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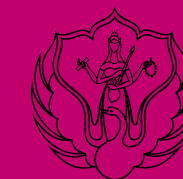


The 2nd International Conference
on Performing Arts

Indonesia Institute of Art Yogyakarta, 9-10 December 2014
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*Critical Reflection of Performing Arts
on Nation Politics*

FAKULTAS SENI PERTUNJUKAN
The Faculty of Performing Arts



ISI
Indonesia Institute of Arts
Yogyakarta

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Journal of Performing Arts



RECTOR ISI YOGYAKARTA SPEECH

Dear Speakers, Presenters, and Participants of the 2nd International Conference on Performing Arts 2014, welcome to Yogyakarta.

It is my honored to have all of you in this academic forum that is indeed being indispensable for all art scholars, professionals, and academicians.

The conference is provided for academicians and professionals from various areas of performing arts and humanities of related field/ with cross – disciplinary interests related to performing arts to come and learn from each other. They have opportunities to share interdisciplinary/trans – disciplinary perspectives all together from the academic of arts. They are going to discuss Performing Arts as Political Propaganda, Hegemony in Performing Arts, and Performing Arts as Liberation.

There is no doubt that arts, especially performing arts has an important role in our lives. Its existence is one of the essential means of communication in human life. It is widely studied and discussed in academic forums with respect to its development.

On behalf of Institut Seni Indonesia Yogyakarta, I would like to convey my sincere gratitude and deepest appreciation to all experts and invited speakers for

supporting and contributing the program. I also would like to thank to the invited speakers, presenters, participants, and all participating people who give great contribution to make this program successfully.

Yogyakarta, December 7th, 2014

Rector of Institut Seni Indonesia Yogyakarta

Prof. Dr. A.M. Hermien Kusmayati

DEAN OF FACULTY OF PERFORMING ARTS OF ISI YOGYAKARTA SPEECH

Welcoming speech of the 2nd International Conference on Performing Arts 2014, Faculty of Performing Arts, Institut Seni Indonesia Yogyakarta

Bismilahirrahmanirrahim

Assalamualalikum Warahmatullah Wabarakatuh

Salam Sejahtera,

Om Swasti Astu

The honorable Sri Sultan Hamengkubuwono X,

Rector of ISI Yogyakarta,

Vices Rector of ISI Yogyakarta,

Deans and Vice Deans of Faculty of Visual Arts, of Faculty of Performing Arts,
and of Faculty of Recording Media Arts,

Heads of Department in Faculty of Performing Arts,

All invited speakers, presenters, and participants,

And all distinguished guests of the 2nd International Conference on Performing
Arts.

First of all, I would like to welcome all of you in Gedung Kuliah Umum, Faculty of Performing Arts, ISI Yogyakarta, having the 2nd International Conference on Performing Arts. It is the second International academic conference on performing arts hosted by Faculty of Performing Arts ISI Yogyakarta on December 9 and 10th, 2014.

Through this event, we are honored to this second International Conference on Performing Arts in which we can expect this conference is as the media for all academicians to explore their incredible ideas and brilliant thoughts as well. Therefore, personally I do hope the International Conference on Performing Arts would be continuously carried out in the coming years. Nowadays, Performing Arts are not able to stand alone. The condition of the nation is strongly encouraging the Performing Arts to become a part of the critical reflection on the nation condition. The 2nd ICPA is trying to contribute to the important phenomena for the critical reflection of the Performing Arts and nation politics. The main topic of this conference is "Critical Reflection of Performing Arts on Nation Politics" in which it is intended as a means of every active ideas regarding to contributing the performing arts on nation politics.

I absolutely understand that this event is said to be successful event when all parties give their valuable contributions. On behalf of Faculty of Performing Arts, ISI Yogyakarta, I would like to express my sincere gratitude to Rector of ISI Yogyakarta, invited speakers, presenters, and all participants who give good contribution and participation in making this international conference works successfully. My gratitude also goes to Dr.Kardi Laksono, M.Phil. and all organizing committee for their dedication, loyalty, and strong efforts in making

this programs run well and successfully. Finally, I do hope we can get valuable benefits from this conference.

Thank for your attention and congratulation on the seminar.

Wassalammualaikum Warahmatullah Wabarakatuh
Om Shanti, Shanti, Shanti Om

Speech from the Chairman of ICPA Committee

Assalamu' alaikum warahmatulahi wabarakatuh
Salam Sejahtera ,
Om Swastiastu

The honorable Sri Sultan Hamengkubuwono X, Rector of ISI Yogyakarta, Dean of the Faculty of Performing Arts ISI Yogyakarta, the keynote speakers: Prof. Dr. Yudiaryani, Aubrey Mellor, Ph.D, Bruin Otten, Eموke Suplisz, presenters, invited guests , and all participants.

We need to be grateful because we successfully held an annual international conference in the field of performing arts. And we are honored to have this second conference.

The conference is attended by researchers , artists , and scholars from Singapore, the Netherlands, Hungary, and Indonesia . It is expected that in the coming years this international conference will be joined by many other countries, so that we will understand more of the problems and phenomena of performing arts in various countries .

This event would not have taken place without the helps of many people .

Therefore I would like to thank to ISI Rector, Dean of the Faculty of Performing Arts , the keynote speakers , presenters, and all participants that have contributed to its success .

This is the second conference hosted by the Faculty of Performing Arts, should there be lack of anything, we profusely apologize.

