with a metallic luster.
- 3) Percussion Instruments with Pitch Adjustment
 - Marching Bells: Marching bells, sometimes called glockenspiels, are precisely tuned percussion instruments that generate a distinct and vibrant sound. They

are utilized for their melodic prowess and frequently perform countermelodies or provide harmonic assistance within the ensemble.

b. Brass instruments

1) High voice register

- The soprano trumpet is essential due to its penetrating and vibrant tone that can easily be heard over the rest of the ensemble. The instrument frequently assumes the role of the main melodic component and is employed for fanfare and other notable musical segments.

2) Middle voice register

- The flugelhorn produces a mellifluous and resonant sound that harmonizes effectively with other musical instruments. It occupies the mid-range frequency and enhances the tonal richness of the ensemble.
- Like the flugelhorn, the alto horn has an excellent pitch range and produces a smooth, full sound. It is used in the middle voice to support harmonic and melodic parts.

3) Decorative voice register

- The mellophone is a prominent instrument in marching bands. It is frequently used as a substitute for the French horn because of its superior ability to project sound in a specific direction. Its luminous and smooth tone is well-suited for both melodic and harmonic purposes.
- The Marching French Horn contributes a unique and rich sound to the band. It complements the mellophone and nicely combines with both brass and woodwind sections.

4) Medium low voice register

- The marching trombone produces a robust and flexible sound that may be forceful and melodic. This instrument's slide mechanism enables seamless glissandos and a wide dynamic range, making it indispensable for providing harmonic support and achieving melodic prominence.

5) Low voice register

- The Marching Baritone produces a warm and resonant tone in the lower middle register. It frequently produces harmonies and serves as a connection between the higher brass instruments and the lower brass.
- The marching euphonium is renowned for its deep and melodious sound. It closely resembles the baritone but has a conical bore that enhances its tone, making it more vibrant and resonant. It supports the bottom brass section and enhances the overall depth of the ensemble.

6) Bass voice register

- The marching tuba is a crucial instrument in the low brass section, producing a resonant and fundamental bass sound. The band relies on its robust and resonant tones to establish the foundation for harmony and rhythm.
- The contrabass, a member of the tuba family, produces the lowest pitches in the group, contributing a deep and rich quality to the entire sound. It is essential for strengthening the bottom line and adding substance to the harmonic framework.

c. Additional Equipment

Every player, regardless of gender, must be equipped with a baton or mace in addition to the musical instruments. This apparatus, which must be at least 1 meter long and

weigh at least 1 kg, provides visual embellishment and serves as a tool for directing and guiding the band. The baton or mace symbolizes power and organization, which are crucial for upholding discipline and harmony during performances.

The selection of instruments for marching band contests is meticulously done, considering their capacity to provide a diverse array of sounds, from the sharp and high-pitched tones of the soprano trumpet to the resonant and low frequencies of the contrabass. Every instrument has a distinct function, adding to the complex musical and visual composition that makes marching bands a cherished and awe-inspiring performance. A marching band's equipment composition in each row is meticulously planned to provide a harmonious sound and visually pleasing arrangement. Usually, each row consists of a combination of musical instruments and percussion equipment, organized to maximize both the sound effect and the visual harmony.

a. Musical Instruments Percussion Equipment:

- 1) 2 (two) Parade Drums
- 2) 1 (one) Quart Tom
- 3) 1 (one) Bass Drum
- 4) 1 (one) pair of Marching Cymbal
- 5) 1 (one) Marching Bell

b. Marching Bell Brass:

- 1) 5 (five) High Voice Registers
- 2) 2 (two) Middle Voice Registers
- 3) 2 (two) Decorative Voice Registers
- 4) 1 (one) Medium Low Voice Register
- 5) 1 (one) Low Voice Register
- 6) 1 (one) Bass Voice Register

3.1.3 Songs Selection in the Marching Competition

Within the framework of a marching competition, the regulations dictate that contestants are required to execute "PDBI Mars" as their initial musical selection, strictly according to its original composition. The speed for this composition should vary from 108 to 118 beats per minute. Subsequently, players are free to select their following musical composition as long as it adheres to the distinctive rhythm of a march. The piece "The NC-4 March" has been chosen for this second performance.



Figure 4. Song 1: *PDBI Mars*



Figure 5. Song 2: The NC-4 March

The "PDBI Mars" has the following structure:

- a. The organization of "PDBI Mars" is carefully planned to guarantee a harmonious and energetic execution. The components of its organization and value include:
 - 1) Introduction: The piece commences with a concise and captivating introduction, establishing the atmosphere for the subsequent content. This section is crucial as it captivates the audience's attention and creates the musical motif.
 - 2) Theme: The primary subject of "PDBI Mars" is introduced. The primary melodic motif will be expanded and altered throughout the composition. The theme should be executed with meticulousness and lucidity, as it is the most identifiable aspect of the work.
 - 3) Interlude: By the theme, an interlude serves as a short break from the main theme, providing a contrast and adding diversity. This section may incorporate various instruments or dynamics changes to sustain engagement.
 - 4) Featuring: This portion showcases particular instruments or parts within the band. It demonstrates the performers' proficiency and enhances the arrangement's complexity.
 - 5) Coda: The coda functions as the work's final section, bringing the performance to a close with a powerful and decisive ending. It frequently returns to the introduction and subject elements, completing the composition circularly.
- b. Balance and sound quality. To get a high-quality performance, one must carefully achieve balance and ensure sound quality across multiple parts.
 - 1) Rhythm: The rhythm should be unwavering and accurate, preserving the integrity of the march tempo. Engaging in disciplined practice and ensuring effective synchronization among all band members is necessary.
 - 2) Melody: The melody should be dominant while harmonizing effectively with other musical components. Precise enunciation and precise pitch are indispensable.

- 3) **Harmony:** The harmonious support provided by supporting instruments enhances the overall sound. Ensuring a balance between melody and harmony is vital to avoid any one component dominating over another.
- c. **Dynamics:** The variation in volume, ranging from quiet areas to louder parts, enhances the emotional depth and captivates the audience's attention during the performance. Dynamics are employed to emphasize distinct segments of the composition:
 - 1) **Introduction:** Sets the beginning level of intensity or volume.
 - 2) **Theme:** There may be a moderate amplification in volume to highlight the central concept.
 - 3) **Interlude:** Frequently incorporates gentler dynamics to provide contrast.
 - 4) **Featuring:** Dynamics can alter to emphasize individual instruments or areas.
 - 5) **Closing (Coda):** This usually involves an escalation in volume, culminating in a powerful conclusion.
- d. **Percussion presentation during the walk-in place (95/96 measures)**
 - 1) **Percussion Arrangement:** The arrangement of percussion instruments should enhance the overall musical structure without overpowering the melodic and harmonic parts.
 - 2) **Tone Balance & Quality:** Balancing each percussion instrument is important for achieving a harmonious sound. Precise technique and control are essential for achieving a high-quality tone.
 - 3) **Dynamics:** The percussion section must skillfully manage variations in volume, contributing to the overall progression and resolution of the piece.

The second piece, "The NC-4 March," preserves the conventional march pace, ensuring a smooth and uninterrupted transition from "*PDBI Mars*". This composition allows artistic expression while requiring strict respect for a march's structural and rhythmic rules.

