

INTI SARI

Dalam beberapa teori *film scoring* menegaskan bahwa *film scoring* harus memiliki kondisi yang sesuai atau sinkron dengan realita film untuk dapat menghadirkan makna afektif. Namun *film scoring* karya Ricky Lionardi dalam mengiringi Film *Before, Now & Then* menunjukkan kondisi asinkroni sehingga menunjukkan penyampaian makna yang berbeda. Penelitian ini bertujuan untuk mengeksplorasi cara kerja *film scoring* karya Ricky Lionardi dalam menghadirkan makna kognitif, melalui metode kualitatif dengan pendekatan studi kasus. Selanjutnya, Teori *Unsur Film Scoring* dari Fred Karlin dan Rayburn Wright (2013) serta Teori *Musik Sebagai Representasi* (2004) digunakan sebagai pisau bedah analisis dalam penelitian ini. Hasil penelitian menunjukkan bahwa *film scoring* karya Ricky Lionardi memiliki dua tema utama yang berfungsi untuk melengkapi makna film melalui cara kerja representasi dalam menghadirkan makna kognitif. Kondisi asinkroni yang dihasilkan secara sengaja (*intentionality condition*) melalui unsur musikal yang familiar bagi audiens (*recognition condition*) merupakan dua kondisi yang memenuhi persyaratan *film scoring* sehingga dapat disebut sebagai representasi. Makna kognitif yang dihadirkan melalui dua tema utama tersebut ialah; *film scoring* merepresentasikan kontinuitas narasi pada adegan-adegan krusial, *film scoring* merepresentasikan latar belakang kehadiran para karakter penting pada film, serta representasi sejarah fenomena penting di Indonesia yang terjadi secara bersamaan dengan film, baik dari sebab kejadian, tempat kejadian, hingga waktu kejadian yang tak kalah pentingnya untuk diketahui oleh audiens. Di mana secara keseluruhan informasi tersebut tidak divisualisasikan secara langsung oleh film. Maka dari itu kehadiran *film scoring* dalam menghadirkan makna kognitif dapat menjadi pelengkap dan pemberi makna baru pada Film *Before, Now & Then*.

Kata kunci: *Film Scoring*, Asinkroni, Makna Kognitif, Representasi

ABSTRACT

In some film scoring theories, it is emphasized that film scoring must have conditions that are in accordance or synchronous with the reality of the film to be able to present affective meaning. However, Ricky Lionardi's film scoring in accompanying the movie Before, Now & Then shows asynchronous conditions so that it shows the delivery of different meanings. This research aims to explore how Ricky Lionardi's film scoring works in presenting cognitive meaning, through a qualitative method with a case study approach. Furthermore, Fred Karlin and Rayburn Wright's Elements of Film Scoring Theory (2013) and Music as Representation Theory (2004) are used as analytical scalpels in this research. The results show that Ricky Lionardi's film scoring has two main themes that function to complement the meaning of the movie through the workings of representation in presenting cognitive meaning. Asynchrony conditions that are produced intentionally (intentionality condition) through musical elements that are familiar to the audience (recognition condition) are two conditions that meet the requirements of film scoring so that it can be called a representation. The cognitive meanings presented through these two main themes are; film scoring represents narrative continuity in crucial scenes, film scoring represents the background of the presence of important characters in the film, as well as historical representations of important phenomena in Indonesia that occur simultaneously with the film, both from the cause of the incident, the place of the incident, to the time of the incident which is equally important for the audience to know. Where overall the information is not directly visualized by the film. Therefore, the presence of film scoring in presenting cognitive meaning can complement and give new meaning to the Before, Now & Then Movie.

Keywords: *Film Scoring, Asynchrony, Cognitive Meaning, Representation*