Thank you for your attention
Congratulation on the seminar

Dr. Kardi Laksono, M.Phil

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A. ABSTRACTS

1

POLITICAL PROPAGANDA IN PUBLIC BY LUDRUK KARTOLO CS, THROUGH THE LOCAL TELEVISION MEDIA EAST JAVA

By

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Abstract

Ludruk traditional theater is the art of growing East Java following the development of cultural and political systems prevailing in the society. Ludruk development began during the Japanese occupation that goes in East Java, by giving to the people of East Java hegemony by promising prosperity, it is inversely proportional to the reality that appears. Society accepts torture and excessive pressure to the people of East Java. Resistance is done by the people of East Java, one of which was with the advent of the traditional theater arts figures Ludruk called Cak Durasim, do opposition and criticism in the Japanese political elite that crafty with the chanting "*Bekupon Omahe Doro Melu Nipon Tambah Sengsoro*" pigeons come home Bekupon Japan increasingly miserable . Political propaganda and satirical criticism attached to the Ludruk good performances *during the chanting, slapstick and play* Ludruk provide guidance, spectacle and order to the community. Ludruk Kartolo CS active in traditional art Ludruk since the year 1960 until now, the era of development Ludruk Kartolo CS has gone through stages of political journey from the era of the old order, the New Order era, until the reform era. Ludruk Kartolo CS showed a strong presence through that show that this group brought, the style of the show, *the chanting and the joke* is characterized by a strong advance in political propaganda. Give effect to the community to be able to know the political implications of Indonesia in general and East Java, in particular through a form of performances, the chanting and the jokes are displayed at every show that is shown on local television in East Java. Even able to survive as one of the local television show in the independent East Java.

Keywords: Ludruk, Kartolo CS, Propaganda Politics, East Java TV

2

**LUTE MUSIC POLITICS RELIGION STRATEGIES
(CASE STUDY GROUP "MALBIAZ")****By****Agus Suwahyono**

Department Sendratasik, FBS, UNESA

Abstract

The influence of the spread of the religion of Islam Indonesia began in the coastal area, including one of which is the area of Surabaya. Through trade Arabs and propaganda conducted by Sunan Ampel. The trustee or Sunan do spread in the community with art approaches. Islam spread strategy carried out in various ways one of them is to use a stringed musical. As a stringed musical idiom in the middle east rhythmic akulturasikan to Surabaya to be smelted with the local community to keep the rhythm of the middle east Islamic nuance. A religious political strategy has been systemized by the mubaliq-Arab Islamic mubaliq who came to the area of Surabaya manifest political Islam of the trade in art and music. Stringed musical arts provide an important role for the emergence and spread of Islam in the Arab village of Sunan Ampel area to have implications for the distribution of the wider region around Surabaya. In addition, the pattern of rhythm, harmony and rhythmic spread Islamic spirit strong. Society closer to the Islamic religion with good space. It can be proved by the increasing number of followers of the religion of Islam in the region around Sunan Ampel. Group psaltery Malbiaz increasingly fused with the people in this era.

Keywords: Strategy, politics, music harp, malbiaz group,

3

**THE USAGE OF MARCH SONGS IN INDONESIA
AS A POLITIC OF PARTICIPATIONS****By****A. Gathut Bintarto T.**

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ABSTRACT

Being oppressed by The Dutch for about three and a half centuries and The Japanese for about three and a half years has made the nationalism spirit growing abundantly in the heart of Indonesian people to chase their dreams of independence day. During the second world war era, the national composers wrote many march songs such as Halo – Halo Bandung, Maju Tak Gentar and Bangun Pemuda Pemuda to give the spirit to the Indonesian's soldiers in their efforts to defend the territory and build the pride as Indonesian. As the independence situation achieved, the top down commando or militaristic style conducted by Soekarno's and Soeharto's government giving a chance to make this kind of march songs being popularized and grown up vast. Nowadays this style of march songs is usually used as a means of various communities to propagate the issues about the vision or objectives of the government institution or communities. The relatively simple structure and melody of the songs and the use of sixteenth notes are some of evidence that showing the trade mark of the march is still widely used. The rhythm patterns and the lyrics are becoming the subject of changing, but the main function of this songs is still the same. One of the sample is the Mars Keluarga Berencana that has been widely used as a national movement to remind people about the birth planning program and persuade people to become the active participants.

Keywords : march songs, function, political participations

4

**PANTOMIME PUBLIC SPACE
"AS WITH DEMOCRATIC PARTICIPATION"**

By

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ABSTRACT

Mime is a form of performing art, Mime more emphasis on body movement and facial expression so that the mime artist or what is often referred to as pantomimer mastering flexibility of body and facial expressions. Pantomimer replace oral language by using the language of the body so that the body was the one who changed the dialogue and reinforced with facial expressions.

The stage is a place where a show took place, other than a closed and an open stage, this time the show has been using alternative spaces as a place of expression one of which is a public space. Utilization of alternative spaces such as public spaces have also been carried out by the pantomimer as a space of expression.

Jurgen Habermas in his book *The Structural Transformation of the Public Sphere: an inquiry into a category of Bourgeois Society* (1989) has described how the history and sociology of public space. Habermas define public space as a virtual or imaginary community that is not always available in every room. while in other literature mentions Public Space is a communication area that is accessible to all persons or citizens where they can play a role in overseeing the democratic way of government.