3.2 *Lomba Unjuk Gelar (Show Competition)/LUG*

Lomba Unjuk Gelar (LUG) is a team competition using musical instruments and other supporting equipment playing on a certain footprint in the room (indoor) or open field with configuration and variation of movement forms, presenting the quality of music playing and visualization according to the rules. *Lomba Unjuk Gelar*, also known as LUG, was notably showcased during PORPROV JABAR XIV, which took place on November 11, 2022. The event occurred at Gor Pajajaran, situated at Jalan Pajajaran No.37, Pasir Kaliki, Cicendo, in Bandung City, West Java. Diverse teams convened, each striving to showcase their extraordinary musical and visual prowess.



Figure 6. *Lomba Unjuk Gelar (LUG)*

The race venue for the *Lomba Unjuk Gelar (LUG)* competition is specifically designed to offer a uniform and ideal setting for participants to exhibit their musical and visual acts. The specified competition space is an enclosed indoor field meticulously measured 25 meters

long. An essential characteristic of the racing site is the "Pit Box". This region is adjacent to the boundary line on the longer side of the field and has a width of 2 meters.

The field's enclosed design creates a regulated setting, reducing the impact of external elements like weather on performance. This configuration enables superior sound quality and uniform illumination, which is crucial for a top-notch presentation. The prescribed dimensions and structure of the field also enable the execution of synchronized motions and formations, which are essential to the competition's visual aspect. The race site's architecture and organization directly reflect the competition's focus on precision and consistency. By complying with these standards, the LUG guarantees that every team has an equitable and unbiased chance to showcase its abilities, innovation, and collaboration. An organized setting is essential for upholding the integrity and high standards of the competition, enabling players to concentrate on delivering optimal performance.



Figure 7. Pit Box

The LUG competition has teams of 22 players, with an equal distribution of 11 female players and 11 male players in each squad. The *Gitapati*, who can be of any gender, embodies leadership within the team. The *Gitapati* plays a crucial role in leading the team during the performance, ensuring synchronization and coherence in the musical execution and movement.

3.2.1 Authorized Instruments and Equipment for *Lomba Unjuk Gelar* (LUG)

The *Lomba Unjuk Gelar* (LUG) competition is an interactive event that merges musical performance with visual choreography. The competition permits a broad range of instruments and supporting equipment, each categorized to ensure standardization and maintain uniformity and clarity in the regulations. The allowed instruments and equipment are specifically designed to improve the sound and visual aspects, hence enhancing each team's overall theme presentation.

- a. Percussion instrument
 - 1) Membrane percussion
 - The Parade Drum: The drums play a crucial role in marching performances by creating a consistent rhythm that directs the team's movement.
 - Multi Toms: Multi toms are a collection of several little drums organized to allow for a wide range of pitches and rhythmic intricacies.
 - The Bass Drum produces low-frequency, reverberating sounds that provide the ensemble's song with a fundamental base.
 - 2) Pejal/Massive Percussion
 - Marching Cymbal: When played together, these cymbals create a vibrant and forceful sound that enhances the musical arrangement by adding

- accents and drawing attention to specific parts.
 - Concert Cymbal: These cymbals are often larger and are employed to create long-lasting, gleaming sound effects.
- 3) Percussion Instruments with Pitch Adjustment
- Marching Bells: Also referred to as glockenspiels, these musical instruments consist of metal bars that are pounded to create distinct, bell-like sounds.
 - The marimba is an instrument consisting of hardwood bars and resonators. It produces a melodious sound with a rich and mellow quality, capable of carrying melodic lines.
 - The xylophone is an instrument similar to the marimba, but it has firmer bars and produces a brighter and more percussive sound.
- b. Brass or Bugle instruments
- a) High voice register. Trumpet Soprano: The trumpet soprano produces penetrating, luminous tones that can lead melodic lines or enhance the song's intensity.
 - b) Middle voice register. Flugel Horn / Alto Horn: These instruments provide a soothing and softer sound than the trumpet, effectively occupying the mid-range with fluid and melodic phrases.
 - c) Decorative voice register. Mellophone / Marching French Horn: These instruments are utilized for their sonorous and harmonious qualities, which contribute an ornamental and melodious element to the music.
 - d) Medium low voice register. Marching Trombone: The trombone's slide mechanism facilitates a broad spectrum of tones and enables expressive glissandos, enriching the musical texture.
 - e) Sound transmission. Marching Baritone / Marching Euphonium: These instruments produce a robust and reverberating sound that enhances the harmony and contributes to the overall richness of the ensemble.
 - f) Bass voice register. Convertible / Marching Tuba / Contrabass Bugle: These bass instruments produce potent, deep tones essential for establishing the harmonic base of the performance.
- c. Additional Sound Equipment
- a) Acoustic Sound Effects: Various non-electronic sound effects are permitted to improve the auditory experience.
 - b) Concert Sound Equipment: Traditional non-electronic concert sound equipment can enhance performance.
 - c) Traditional Indonesian Sound Equipment: Instruments such as gamelan can be incorporated to introduce cultural aspects, as long as they are acoustic and non-electronic.
- d. Auxiliary Equipment
- A range of supplementary equipment is permitted to improve the visual aspect in addition to musical instruments. These elements need to be in line with the show's topic and add to the overall story and visual style.
- a) Screens and Background Stands: These items are used to construct visual backdrops or scenes that enhance the performance's thematic elements.
 - b) Firearms and blades: Frequently employed in meticulous formations and staged performances, these objects enhance the visual impact with a sense of drama.
 - c) Flags: Vibrant flags can be waved or spun to introduce movement and liveliness to the performance.

e. Limitations and Bans

- a) Prohibition of Electronic Equipment: Using electronic instruments or sound equipment is strictly forbidden, guaranteeing a fair and equitable environment that emphasizes acoustic performance.
- b) State Flag: The use of the state flag is prohibited to uphold reverence for national emblems and prevent potential misappropriation.

The LUG competition's vast array of authorized instruments and equipment guarantees a vibrant and varied assortment of performances. By integrating these components, teams can craft elaborate musical compositions and visually striking performances that engage audiences and judges. The meticulous control of these instruments highlights the competition's dedication to stringent criteria and innovative self-expression, cultivating a setting where teams can exhibit their utmost artistic aptitude.

3.2.2 Songs Selection in the *Lomba Unjuk Gelar*

The *Lomba Unjuk Gelar* (LUG) competition is a unique event where marching bands demonstrate their musical skill and imaginative themes. Choosing songs that harmonize with the theme is essential for a captivating presentation in this particular situation. It encompasses the selection of music and how the topic is communicated to the audience through various aspects, including supplementary props, backgrounds, costumes, facial expressions, body language, and dance choreography. These components collaborate to amplify the narrative part of the performance.

The West Bandung Regency team at PORPROV XIV adopted the topic "Flight and Movement" and conveyed a storyline through four songs: "Up Soundtrack—Married Life," "Seen from the Sky," "Turbulence," and "Move and Landing." Every song symbolizes a distinct facet of the voyage, forming a coherent narrative that gradually unfolds throughout the performance.

a. Song 1: Up Soundtrack - Married Life

The performance commences with the piece "Up Soundtrack – Married Life," which establishes the setting at an airport. This song portrays passengers' pre-flight rituals as they prepare for departure. The field commanders' function as pilots, pit instruments serve as flight attendants, and percussionists and brass musicians represent the passengers. Visual components, such as attire and objects, play a vital role in creating the ambiance of this environment. Pilots and flight attendants don uniforms, while passengers adopt a casual dress code, aligning with their duties. The artists' faces and body language communicate enthusiasm and anticipation for the impending voyage.



Figure 8. Song 1: Up Soundtrack - Married Life

b. Song 2: Seen from The Sky

"Seen from the Sky" depicts the moment of takeoff and the aerial perspective from the plane. This song beautifully encapsulates a deeply emotional goodbye as the airplane departs. The percussionists highlight the emotional significance of this scenario by utilizing their instruments to imitate the sounds of an airplane taking off and the shifting perspectives from the sky. The graphics consist of a cloud-filled backdrop and an ascending horizon, intensifying the perception of height. The choreography incorporates fluid, undulating motions, representing the plane's vertical ascension and the passengers' accompanying sentiments as they depart.



Figure 9. Song 2: Seen from The Sky

c. Song 3: The Turbulence

In the third song, titled "The Turbulence," the performance includes a percussion component that vividly portrays the disorder and commotion experienced within the aircraft amid turbulent conditions. This portion highlights the proficiency of the percussionists, who generate rhythms that imitate turbulence's erratic and jolting movements. The performers' facial expressions and physical gestures transform to convey a sense of intense fear and discomfort while the passengers respond to the abrupt alterations in their surroundings. By employing lighting and sound effects, one can replicate the heightened ambiance within the aircraft, evoking a sense of urgency and tension in the spectator.



Figure 10. Song 3 Percussion Feature: The Turbulence

d. Song 4: Move and Landing

The concluding composition, titled "Move and Landing," further develops the narrative of turbulence while transitioning into a state of resolution. The turbulence eventually diminishes, and the aircraft readies itself for landing. The music undergoes a metamorphosis, evident in its shift from disordered rhythms to more steady and soothing sounds. The performers' movements exhibit more precision, indicating a restoration of normalcy. Upon the plane's safe landing, the performers' faces display sentiments of relief and joy. The visual components, including a backdrop depicting a runway and the plane making contact with the ground, effectively enhance the storyline, delivering a gratifying ending to the voyage.



Figure 11. Song 4: Move and Landing

The music analysis of the performance explores multiple facets that enhance its overall efficacy. These factors encompass the value of arrangement, balance, sound quality, rhythm, melody, harmony, dynamics, and the presentation of soloists and percussion

characteristics.

- a. Value of Arrangement
 - 1) Introduction: The introduction aims to create the context for the performance, defining the theme and atmosphere. The content must be captivating to captivate the viewers.
 - 2) Theme: The theme consistently refers to the dominant concept or message throughout the performance. In this example, the theme of "Flight and Movement" is continually portrayed through the song selections and performance components.
 - 3) Interlude: Interludes serve as intervals between significant performance elements, facilitating smooth transitions and creating excitement for the upcoming piece.
 - 4) Showcasing: Showcasing individual parts or soloists accentuates their expertise and introduces diversity to the performance. It is especially apparent in the percussion element of "The Turbulence."
 - 5) Closing (Coda): The concluding part of the performance concludes the overall experience, making a lasting impact on the audience.
- b. Balance and sound quality
 - 1) Balance: Attaining an equilibrium among several portions of the band guarantees that no individual group dominates the others. It is essential for achieving a harmonious sound.
 - 2) Acoustic Fidelity: The total sound quality is contingent upon the artists' technical prowess and the acoustics of the performance venue. Precise and coherent notes and harmonies are crucial.
- c. Dynamics: Dynamics in music encompass the variation of loudness and intensity, generating contrast and accentuating significant moments. The application of dynamics in the LUG competition performance is as follows:
 - 1) Introduction: The introduction establishes the extent of variation in the performance. An incremental increase in volume can create a sense of expectation, captivating the viewer from the beginning. For example, the song "Up Soundtrack - Married Life" could start with a gentle tone, symbolizing the peacefulness before the flight, and then progressively amplify in intensity to indicate the busy and chaotic atmosphere at the airport.
 - 2) Theme: The primary motif should exhibit dynamic fluctuations to accentuate its significance. The theme of "Seen from the Sky" begins with a moderate dynamic level, then crescendos to a forte to convey the amazement experienced by viewing the globe from above. Subsequently, it diminishes to a softer dynamic when the plane stabilizes throughout the flight.
 - 3) Interlude: Interludes serve as transitional sections and should have various dynamics to sustain attention. A period of tranquility following a noisy segment might generate an opportunity for contemplation or serenity, as exemplified by the serene cruising altitude seen in "Seen from the Sky," providing respite from the heightened experience of takeoff and turbulence.
 - 4) Featuring: Incorporating distinct segments or individual performers requires altering the dynamics to emphasize these particular times. The composition "The Turbulence" incorporates a percussion component that begins with a subdued volume and rapidly escalates to a commanding peak, effectively emphasizing the disorder and unpredictability associated with turbulence.

- 5) Closing (Coda): The concluding segment, the coda, usually entails restoring dynamic equilibrium, culminating the performance gratifyingly. "Move and Landing" might incorporate a progressive decrease in volume, indicating the plane's descent and secure landing, thus providing the viewer a feeling of closure.
- d. Presentation of a Solo Wind Instrument Performance (Featuring a Soloist and Special Effects)
 - 1) Timbre: The timbre of individual wind instruments should be clear, concentrated, and emotive. During the "Seen from the Sky" performance, the soloist may imitate the captain's pronouncements, necessitating a warm and powerful voice that effectively communicates a sense of tranquility and command.
 - 2) Dynamics: Soloists' effective conveyance of emotions relies heavily on dynamic control. A soloist may begin with a gentle volume to captivate the audience and subsequently increase the intensity to a higher level to highlight essential phrases, introducing drama and tension to the storyline.
 - 3) Expression: Expression involves using dynamics, phrasing, and articulation to communicate and evoke emotion effectively. The soloist's rendition of "Seen from the Sky" should convey the grandeur of flying and the tranquility of soaring at high altitudes, employing diverse dynamics and expressive phrasing to fascinate the audience.
 - e. Percussion Specialty (Percussion Feature)
 - 1) Arrangement: The configuration of percussion elements must be skillfully designed to demonstrate the instruments' capabilities effectively. The percussion arrangement in "The Turbulence" emulates the tumultuous characteristics of turbulence by employing diverse rhythms and textures, generating a feeling of urgency and unpredictability.
 - 2) Balance and Sound Quality: Ensuring a harmonious sound requires maintaining a proper balance among various percussion instruments. Each instrument should have sufficient clarity without overpowering the others. The sound quality should exhibit clarity and accuracy, with each impact conveying the intended impact, whether it be the low-frequency vibrations of turbulence or the abrupt and distinct sensation of a precipitous plummet.
 - 3) Dynamics: The manipulation of dynamics in percussion is crucial for effectively conveying the level of intensity. The "Turbulence" feature should exhibit broad variations in volume, with abrupt increases and decreases in sound intensity that imitate the unpredictable characteristics of turbulence. It creates a sense of suspense and accurately reflects the passengers' experience during turbulence.
 - 4) Expression: Percussionists employ dynamics, tempo variations, and articulation to communicate turbulence's emotional intensity effectively. The transitions from tranquility to pandemonium and vice versa should be carried out meticulously, enabling the spectators to sense the suspense and solace the passengers' encounter.