Creating, responding to public space or move the stage into a public space? Cosmos understanding of the public sphere is a speaker for the actors performing arts that use public space as a place to show. Without exception pantomimer already penetrated using public space as a place of expression and the media.

Mime staging more public space to respond and reveal the theme of problems-social problems in the community, whether it is happening because of the community itself or that happened because of government policy. Mime public space as a community of democratic participation (pantomimer) in issuing its opinion as a social community or citizen.

Keywords: Mime, Public Space

**KARAWITAN AS POLITICAL PROPAGANDA:
A STUDY OF GENDING 'GDN'
AS THE PUBLIC POLICY SOSIALIZATION MEDIA
IN ERA OF ORDE BARU**

By

Anon Suneko

Karawitan Department, FSP ISI Yogyakarta

ABSTRACT

This study was conducted to clarify the role of the arts as a medium for dissemination of public policy on a movement known as the Gerakan Disiplin Nasional (GDN). GDN was first announced by President of the Republic of Indonesia Soeharto on May 23, 1995. The movement encouraging the willingness of the Yogyakarta traditional artist named Trustho to create a gendhing titled "GDN". In the New Order era, karawitan becomes the one of media telling in propagating the government policies and programs. The method of the research is the historical method to look for, find, and test the historical sources of the composing the piece to acquire the authentic and trustworthy facts. In this study, the found facts are still in fragmentary. On the basis of the questions "what", "who", "where", "when", "how", "why" and "what happens", the facts are arranged in a systematic historical narrative, chronological, logical, unified, and communicative. The results show that there are several factors stimulating the presence of gendhing "GDN". On the one side, consideration of the government in order to further improve the understanding and implementation of national discipline, should be pursued in an integrated development, simultaneous and comprehensive become a National Discipline Movement. The emphasis is on improving the national discipline pioneered by the state apparatus towards the realization of good governance and authority in providing services to the Indonesian people. Socialization conception, plans and programs of the Gerakan Disiplin Nasional performed in an integrated, simultaneous and comprehensive through various media such as television and radio, and so the movement cause a variety of responses from the various societies, one of which is the Karawitan artists. On the other side, a perceptive or critical artist within the development of the political situation of the State give a respond to the warm atmosphere that has become the Indonesian public and the media talks as an opportunity to express their feelings through the creation of arts works. An existed community environmental situation at that time gives the acceleration factor to the popularity of the piece "GDN" which in turn contributes to the socialization of the Gerakan Disiplin Nasional through the medium of Karawitan. In the art packaging process as a propaganda media, an artist tucking the spirit of discipline, that inspire people.

keyword: karawitan, art, propaganda, politics, GDN

6

**MUSICAL ART EDUCATION DEVELOPMENT
AT YOGYAKARTA INDONESIAN INSTITUTE OF THE ARTS
UNDER THE CURRENT HIGHER EDUCATION NATIONAL POLICIES**

By

Andre Indrawan

Music Department, FSP ISI Yogyakarta

Abstract

This study discusses the implementation of current governmental policies which forms the national higher education system on the efforts at developing musical art education that have been doing by Music Department of the Faculty of Performing Arts, Yogyakarta Indonesian Institute of the arts (YIIA). The question raised for this discussion is how the department develop its education system significance without leaving compulsory national standard of higher education system and the local YIIA's educational policies on art studies, as well as to meet the international standard of music education? The purpose of discussing this issue is to share information on the current development efforts which is happened at Music Department of the YIIA as the national representation model for the near future development of musical arts education at other Indonesian tertiary arts institutions. Due to the importance of curriculum as the heart of a study program this discussion will be focused on curriculum development. In order to achieve the objective, this discussion will be done through several methodological approaches, especially the critical method. In this study the national policies will be studied to established several criteria of judgment and applied to the evaluation of musical arts curriculum development at the YIIA. In addition, musical art curriculum from other Indonesian tertiary institutions will also be evaluated as a comparison. Based on this evaluation the near future development plan of musical arts curriculum at the YIIA will be shared.

7

IN SEARCH OF THE POWER OF SINGING**By****Emőke Suplicz****1. The Memory of the Power**

Singing is as old as time. Or at least as old as Humanity created the concept of time. Some assume it was the rebefore speaking. Ethymology suggests in many languages that singing is enchantment (lat. 'cantare-incantare'), or the core of a person (hungarian 'én-ek'). A powerfull a ctrising from the spirit effecting all surrounders. In what way is singing different from chanting, reciting, talking? What is the power the memory of humanity suggests singing has? The stories of Orpheus, Vejnemöjnen, Halewynor King David are holding the keys for the question. In search of the power of singing, I wish to collect and analyze the mythical figures and their attributes connected to singing.

2. The Present of the Power

Animistic rituals, shamanic healing ceremonies are still present. In these cases, the expectation that the songs hold power is obvious. These are the roots of the music therapy that a small group of the Western world's psychologists and medical doctors slowly started to develop. Researching the sehabits may help us understand and re-open the cultural heritage of their world, which has decided it's memories are childish, irrational, and lacking real wisdom. May they find the encoded knowledge of their roots.

3. The Will for the Power

The cultural history of Hungary is rich in invasions, political pressure and arts used as an equipment of propaganda. Merely 25 years ago Cenzorship was still present. What is the power politician hoped to gain from our artists? And how could this temptation benefit the national cultural heritage? With the example of the recent history of folk music I hope to give a small insight to the sequestions, resonating with the main theme of the conference.

B. FULL PAPERS

1

SURVIVING or THRIVING In the 21st CENTURY: CULTURAL MERDEKA, STATUS QUO AND FORESEEABLE CHALLENGES

By

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I

A nation is defined by its culture: its customs, values and traditions; its dress, food and its arts. Beliefs, values and behavior were always the subjects for artists; and their reflections on surroundings make up the majority of world art. Nature, of course, is a prime conditioner for everything; and the visual arts, as well as much literature, are dominated by artists' perceptions of myriad aspects of nature; but, in the performing arts, it is the human being that gets the main focus. The human being at its most natural, and unnatural. It is always the human condition that shapes any political agenda. For me, arts and politics always go hand-in-hand: content, whatever we call it - 'meaning', 'moral' or 'theme' - is necessary if one wants a dialogue with an audience. And the performing arts cannot perform without an audience. Thus ideas, intentional or accidental, are found in any performance event; and for that reason the written and spoken word is considered potent and to a degree always political.

The arts have two audience areas, and these often overlap – perhaps they should always overlap, but often they don't. For me the best work always speaks to both the galleries and the stalls. The elite has always commanded the agenda, commissioning music and paintings, creating performances - and, very like an educated critic, requesting more of some things and less of others. The elite can be from an intelligentsia, but the most powerful come from the ruling classes. Wealth continues to dictate much of an artistic agenda; prices on the world art market continue to shock us – especially in the face of continuing poverty and disease - and it is well known that opera, for example, is an accepted form of elitism encouraged as the sign of the most civilized society. China is building a series of great opera houses to rival the West, though still importing the major western opera companies to perform.

Like festivals, theatre events have attracted public, private and government support for thousands of years. But performance groups, or families, have survived only on offerings, traditionally collected in a hat; and, from the Renaissance, from ticket sales. Though Richard Burbage's and Shakespeare's company was essentially a commercial company, and a contemporary new-works one at that, surviving mainly from its box-office, it did enjoy patronage - as did many artists. Through history's great patrons, such as Frederick II of Prussia, artists gained time to create some of mankind's greatest artistic achievements. Every nation has

its patrons: people who have been educated to appreciate the necessity of the arts and can afford to invest in them. In many cases governments, local or national, have been the patrons, and in some countries today – eg Australia and Singapore – it is the government’s funding systems that keep the arts surviving, though, interestingly, not thriving. We know that occasional masterpieces were created under the most appalling conditions, and some people still think it is appropriate for all artists to ‘starve in a garret’; but I believe emphatically that without commerce art does not thrive. At least not in ways that impact a nation and its people.

II

The performing arts are ephemeral, thus making them difficult to capture in other media, and are fragile for many reasons, thus lacking the robustness to be mobile and have outreach. Government support as well as private and corporate sponsorship are today’s necessities; and will hopefully remain strong in the future – provided the arts can continually re-articulate their necessity to the health of a nation and its quality of life. But without a commercial edge in several aspects, all arts companies will occasionally flounder and often disappear forever – especially those relying solely on the hegemony of a particular artist or patron.

In many ways it is silly to talk of ‘the arts’ in general, as in general they appear to have always had their place, and there seemed always a market for the great works that we have inherited. We know of the great collectors who purchased, often to aid artists, and to then offer access for the public: where would America be without the Guggenheims, J. Paul Getty etc? – but they were only following examples of the Medici, Kings, Rajahs and indeed Sultans. Rulers defined their kingdoms by the quality of their art, regardless of the quality of the ruler (Hitler aimed to collect more than anyone in history and stole prodigiously). Any collection is the result of some quality arbitration, not all Patrons having personal taste. Contemporary purchases on behalf of a nation are entrusted to position-holders but are also subject to boards and committees; these will forever attempt to define ‘taste’ and ‘quality’, on behalf of the people. The subjective areas of quality and taste are continually under debate, and debate remains crucial to ensure that arts education is essential to those in power. But if difficulties confront the patrons of material arts, how much more difficult to deal with the very different problems of the ephemeral arts?

Private, corporate or government funding not only keeps the artists creating, it contributes to possible international recognition. A nation’s art ensures a degree of respect and definition in the world today; and also lifts the value of the artist and their art. I believe governments are now mature enough to accept that artists feel obliged to express counter-views and sometimes bite the hand that feeds them. Yet international recognition can also bring a degree of immunity to an artist, regardless of a nation’s view of them. International recognition of Solzhenitsyn for example, kept his life preserved from Stalin; similarly the imprisoned playwright, later President, Vaclav Havel, was kept alive by the massive international support through Amnesty International; and though Ai Wei Wei remains under house arrest, his fame allows this work to continue. Fame allows them boundless liberty. Because of international prominence, playwrights Kuo Pau Kun in Singapore and W.S. Rendra here in Indonesia both survived their nations’ maturing processes to ultimately become national treasures. Of course international recognition is sometimes an embarrassment to a government, yet it is international

recognition of its artists, scientists and sports-people that brings a nation to international prominence; so, understandably, helping to promote a nation's artists should be a key part of the national agenda.