The music analysis of the LUG competition performance highlights the significance of dynamics, tone quality, balance, and expression across several components. The slow introduction, prominent soloists and percussion, and the well-balanced sound quality all

create a captivating and emotionally evocative performance. Comprehending and implementing these concepts guarantees that the thematic narrative of "Flight and Movement" is effectively shown to the audience.

The *Lomba Unjuk Gelar* competition is a complex event requiring meticulous organization and implementation. The West Bandung Regency contingent performance at PORPROV XIV showcases the seamless integration of music, images, and movement to create a captivating narrative. They curate songs corresponding to the theme and employ diverse performance components to enrich the storyline, resulting in a captivating and unforgettable experience for the spectators. The music analysis focuses on the technical elements that contribute to the success of a performance, emphasizing the significance of arrangement, balance, sound quality, and interpretation.

3.3 *Lomba Berbaris Jarak Pendek* (Short Distance Marching Competition / LBJP)

The *Lomba Berbaris Jarak Pendek* (LBJP) is an exceptional and thrilling event that combines the accuracy of marching with the cadence of musical performance. This competition diverges from conventional running races by prioritizing the harmonization of movement and music while prohibiting running. It presents a challenge to participants to sustain a consistent and coordinated rhythm. This review will provide an in-depth analysis of the LBJP hosted during the PORPROV JABAR XIV, with a specific emphasis on the event's framework, regulations, and distinctive features.

The LBJP at PORPROV JABAR XIV spanned three days, commencing on November 13 and concluding on November 15, 2022. The tournament occurred at Gor Arcamanik, an athletic track on Jalan Pacuan Kuda No.120, Sukamiskin, in the Arcamanik District of Bandung City, West Java. The athletic track with a usual circle of 400 meters was used as the competition venue, offering a suitable environment for the participants to showcase their marching and musical abilities.

The competition was divided into distinct divisions according to the composition of the teams and the distance they had to march. Below is a detailed analysis of the events:

- a. November 13, 2022: The inaugural day consisted of distinct competitions for both the men's and women's teams. The women's teams competed in a 600-meter race, which is comparable to completing 1.5 laps around the track. On the other hand, the men's teams participated in a march spanning 800 meters, which required them to complete two laps.
- b. November 14, 2022: The second day was specifically allocated for mixed teams, which included both male and female participants. The teams, consisting of both males and females, raced over 800 meters.
- c. The last day of the tournament, November 15, 2022, included a mixed team competition, with the distance reduced to 600 meters.

3.3.1 Guidelines and Policies

Teams participating in the LBJP must strictly adhere to rules that explicitly forbid running. The crux of the competition is the meticulousness of marching while simultaneously playing musical instruments to minimize the time taken without sacrificing the team's coordination and alignment. The performance evaluation considers several elements, such as the coordination of movements, the quality of the music, and the adherence to the specified formation and spacing.

The competition distances and team makeup are outlined below:

- a. Mixed Teams:

- 1) 600 meters (equivalent to 1.5 loops around the track)
 - 2) 800 meters, which is equivalent to completing two laps around the track
- b. Women's Team: The distance is 600 meters, equivalent to completing 1.5 laps around the track.
 - c. Men's Teams: 800 meters (a distance equivalent to 2 loops around the track)

A mixed team comprises 18 individuals, with an equal allocation of nine males and nine females and one extra member who can be of either gender. The squad is organized into three rows, each consisting of six individuals. Executing this configuration necessitates meticulous synchronization to uphold the alignment and intervals, guaranteeing a seamless and cohesive execution. The women's teams consist of nine female athletes and one additional member who can be of either gender. The organization is structured into three banjars, each comprising three members. This configuration enables a condensed and unified marching formation, crucial for maintaining tempo and synchronization during the presentation. Similarly, men's teams consist of nine male athletes and one additional member who may be of either gender. The line-up is organized into three banjars, each consisting of three individuals. This configuration enables efficient coordination and synchronization, crucial for ensuring flawless performance.

The evaluation of performance in LBJP is conducted based on various criteria, which encompass:

- a. Synchronization is the state of having consistent and harmonized movements among all team members, ensuring that everyone marches together without any inconsistencies.
- b. Musical performance is the level of excellence in musical interpretation, encompassing the precision of the musical notes, rhythm, and overall coherence.
- c. Formation and Spacing: The strict adherence to the designated team arrangement and the continual maintenance of appropriate distances between team members during the march.
- d. Time: The overall duration required to finish the specified distance, highlighting the importance of achieving a harmonious combination of velocity and coordination.

Engaging in the LBJP necessitates physical stamina, musical aptitude, and outstanding collaboration. The following abilities are essential for achieving a successful performance:

- a. Physical Endurance and Stamina: Marching for distances of 600 or 800 meters while simultaneously playing musical instruments requires considerable physical endurance and stamina.
- b. Musical Aptitude: Participants must possess a considerable level of musical skill to perform accurately while marching.
- c. Team Coordination: Efficient communication and coordination among team members are crucial for maintaining synchronization and formation.
- d. Discipline and Precision: The capacity to adhere to directions meticulously and carry out movements with exactitude is crucial for achieving flawless performance.

The LBJP exhibits the performers' musical and marching abilities and promotes a feeling of solidarity and collaboration. The text emphasizes the significance of coordination, discipline, and mutual support, as the achievement of the performance strongly depends on the combined endeavor of the team. Furthermore, the event offers an opportunity for participants to showcase their abilities and commitment, enhancing the town's cultural and athletic vitality. The LBJP is an exceptional and demanding event that combines marching skills with musical performance. The competition at PORPROV JABAR XIV showcased the commitment, expertise, and collaboration necessary to succeed in this athletic discipline. Through rigorous adherence to regulations and exact synchronization, participants demonstrated their talents and made a memorable and significant contribution to the event. The LBJP commemorates outstanding achievements in sports and music and encourages self-control, collaboration, and steadfastness.



Figure 12. *Lomba Berbaris Jarak Pendek*

3.3.2 Equipment and Instruments used in *Lomba Berbaris Jarak Pendek* (LBJP)

The *Lomba Berbaris Jarak Pendek* (LBJP) is a distinctive combination of physical prowess and musical artistry, necessitating contestants to execute precise formations while simultaneously playing various musical instruments. The equipment and instruments utilized in this competition are vital for the musical component and for upholding the competition's tempo and coordination. This complete analysis will examine the precise criteria for the instruments utilized by mixed and men's/women's teams, emphasizing their importance and function in the tournament.

a. Mixed Team

- 1) 2 (two) Parade Drums minimum weight 4½ Kg
- 2) 1 (one) Multy Toms (Triotom/Quard/Quint) weighing at least 5½ Kgs
- 3) 1 (one) Bass Drum weighing at least 6½ Kg -1 (one) Marching Bell weighing at least 4½ Kg
- 4) 1 (one) Marching Cymbal weighing at least 1½ Kg
- 5) 5 (Five) High Voice wind instruments (Trumpet/Cornet Piston)
- 6) 2 (two) Middle Voice wind instruments (Fluegel Horn/ Alto Horn)
- 7) 2 (two) Decorative Voice wind instruments (Mellophone/French Horn)
- 8) 1 (one) Lower Medium Voice wind instrument (Marching Trombone/ Marching Tenor Horn)
- 9) 1 (one) Lower Voice wind instrument (Marching Baritone/Euphonium)
- 10) 1 (one) Bass Voice wind equipment (Marching Tuba/ Contrabass Bugle)
- 11) For males and females, players must be equipped with a baton or mace with a

minimum length of 1 meter and a minimum weight of 1 kg.