III

Slightly outside of the limelight, it is known amongst dance experts that the new wave of innovative choreographers is coming from Indonesia; but in what ways are they celebrated locally? Elsewhere I have spoken of the need to maintain provincial focus while the young are more interested in the global. How do we ensure there is a structure that allows top artists to receive global promotion? The Japanese government seems the only national body engaged in translating its literature, books and plays, in attempts to find an international market. Is there government support to ensure the best film and television is given best subtitling and marketing? In post-production, who will accept responsibility for what? And what are governments doing to ensure that our people are not lost under a tsunami of North American dominance? We could learn much from the French. Important in Australia was the regulation to maintain at least 50% national product on our television; such controls are needed also in advertising. I recently attended an international seminar in Guangzhou which focused on the elements and qualities needed to move local product onto the international market; there are identifiable ways one can achieve this. But before the necessary international celebration of the best, governments, practitioners and advocates must work together to ensure quality is created and enjoyed first at the local level.

Though many aspects of the performing arts have survived the mammoth changes since World War II, much is preserved only in pockets, and with a still shaky future; much has mutated or hybridized as a means to survival. Though traditional sales methods have changed massively, and earning a professional income from live and recorded performances is growing more difficult, music and dance seems to have kept a healthy creative state and high quality. I believe this to be true across Asia and indeed globally; indeed, judging from the last Indonesian Performing Arts Market (IMAM) I attended, Indonesian contemporary music and dance has arrived at an exciting leadership position. In contrast, however, straight theatre, theatre without a large music or dance component, is faltering everywhere, especially live spoken drama. Clearly the music and dance ingredients, so traditional in Asia, are needed to infuse the essentially Western concepts that have encouraged the building of so many theatre complexes; but there are other options and continuing obstacles.

As cultures mutate, care is needed to ensure our heritage is kept alive; and not relegated to museums and documentaries. That is a separate conference; indeed, saving traditions has already been the subject of many conferences; and solutions point to new initiatives, under special government support and housed within appropriate Universities. So I will not focus on the problems of preserving the diversity of traditional performing arts; I will, however, advocate them as valuable ingredients to be used in the creation of new performance. Even though the public may no longer want to see or participate in some ancient traditional events, the events themselves usually have a wealth of aspects, all valuable not just to research but to theatre-makers of the future. Whilst Asia, Africa and South America hold pinnacles of many art-forms and have rich and diverse cultures and histories that are generally unknown, not understood or appreciated in the West, health and education must remain priorities for several more decades.

It seems logical therefore that we should ensure that the arts are linked always to health and education – as, in fact, they always have been in the past.

I've always maintained that government portfolios should couple Education and the Arts - and in many countries they do. In Singapore, Arts are linked with Communication and Information; in Australia, after multiple weird couplings in the past, Arts finally has its own ministry. But the arts can never stand alone, embracing as it does every aspect of life. Education is a huge area, and 'Culture' even larger, but it is the ideal of Arts and Education being linked that should be grasped. For thousands of years, long before schools were ever invented, Performance was the educator, and even today theatre serves as news-bringer, as fashion-setter, and educates in human relations and behavior. While a great deal of performance offers delicious escape from the worries of the world, the majority of it, as comedy attests, aims to share and propagate views and perspectives many of which are essentially educational. Shakespeare is not loved for his plots and characters, he is loved for the ways he illuminates the human condition, stimulates audiences with ideas, and elevates thinking through continuous wisdom-sharing. Comedy, from Aristotle and Plautus to Moliere and Alan Ayckbourn, has traditionally used satire to point up what is laughable in behavior and thus took an educational stance. And, as Bergson and Voltaire remind us, comedy is used to create conformity as much as to liberate the individual.

With naturalism arrived the 'problem play' and the social-issue play, and classics of these genres remain the summits of dramatic literature; including all later writers who now consciously use content to educate others on an infinite variety of issues. Issue-based plays are currently out of vogue, and fear of didacticism seems to have led to a loss of politics from theatre altogether. Brecht is no longer celebrated for his content, or for his innovations in form. But politics is found in a wider if more subtle range, and the current lack of overt politics is but a phase, born of media's dominance and right-wing's plans to stifle debate; powerful and persuasive articulation of political, religious and philosophical differences will return soon, and playwriting can continue the honored paths that eg Shaw, Arthur Miller, Caryl Churchill and W.S Rendra were walking.

Government funding of the arts has a long history in many countries and there are many models to examine for best features and possibilities. Even in countries with 'arms-length' funding policies, set up to work independently of government's interests, support will wax and wane according to government's plans; and the British, Australia and Singapore Arts Councils have all been known to accept direct government dictates. Under liberal leaders like Whitlam and Keating, arts and education flourished in Australia, but in fact the conservative governments have traditionally been greater arts supporters. There seems little wisdom in investing only in particular ministers, all of whom come and go; but strong positive relationships between the arts and national policy is crucial. Importantly, all leaders in business and politics must be equipped with an arts education – and this points to arts being taught in schools at every level. Singapore aims to develop creativity and creative leadership in all areas, and is now prioritising arts in education as the major step towards developing a creative nation. Imagination is necessary in every aspect of life, especially business, and perhaps is a better word to help sell art's most valuable feature. Every elected member, both local and national, must be courted by the arts community; representatives need to be informed but also need to be empowered, empowered by the wealth of outlooks that the arts develops. The Arts need to be

more active in imaginative self-promotion, and more ubiquitous and energetic in ensuring a presence everywhere.

Members of the boards of arts companies are chosen for their particular skills, standing or contacts, and the Chairman position carries great responsibility. Companies often falter not through the art but through inept Boards; and it is here where we most need education and experience. In the arts, board members and Chair-people are rarely paid, and we must face that we are a mix of professional and amateur and the particular problems that come from that. Along with finding and developing professional artists, we need armies of volunteers. ‘Friends’ groups are commonly a necessary feature of performing arts companies; true, the management of them is time consuming, but what can be achieved through them and their extended outreach into the community is well worthwhile and of growing importance. Volunteer groups should never be managed by volunteers, so it is an extra management expense that should be budgeted for. For many volunteers, the reward is the thrill of being part of something creative; but activities can sometimes be arranged for them. Social networks are growing and in some countries companies, especially young groups mounting shows for Fringe Festivals, seek promissory donations towards their productions. This area crosses with marketing and promotion – a subject worthy of its own seminar.

Australians are not very good at thanking sponsors, and ingratitude in arts groups is common; but Singaporeans are skilled at expressing thanks and fully acknowledging support from anywhere, sometimes verging on the obsequious. Most companies lack skills in the three most necessary aspects of sponsorship – be it private, corporate or government: (1) attracting it, building a case for it, selling its value; (2) maintaining it through giving value for money, not only sticking to the agreement but also offering more wherever possible, ensuring visibility of the sponsor; (3) thanking them, acknowledging them in the most public and attention-gaining ways, celebrating them as visionary, as contributors to quality of life, nominating them for any possible awards, philanthropic or otherwise.

We need to do our homework before approaching any potential sponsor. Importantly we must forever ask ourselves: “What’s in it for them?” I recently noticed that the first three Singapore Arts Festivals were paid for entirely by Mobil Oil. When interviewed many years later, the ex Mobil CEO stated:

“Up to the 1970s, neither the government nor the corporates saw much value in the arts in Singapore. Even when the public sector finally decided to pay more attention to the arts, the private sector was rather reluctant to plunge in as it was seen as an elitist activity with limited audience appeal. Mobil Oil pioneered arts sponsorship in Singapore partly because the company had a long tradition of supporting the arts in the United States, its home base, and in many other parts of the world. And partly because it was a blank space where it could plant its flag and dominate the scene. It is this kind of enlightened self-interest that motivates many a corporate sponsor to play a leading role in uncharted territories.” (2007)

As I was born into a performing family, I know the reality of the box office. We need to remind ourselves of the purpose of government funding: originally it was never intended to pay for everything, though young Australians and Singaporeans mistakenly believe that to be the case, provided they can write a good funding application. I sometimes wonder if artists and

politicians share the agreement on the purpose of public money going to fund arts activities. Singapore NAC sometimes has strategic funds for particular aspects they wish to achieve or encourage, but originally public funds were intended to subsidise innovation and risk and thus encourage exploration. As a practising artist, I attempted to keep myself independent of government funds, whilst recognising that they are often strategically necessary. I tend to agree with Lee Kuan Yew's view articulated as early as 1959: "Good art is not necessarily for the select few. Nor, for that matter, need popular art be rude, trite and moronic".

The arts have never been a major concern of governments: commonly they are never interested until "economic anxieties" are overcome. But there will always be arguments to prioritise arts funding ahead of a number of peculiar government schemes and it remains our duty to continually articulate the importance of our art forms. However, advocacy itself costs governments nothing, and is worth far more than the usual scraps thrown to us. Advocacy from the highest level is priceless, as it brings the arts into public and political focus. When Presidents and Prime Ministers, and their cabinets, continually and publically support culture and give it respect and attention, the media (and corporations) will follow suit. When a positive perception is advocated at all levels, respect is given, pride is found and finances follow.

Australia's film industry blossomed under tax incentives, another way that governments can support without direct expenditure. Without those tax incentives, Australian performing artists could never have come to the attention of the world and consequently get offers that would win so many prestigious international awards.

While the subjective aspects, the aesthetics in style and form, invite continual debate, theme or content, and its political ramification, remain most powerful and relevant. Every artist or arts company always advocates some perspective or idea; but arguments should be balanced through sound explorations and context, otherwise it is propaganda in the pejorative. Many argue that any artist's opinion is personal proselytizing, some allowing its value and others dismissing it. In Australia, on matters of national importance, media and politicians never seek the artist's view; but in France the first place they look for perspective and comment is to their philosophers and artists. The word 'propaganda' comes from the 17th century and the concept of propagating the faith; it was for centuries considered only a positive and came to mean simply 'sharing of information'. Since the Nazis, the word suggests a biased or misleading aspect, used to promote a political cause or point of view. I must admit that I like propaganda, regardless of what it advocates, as it is usually high quality, successful manipulation, and the result of much work and skill. Dialectic and didacticism, such as Brecht's use of his personal politics, are currently out of fashion amongst directors – who now mainly lack courage of their convictions. But though we know the public doesn't like to be told how to think, we also know they still enjoy a good lecture – thus it is not the idea of content itself but the writing and expressing of it that needs attention.

Propagation, especially of a culture, seed or plant cutting, is celebrated – particularly if the matter is useful or appealing. At core, there is nothing wrong with propaganda: we see it every day in the form of advertising; and the public, in the main, can recognize what it is attempting to manipulate. It is to be encouraged at all levels and in variety; and the only aspects

of propaganda to beware of, is when there is no choice, and when it is aimed only at emotions and not at the mind.