b. Men's / Women's Team

- 1) 1 (one) Parade Drum weighing at least 4½ Kg
- 2) 1 (one) Multy Toms (Triotom/Quard/Quint) minimum weight 5½ Kgs
- 3) 1 (one) Bass Drum weighing at least 6½ Kg
- 4) 3 (three) High Voice wind instruments (Trumpet/Piston Cornet)
- 5) 1 (one) Decorative Sound wind instrument (Mellophone/French Horn)
- 6) 1 (one) Lower Voice wind instrument (Marching Baritone/Euphonium)
- 7) 1 (one) Bass Voice wind equipment (Marching Tuba/ Contrabass Bugle)
- 8) For males and females, players must be equipped with a baton or mace with a minimum length of 1 meter and a minimum weight of 1 kg.

3.3.3 Songs in *Lomba Berbaris Jarak Pendek (LBJP)*

The song selection in the *Lomba Berbaris Jarak Pendek (LBJP)* is vital in establishing the overall performance quality and effectiveness. Considering the specific requirements of this competition, which involve participants marching quickly while playing musical instruments, it is crucial to carefully select a song that aligns with the marching tempo and the physical ability of the performers. The songs must be synchronized with the march's brisk tempo, meet the musicians' physical requirements, particularly those playing brass instruments, and be musically captivating yet easily controllable. The selection of "Paint It Black" by The Rolling Stones by the West Bandung Regency contingent showcases a meticulous and deliberate approach that considers factors such as tempo, rhythm, thematic relevance, and audience response. By prioritizing these factors, teams may guarantee that their performance is technically skilled but also captivating and unforgettable, increasing their likelihood of victory in the competition. "Paint It Black" has following musical analysis:

a. Tempo and Rhythm

"Paint It Black" is renowned for its rapid tempo and compelling beat, rendering it a superb selection for a marching competition that necessitates a lively pace. The song's tempo, which usually hovers around 160 beats per minute (BPM), effectively matches the participants' brisk marching movements. The rapid pace of this performance guarantees that the energy levels stay elevated, which in turn sustains the audience's interest and the performers' drive.

- 1) **Marching Suitability:** The steady and brisk tempo offers a uniform and unvarying cadence for the marchers to adhere to. Consistency is essential for synchronization, as it guarantees that all team members keep a consistent speed and move in perfect harmony.

b. Iterative Configuration

"Paint It Black" is distinguished by a repeated sitar theme, contributing to its distinctive sound. The repeated form is advantageous in a marching environment for multiple reasons:

- 1) **Recall:** The repeating structure of the riff facilitates the memorization and execution of the musical piece during marching performances. It decreases the mental effort required, enabling individuals to concentrate on preserving their arrangement and collaborating with other team members.
- 2) **Synchronization:** The regularity and predictability of the musical riff help ensure coordination and harmony among the performers, which is essential for a unified and visually captivating performance.

c. Equipment and tools used for measurement and data collection.

The original "Paint It Black" recording has instruments such as the sitar, electric guitar,

bass, and drums. However, the marching band arrangement would modify these portions to suit the available instruments. As an illustration:

- 1) Brass Instruments: The melodic lines performed on the sitar and guitar can be modified for trumpets, cornets, and mellophones. These brass instruments can reproduce the vigor and brilliance of the original music.
- 2) Percussion: The dynamic beat produced by the percussion in the original may be accurately reproduced with parade drums, multiple toms, and bass drums. These percussion instruments are crucial for upholding the rhythm and supplying the required dynamics for the performance.

d. Themes

1) Song Lyrics and Analysis

The lyrics "Paint It Black" explore bereavement, hopelessness, and a longing for metamorphosis. The phrases "I see a line of cars, and they are all painted black" and "With flowers and my love both never to come back" create an atmosphere of grief and obscurity. The West Bandung contingent gave the song a new meaning by seeing its title and dark themes represent power and fear. They highlighted black as a symbol of being formidable and intimidating to other groups. This reinterpretation can enhance team spirit, portraying oneself as a formidable and unified force prepared to excel over competitors.

2) Psychological Influence

The emotional fervor of "Paint It Black" enhances its efficacy in a live performance context. The song's use of a minor key and its propulsive beat engender a feeling of urgency and intensity, captivating the listener and effectively conveying the singer's seriousness and determination. The song's emotional intensity can captivate the audience deeper, resulting in a more memorable and powerful performance. The amalgamation of potent music with robust thematic components has the potential to create a profound impact on both the judges and spectators, resulting in a lasting impression.

e. Modification for Marching Performance

1) Arrangement

Modifying "Paint It Black" for a marching band necessitates reorganizing the composition to accommodate the instruments and the marching style. Important factors to take into account are:

- Brass and Percussion Emphasis: The arrangement maintains the song's power and momentum by focusing on brass and percussion instruments. The brass section carries the melody and harmonies, while the percussion section supplies the rhythmic foundation.
- Streamlining: Streamlining specific musical parts helps the performers maintain precision while marching. It may entail simplifying the intricacy of guitar solos or complex rhythms to ensure continuous performance while in motion.

2) Techniques for Controlling Breathing in Brass Instrument Players

Considering the physical exertion involved in marching and playing brass instruments, the arrangement should consider the difficulties musicians have controlling their breath.

- Concise Phrases: Employing concise musical phrases can enhance the breath control of brass players. It lets them take rapid breaths between phrases without interrupting the musical continuity.
- Dynamic Contrast: Dynamic contrasts, such as crescendos and decrescendos,

allow players to regulate their breathing and take short breaks, thus preserving their endurance during the performance.

3) Choreography of visual elements

The visual component of the presentation is equally significant to the musical arrangement. The choreography should be meticulously crafted to emphasize the song's musicality and thematic elements.

- Formations: Designing visually captivating arrangements that synchronize with the music can enhance the presentation with a dynamic aspect. Formations that highlight the notion of metamorphosis might mirror the lyrical substance of the song as an illustration.
- Kinesthetic and Facial Communication: Promoting the utilization of bodily gestures and facial cues that align with the music's vigor and sentiment can amplify the performance's overall influence.

f. Significance in terms of strategy and psychology

1) Competitive Advantage

Opting for a renowned and influential song such as "Paint It Black" can give the West Bandung contingent a distinct advantage in terms of competitiveness. The song's popularity guarantees that it strikes a chord with both the audience and judges, enhancing the memorability of the performance. The unique auditory qualities and heightened emotional intensity of "Paint It Black" differentiate it from typical marching band compositions, enabling the squad to stand out in the competition.

2) Enhancing Team Morale and Establishing a Strong Team Identity

When symbolically interpreted as a representation of strength and fearlessness, the song's title might have a beneficial psychological effect on the squad.

- Unity: The collective understanding and theme concentration can cultivate a feeling of unity and direction among team members, augmenting their performance cohesiveness.
- Confidence: Focusing on themes of resilience and intimidation can enhance the performers' self-assurance, enabling them to exude a commanding and forceful presence on the field.

3.4 *Lomba Ketahanan dan Ketepatan Berbaris* (Endurance and Accuracy of Marching Competition / LKKB)

The *Lomba Ketahanan dan Ketepatan Berbaris* (LKKB) is a team marching competition using musical equipment through a road track with a certain distance and time according to the rules. At PORPROV JABAR XIV, the endurance and marching accuracy competition (LKKB) was held on November 16-18, 2022. November 16, 2022, endurance and marching accuracy competitions, women's teams 6000 meters and men's teams 8,000 meters. November 17, 2022, endurance and marching accuracy competition, mixed team 6,000 meters. November 18, 2022, endurance competition and marching accuracy of mixed teams 8,000 meters. This endurance and marching accuracy competition were held at Kota Baru Parahyangan, in Jalan Parahyangan Raya, Padalarang District, West Bandung Regency, West Java.

The competition site is the arena where the Endurance and Accuracy of Marching competitions are held, usually using roads free from interference. Held in the race area with the following distance size provisions:

- a. The minimum area length for the 4 km Etape Race is 2200 meters (4.2 km)
- b. The minimum area for the 4 km race is 4,200 meters (4.2 km)
- c. The minimum length for a 6 km race is 6,200 meters (6.2 km)

- d. The minimum length for an 8 km race is 8,200 meters (8.2 km)
- e. The road width of the race area is at least 4 (four) meters and must be free of obstacles
- f. There must be sufficient space behind the start line for the participants preparation area (100 m long) and after the finish line for the rest area (100 m long)

Distance and travel time:

- a. Mixed Team (Men and Women) is 6,000 meters with a travel time of 60 (sixty) minutes
- b. Mixed Team (Men and Women) is 8,000 meters with a travel time of 80 (eighty) minutes
- c. The women's team is 6000 meters with a travel time of 60 (sixty) minutes
- d. Men's team is 8,000 meters with a travel time of 80 (eighty) minutes

Number of players and line-ups:

- a. The number of players for mixed teams is 18 (eighteen) people, nine men and nine women plus 1 (one) male/female
- b. The line-up for the Mixed Team is 3 (three) rows, each consisting of 6 (six) people
- c. The number of players for the women's team is 9 (Nine) girls plus 1 (one) female male/female
- d. The line arrangement for the Women's Team is 3 (three) banjar; each banjar consists of 3 (three) people
- e. The number of players for the men's team is 9 (Nine) men plus 1 (one) male male/female
- f. The line arrangement for the Men's Team is 3 (three) banjar; each banjar consists of 3 (three) people

3.4.1 Equipment and Instruments used in *Lomba Ketahanan dan Ketepatan Berbaris (LKKB)*

The utilization of particular equipment and instruments is vital to the structure of the Lomba Ketahanan dan Ketepatan Berbaris (LKKB) competition. This equipment is crucial for maintaining rhythm, coordination, and the teams' general performance. The comprehensive analysis of the equipment and instruments utilized in LKKB, organized by team type, is outlined below:

- a. Mixed Team
 - 1) 2 (two) Parade Drums minimum weight 4½ Kg
 - 2) 1 (one) Multy Toms (Triotom/Quard/Quint) weighing at least 5½ Kgs
 - 3) 1 (one) Bass Drum weighing at least 6½ Kg -1 (one) Marching Bell weighing at least 4½ Kg
 - 4) 1 (one) Marching Cymbal weighing at least 1½ Kg
 - 5) 5 (Five) High Voice wind instruments (Trumpet/ Cornet Piston)
 - 6) 2 (two) Middle Voice wind instruments (Fluegel Horn/ Alto Horn)
 - 7) 2 (two) Decorative Voice wind instruments (Mellophone/French Horn)
 - 8) 1 (one) Lower Medium Voice wind instrument (Marching Trombone/ Marching Tenor Horn)
 - 9) 1 (one) Lower Voice wind instrument (Marching Baritone/Euphonium)
 - 10) 1 (one) Bass Voice wind equipment (Marching Tuba/ Contrabass Bugle)
 - 11) For male/female, players must be equipped with a baton/mace with a minimum length of 1 meter and minimum weight of 1 kg
- b. Men's / Women's team
 - 1) 1 (one) Parade Drum weighing at least 4½ Kg
 - 2) 1 (one) Multy Toms (Triotom/Quard/Quint) minimum weight 5½ Kgs
 - 3) 1 (one) Bass Drum weighing at least 6½ Kg
 - 4) 3 (Three) High Voice wind instruments (Trumpet/ Piston Cornet)
 - 5) 1 (one) Decorative Sound wind instrument (Mellophone/French Horn)

- 6) 1 (one) Lower Voice wind instrument (Marching Baritone/Euphonium)
- 7) 1 (one) Bass Voice wind equipment (Marching Tuba/ Contrabass Bugle)
- 8) For male/female, players must be equipped with a baton/mace with a minimum length of 1 meter and a minimum weight of 1 kg.

3.4.2 Songs in *Lomba Ketahanan dan Ketepatan Berbaris* (LKKB)

The *Lomba Ketahanan dan Ketepatan Berbaris* (LKKB), also known as the Endurance and Precision Marching tournament, requires a meticulous selection of songs to guarantee consistent excellence in musical performance throughout the tournament. The selection criteria for these songs are crucial because of the distinctive obstacles presented by the competition's format, which requires brass musicians to perform every 500 meters. At the same time, percussionists sustain a consistent cadence from beginning to end.

The primary determinant impacting song choice in LKKB is the imperative to steer clear of prolonged musical tones. Extended musical passages could be better due to the musicians' constant movement, and the physical stamina needed to maintain them would be burdensome over long distances. Instead, songs featuring shorter, more staccato notes are favoured to align with the marching pace and sustain the players' endurance.

Payne (1997) states that brass musicians participating in these tournaments must perform a tune at intervals of around 500 meters. With an 8-kilometre circuit, approximately 16 distinct musical segments are included. This division requires songs appropriate for brief intervals and varied enough to maintain a captivating and dynamic performance throughout the entire duration.

The musical arrangement in LKKB is strategically crafted to harmonize with the tournament's physical and cognitive challenges. The music should establish a rhythmic base that assists in maintaining the team's marching speed and synchronicity. At every 500-meter interval, the brass players introduce a new piece of music, ensuring that the music stays lively and inspiring.

- a. Phase 1 (0 - 500 meters): The first music establishes the atmosphere for the competition. The content should possess a positive and invigorating quality, offering the essential surge of adrenaline to initiate the team's activities. Preferable are songs characterized by a rapid speed and a lively rhythm.
- b. During the competition, the mid-competition stages, which range from 500 to 7000 meters, constitute the majority of the event and serve as a test of endurance. To avoid boredom, it is important to play diverse music at these periods. Songs with memorable melodies, diverse rhythms, and captivating dynamics are essential to maintaining the interest of both the performers and the audience.
- c. Final Phase (7000 - 8000 meters): When the team is nearing the end, it is recommended that the music be changed to more victorious and powerful compositions to motivate and inspire them to finish strongly. The objective is to motivate the team to sustain speed and conclude with energy.