Max Reinhardt's epic-scale productions in the 1920s were immensely popular and influential. Spectacle and masses in Germany were picked up by the state and led to extremes in the Nuremberg Nazi rallies which blatantly used Reinhardt's theatricality to frame its message (unwittingly ironic, as Reinhardt was a Jew). I recently witnessed another form of spectacle and masses at the Guangzhou Performing Arts Fair where Mei Shuaiyuan – father of Chinese Landscape Theatre – expanded on his epic works in Guilin and Tibet and elsewhere, where the smallest cast is 300 and the largest is 700 – plus a thousand horses and a hundred oxen etc. Franko Dragone spoke of building theatres especially for these huge events, such as the new Han show due to open in Wuhan in December. Just as the opening of the Beijing Olympics was nationalistic propaganda for China's supremacy in history's innovations, the Han show is sure to celebrate Han achievements. Of course themes must be chosen to suit the locations: a Han show would not sell well in Tibet. Nathan Wang, of the famous Yunnan Song and Dance Troupe, showed that specializing in celebrating performance from minority groups could be big business in China. Like the casino shows and Cirque du Soleil, these are mass entertainments with well-chosen ingredients and are aimed at attracting tourism – and international tourism is but a drop in the bucket when populations like China, India or Indonesian can be tapped. I applaud Indonesia's lifting of visa fees, aimed at increased tourism. Theme parks are commonly popping up everywhere - Sentosa has an acrobatics musical, Phuket has an Elephant spectacular and Bali has its Bali Agung with 180 performers – all offer work to a range of locals, and young or emerging artists.

Lasalle is currently engaged with China and the Singapore International Festival to create a new work out of Madam Mao's Model Operas of the Cultural Revolution. Unique as melodrama, having an ideology as their hero, they were entertaining works of high quality with the objective of making the audience read more, albeit specifically. Like the media of most countries, they demonized enemies and gave hope in the form of new ideas. In this case, Mao's form of communism. To themselves, one can't object; the problem was that alternatives, both traditional and new, were banned. Propaganda has its place but a free market has little control over the message and the ways the message is propagated. It need not be a dirty word if one ensures that other events keep a healthy balance.

Though China's politics for many decades have celebrated the worker, it is now rare to see a farmer or peasant character on stage there. For all its technological innovation Korea, on the other hand, commonly uses peasants and farmers as characters and as symbols of a purer lifestyle - as well as teaching respect for all who grow and gather our food. ISI's inspiring production of *Women of Kasongan*, which triumphed in Shanghai this year, put the women of Kasongan centre stage whilst also addressing issues created by propagation of fantasy through national television. What dominates our stages, and indeed our media, are images of how we wish to be perceived, rather than how we actually are; thus keeping the balance is not just a government task but one where artistic leaders need participate - if only to spot a missed niche that could prove artistically or financially satisfying.

Every field needs its leaders and the arts need their arts masters. Many countries have ways to nationally recognize such leaders, myself being the recipient of an Order of Australia medal; Japan has its Intangible Cultural Assets – or National Living Treasures - and Europe has a range of knighthood equivalents. We have come a long way from when the actor, Henry Irving, was knighted in 1895, and suddenly respectability was accorded what had previously been a disreputable profession; today our artists are often celebrities and, if not always well off financially, they have a nation's gratitude for contributing to its quality of life. National and local prizes are very important, despite the problems associated with judging them. Awards will help create stars; and stars are needed, even if the star is an ensemble. Structures must allow for diversity and encourage contrasts; and though the prime object is a strong network, structure should allow many their place in the spotlight; for the crown to be worn by whoever achieves top quality. To guard against total hegemony, alternative companies must be encouraged – in Australia each state capital city has both its flagship company and its alternative company, and in some genres this is repeated on a national level. Niche companies need support for the specific ingredient they bring to the health of the total scene – for example for eleven years I led Playbox-Malthouse, funded specifically to nurture plays and playwriting through the commissioning, developing, producing and touring of new work. Such specific focus and development of writing and dramaturgical skills was essential to take Australian playwriting onto the international scene.

Many argue that theatre companies have a limited life, and it is true that many fall out of favour, decline or close - especially when its star leader retires. This is a current fear for the Bell Shakespeare company in Australia and, when Lo Man-fei died, many feared the demise of the great Taiwan dance company, Cloud Gate. But great companies contrive to thrive by introducing major policy changes, such as with the Berliner Ensemble, or by keeping up-to-date, like the Royal Shakespeare Company, or by further refining their skills, like the Comedie Francaise. What is easily dated, and continually needs refreshing, is not the company or necessarily its artists, but its policies. When a policy is simply to follow the whims of its leader, clearly it has a limited life and such hegemony needs to be guarded against with wisdom amongst its board of directors.

Collective decisions are time consuming and the performing arts often flourish under inspired dictatorships of key artists. Like all successful companies, leadership and vision are needed, and not all artists want extra responsibility. The task is to ensure a constant flow of potentially inspiring arts leaders – and here is the real challenge to training colleges such as Institute Seni Indonesia. I presume ISI and the Indonesian government share an aim is to ensure a living wage for all of Indonesia's skilled performers. Unions are necessary to safeguard employment standards; indeed to guard against a predominance of reality shows that do not pay the performers. A living wage seems the essential step to survival.