While brass musicians take turns playing different melodies, the percussion section maintains a constant rhythmic pattern over the whole 8 km route. The percussion cadence is the fundamental support for the performance, ensuring a consistent rhythm that aids the team in maintaining synchronization and temporal accuracy. The cadence generally encompasses a range of rhythmic patterns that can be modified in intensity and complexity to align with the energy levels needed throughout various phases of the competition.

During the PORPROV XIV event, the contingent from West Bandung Regency opted to showcase their performance of "Rasputin" by Boney M. "Rasputin" by Boney M. is a renowned disco song published in 1978. It is widely recognized for its compelling rhythm, energetic

tempo, and intriguing narrative. The song recounts the tale of Grigori Rasputin, an enigmatic figure in Russian history, blending historical fascination with a catchy rhythm. For a marching band, especially in contests such as the *Lomba Ketahanan dan Ketepatan Berbaris* (LKKB), "Rasputin" is an excellent selection for various reasons.

The song "Rasputin" has a vigorous tempo of around 140 beats per minute (BPM), making it exciting and well-suited for sustaining a fast-marching speed. The song's rhythm is propelled by a steady disco beat, distinguished by a prominent bass drum on each beat (four on the floor) and intricate hi-hat patterns with offbeat accents. This consistent music and lively rhythm serve as a dependable base for marching, guaranteeing that the band's movements are coordinated and full of energy.

The composition of "Rasputin" exhibits a captivating and recurring melody, characterized by concise and memorable phrases that are effortless to perform and identify. The song's verse and chorus structure oscillate between minor and major tonalities, creating a captivating and ever-changing musical experience. The lyrics are composed in a minor key, creating an atmosphere of enigma and unease, whilst the chorus transitions to a significant tone, evoking a victorious and jubilant sensation. This juxtaposition helps sustain engagement and enthusiasm throughout the performance. The harmonies of "Rasputin" are uncomplicated, comprising typical pop chords that a marching band may effortlessly perform. The song predominantly employs diatonic chords, occasionally using chromaticism to enhance its tonal palette and intricacy. These harmonies can be skillfully orchestrated for brass and woodwind parts, resulting in a sonorous and resonant tone.

"Rasputin" can be orchestrated for a marching band, incorporating various instruments, including percussion, brass, and woodwinds. The original composition showcases significant bass and electric guitar melodies, which can be modified to accommodate sousaphones, trombones, and tubas in the context of a marching band. The distinctive synthesizer melodies and orchestral strings can be replicated using high-pitched brass instruments such as trumpets and cornets and woodwind instruments like flutes, clarinets, and saxophones. The percussion group plays a vital part in sustaining the propulsive pace of "Rasputin." The bass drum, snare drum, and cymbals should accurately reproduce the disco rhythm. Subsequent percussion instruments such as tambourines or maracas can enhance the performance by providing texture and authenticity.

The song "Rasputin" is naturally appealing because its lively tempo and contagious rhythm captivate both performers and audiences. The song's infectious intensity makes it an ideal selection for a marching band performance, where maintaining high energy levels is crucial. The repeating and memorable tune helps the band members maintain synchronization, while the dynamic transitions between the verse and chorus sections excite the performance. The song's composition permits adaptable arrangements that can fit various segments of the marching band. For example, the brass section can assume the primary melody and harmonies, while the woodwinds contribute supplementary tonal variations and counter-melodies. The percussion section is responsible for maintaining a consistent rhythm necessary for marching while also having the chance to add rhythmic decorations and cadences. The song's wide spectrum of musical intensity, spanning from enigmatic verses to a victorious chorus, offers abundant opportunities for highlighting various sections of the band. For example, the verses could showcase a softer and more restrained musical accompaniment, emphasizing individual performers or small groups, while the choruses could use the entire band to create a strong and cohesive sound.

The visual and theatrical features of "Rasputin" greatly enhance the overall marching band performance. The song's storyline, which tells the story of Rasputin's life, can inspire the thematic components in the drill design and choreography. For example, the band could integrate choreographed motions that visually represent the song's narrative, such as

formations that illustrate specific events or aspects of Rasputin's life, or create an atmosphere that conveys a solid connection to Russian history and culture. Moreover, the repeated and rhythmic characteristics of "Rasputin" facilitate synchronized motions and dance routines, enhancing the performance's visual spectacle. Colour guards employ flags, sabres, and more props to augment the visual allure, while band members might integrate synchronized movements and gestures that correspond with the music's tempo and vitality.

Although "Rasputin" is a commendable selection for a marching band performance, it is essential to be aware of some problems and factors to consider:

- a. Endurance: The song's fast pace and dynamic quality require significant physical stamina from the musicians. It is crucial to guarantee that the band members are physically equipped to sustain this level of intensity throughout the performance.
- b. Coordination: The song's complex rhythms and syncopation necessitate meticulous coordination among the various sections of the band. Rehearsals should prioritize precise synchronization, especially between the percussion section and the rest of the band.
- c. The complexity of adapting "Rasputin" for a marching band necessitates meticulous attention to the instruments and arrangement to convey the original song's vigour and dynamics successfully. Allocating the musical melodies among the ensemble members may require innovative coordination.

4. DISCUSSION

The combination of music selection and theme presentation largely influences the overall quality of a marching band's performance in competitions. Theoretical methods intentionally incorporate these aspects to improve coordination, emotional involvement, and audience attraction. Several steps to improve performances through music selection and thematic presentations in marching band competitions are as follows:

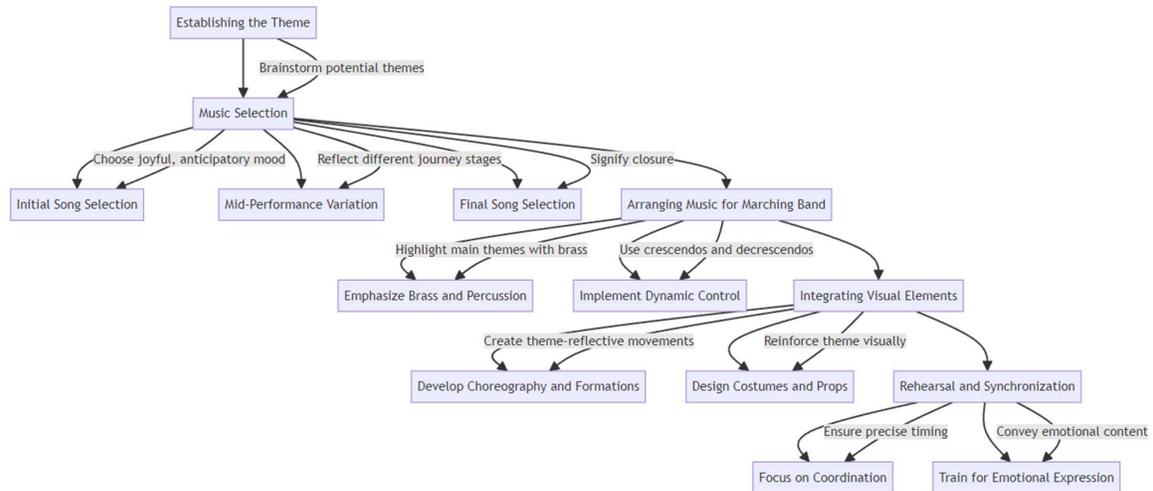


Figure 13. Flow chart for music selection and thematic presentation for marching band competition

Step 1: Establishing the theme

The initial step in improving performance is to choose a theme that is both logical and captivating. The West Bandung Regency contingent selected the theme "Flight and

Movement" as a narrative framework directing the entire performance. This theme spans multiple phases of a voyage, ranging from pre-flight arrangements to in-flight turbulence and the ultimate touchdown.

Step 2: Selecting the Music

The choice of music is crucial in connecting with the selected theme and ensuring that it corresponds to the performers' physical and cognitive requirements. The theoretical approach prioritizes the selection of music with suitable pace, rhythm, and dynamic change.

- a. Initial Song Selection: The performance commences with the "Up Soundtrack - Married Life," establishing a jubilant and expectant atmosphere that reflects the enthusiasm of a departure from an airport. The song's pace and rhythm are meticulously selected to align with the marching cadence.
- b. Inconsistency during a performance: The songs "Seen from the Sky" and "The Turbulence" represent different phases of the voyage, integrating diverse rhythms and dynamics to sustain engagement and mirror the emotional peaks and valleys of the story.
- c. The final song chosen for the performance is "Move and Landing," with a victorious and steady beat. This tempo symbolizes a safe landing and brings a sense of completion to the thematic narrative.

Step 3: Orchestrating Music for a Marching Band

Theoretical music arrangement entails modifying the chosen compositions to suit the instruments and capacities of the marching band.

- a. The arrangement should prioritize showcasing the brass and percussion sections' exceptional qualities while maintaining a harmonious balance between the melodic and rhythmic elements. For instance, the brass group carries the primary melodies, while the percussion section establishes a consistent rhythmic base.
- b. Dynamic Control: The arrangement's dynamic variations maintain interest and highlight important points in the performance. Strategically positioned crescendos and decrescendos are synchronized with the narrative's emotional progression.

Step 4: Incorporating Visual Components

Visual aspects are crucial for augmenting topic presentation. Theoretical frameworks emphasize the significance of coordinated motions, arrangements, and accessories harmonizing with the music and storyline.

- a. The choreography should be aligned with the topic, incorporating formations visually representing various aspects of the flight. Smooth motions can symbolize the plane's upward trajectory, whereas disordered arrangements can depict turbulence.
- b. Costumes and props should enhance the concept. The visual storytelling of "Seen from the Sky" is enhanced by the pilot's and flight attendants' attire and the cloud backdrops.

Step 5: Rehearsal and Synchronization

The last stage entails intensive rehearsals to guarantee perfect coordination between the music, choreography, and theme components.

- a. Emphasize Coordination: Rehearsals should prioritize exact time and coordination, guaranteeing that all performers move and play together.
- b. Emotional Expression: Performers undergo training to effectively communicate the emotional essence of the tale through their facial expressions and physical gestures, thus amplifying the performance's overall impact.

5. CONCLUSION

Marching band contests have transformed into a fiercely competitive and culturally significant phenomenon that combines musical display, athletic coordination, and visual ingenuity. Events like the *Pekan Olahraga Provinsi (PORPROV) XIV Jawa Barat* offer a distinct opportunity to display the complex interaction of music, movement, and thematic storytelling. The West Bandung Regency contingent's performance at this competition provides a compelling case study to examine how intelligent song selection and topic presentation might improve overall performance.

The essence of a powerful marching band performance resides in the meticulous choice of music that corresponds to both the performers' physical aptitude and the presentation's overarching theme. Selecting music with a rhythmic structure and pace that aligns with the marching cadence is essential. It helps to maintain unity and synchronization. Music's psychological and emotional impact, emphasizing its capacity to elicit profound emotional reactions, is crucial for captivating the audience. The significance of visual components and dance in producing an enthralling performance. The performance of the West Bandung Regency contingent at the *PORPROV JABAR XIV* showcases the effective implementation of these theoretical ideas.

The selection of songs is adjusted to each competition. For the *Lomba Baris Berbaris (LBB)*, the song performed must have a marching rhythm. The song performed for the *Lomba Unjuk Gelar (LUG)* must follow the theme. Meanwhile, the song for the *Lomba Berbaris Jarak Pendek (LBJP)* and the *Lomba Ketahanan dan Ketepatan Berbaris (LKKB)* is a song that does not use a lot of long notes because, in LBJP, it is required to play music with a fast walk. Therefore, the song chosen must be a song that does not burden the players, especially brass players, because when blowing and walking fast, it is difficult to adjust the breath; in this LKKB brass players must play songs per 500 meters, a distance of 8 km the song selection must also be appropriate to maintain good music quality from the initial post of 500 meters to the final post of 8,000 meters. For the theme presented to the audience, namely by using supporting properties by the theme given, both in the form of backgrounds, items, and others. The costumes used also influence the theme presented. Expressions, body language, and dance movements are also very influential. The composition of the tools and the number of players in each competition varies according to the needs.

The selected topic, "Flight and Movement," was a cohesive narrative structure directing the entire performance. The theme, which covers many stages of a voyage, including pre-flight preparations, mid-air turbulence, and the final landing, facilitated a well-organized and captivating presentation. The choice of music played a crucial role in their performance. The opening composition, "Up Soundtrack - Married Life," created a joyful and anticipatory ambience, mirroring the enthusiasm associated with a journey. The following works, "Seen from the Sky" and "The Turbulence," incorporated diverse rhythms and dynamics that reflected the fluctuating emotional intensity of the journey. The concluding segment, "Move and Landing," concluded the performance on a triumphal note, indicating a secure and prosperous landing. The meticulous selection of music guaranteed that every performance segment was musically unique yet thematically unified. Adapting compositions for a marching band involves arranging the music to emphasize the abilities of various instrumental groups.

The West Bandung contingent demonstrated exceptional proficiency in this domain by placing particular emphasis on the brass and percussion sections. The brass section assumed responsibility for the primary melodies, while the percussion maintained a steady rhythmic foundation. Dynamic fluctuations, achieved through crescendos and decrescendos, kept the listener engaged and emphasized essential moments in the narrative. The inclusion of visual

elements is equally vital for boosting thematic presentation. To create a visually captivating performance, the coordinated motions, formations, costumes, and props must be in perfect harmony with the chosen subject. The West Bandung contingent utilized formations to symbolize various elements of flight, incorporating thematic costumes and props such as pilot and flight attendant uniforms and cloud backdrops, which greatly enhanced their narrative. Intensive rehearsals are crucial for attaining flawless synchronization among music, choreography, and theme aspects. By prioritizing timing, coordination, and emotional expression, artists can successfully communicate the emotional essence of the tale, amplifying the performance's overall impact. The performance of the West Bandung Regency contingent at the PORPROV JABAR XIV demonstrates the successful application of theoretical ideas to real-life situations. Marching bands can create captivating and memorable performances by carefully selecting music that aligns with the theme and performers' capabilities, arranging the music to highlight instrumental strengths, incorporating visual elements to enhance storytelling, and conducting thorough rehearsals to achieve synchronization and emotional expression. Subsequent investigations should examine precise implementations of these ideas to enhance performance tactics and strategies further, guaranteeing the enduring vitality and captivating nature of marching bands as an art form.

6. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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