But the next step involves a key question: how to thrive? - when wages keep companies small and when even cheap DVDs are outdated by handheld devices that can download the world's best and the world's most recent? Crucially we must examine what live theatre offers that nothing else can; and we must thoroughly research audiences and ensure they are personally connected with what we do – for example the proscenium arch is deadly and dated and we must look to actor-audience relations that are physically inclusive, and sometimes we need to blur traditional lines between spectator and participants. When time is more costly than

ticket prices, and a dinner with friends often more pleasurable, theatre must reinvent itself on many levels. We must look to the competitors and take their winning elements – for example, one should never have performance events without easy access to food and beverages; I have had huge successes by including meals and gifts as part of a show - and never send audiences home without touching their hearts, minds or their hands – the great Ariane Mnouchkine personally thanks individual audience members at every single performance. For best practices we can all learn much from business, especially in management, marketing and financing – and where possible, as in China’s large-scale works, create investment opportunities. And for quality we need a much closer study of box-office success and the ingredients that the public actively seeks – I recently learned the top fifteen genres most in demand by American audiences, with the top three going to music (jazz/blues heading all), the fourth to Broadway Musicals, with various genres of dance after that. Have we actively surveyed our audiences? Do we really know anything about them?

At last year’s Indonesian Performing Arts Market, (IPAM) there was little sign of contemporary theatre, but Dance and Music artists and companies excelled in unique hybrids innovating vividly out of traditional styles and skills. My colleague, Andrew Ross, had long before brought several Indonesian choreographers to my attention and though first studying in Bali in 1973, Java has long since captured my interest. I am here today because of my interest in the work of this institution, especially the Theatre Arts Studies program – which, as I say, has topped all the Asia-Pacific schools for quality, built on distinctive cultural features and engagement with the contemporary. In considering best practice and ways the art-form might flourish and influence global theatre for the better, we would be wise to consider the best local product. Last year, *Supata Drupadi, the Blood of Dushasana*, took the APB festival in HoChiMinh by storm - and standing ovations are rare in Asia. Though only one of many student-created works produced here, this was under the artistic leadership of staff members Nanang Arisona and Rano Sumarno. Our students will never forget that the Yogya students actually made the set and costumes, nightly weaving grass together to make the *wayang kulit* figures as well as the decorations on the set. But it was the performers’ energy, conviction, and sheer joy of performing that impressed most. Here was a well-known traditional story from the [Mahābhārata](#), with songs from several regions, students speaking in their own dialects, dancing and fighting with great skill, with modern ‘digital performance’ projected behind them. I have never before seen the Gods so well depicted as in the projected cosmos. Colour and movement is in old adage in the theatre, and here the young had mastered it. Everyone was discussing the quality of the Yogya programme that has so empowered these students –and I travelled here again in November to see a later version of their deeply-moving *Supata Drupadi*.

IV

This year in Shanghai, expectations were high as we queued to see *Women of Kasongan*, a new student-devised work, under the inspired direction of an extraordinary teacher, Koes Yuliadi. Nothing prepared us for the complete change to the psychological study of a marriage, social commentary on the media, dynamic shifts between fantasy and reality, tributes to the art of pottery-making and to women workers, juxtapositions of laughter and tears, embracing Chekhov’s great contributions to contemporary theatre: tragic-comic and contradiction. I loved that the central performances were so deeply felt; such depth in young performances is rare and showed that naturalism as an acting style is well understood here. I

loved that the clowning was genuinely funny and co-existed in serious scenes – and that the clowns could double as skilled musicians. Here were social issues, psychology, song, dance, tragedy and comedy, shadow play and realism – student, Devvy Indrawati actually constructed a real clay pot on stage. Further, and possibly most remarkably, the work was highly charged with eroticism, nothing vulgar and crude but rare and exquisite eroticism that in context was equally poignant. Like many quality works, it advocated liberation from ignorance and dominance. When any individual is understood, there is an act of liberation involved; but I prefer to not only liberate but to also empower. This work advocated the empowerment of its women; and, indeed, empowered its students. I loved that it was written and developed by students after actual field research in the village of Kasongan – such process, creativity and quality of results can stand beside the best from Britain’s Royal Academy (RADA), from Germany’s Ernst Busch and America’s Yale; and it would please Brecht, Chekhov, Stanislavsky and Shakespeare. I cannot speak highly enough of this work that communicated vividly across the language barrier and I currently seek its translation and publication in a new anthology of SE Asian plays.

As globalisation advances, and arts hybridize to survive, we are all in danger of becoming clones of each other. National traits are therefore necessary, taught and celebrated. Yet modernisation is a reality, embraced by the public as much as by our leaders. In the post-war forging of an identity for Singapore arts, playwright Robert Yeo referred to the necessary cultural independence as “Cultural Merdeka”. It is a phrase still relevant and a guide to the future. The culture tree, of which we are all braches, is the most valuable organic life force in a nation. It is everyone’s job to continually attend to its health and ensure that its rich variety of fruits will continue to bear; but if governments will advocate its national necessity - its value as reflecting history, philosophy, behaviour and uniqueness as a major contributor to quality of life - the ground will remain forever fertile.

I expect that little I have said today is unknown to the leaders at this institute, so in touch are they with the most important aspects of performance theory and practice; I respectfully applaud them, and I thank them for the opportunity to be here today.

2

**THE CONCERT AND SONG OF “SALAM DUA JARI”,
AS A PART OF PROPAGANDA IN PRESIDENTIAL ELECTION OF
INDONESIA 2014**

By

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ABSTRACT

This paper aims to explain that music as a media of communication usually used in politics as a propaganda through their lyric. Propaganda is something would change the listener attitude, opinion, and behavior. In the campaign of Indonesia presidential election in 2014, there are several performing art action which used as propaganda. The concert which title “Salam Dua Jari” conducted by Slank was one of the performing art that used in the campaign in Indonesia presidential election in 2014. Through this performing art, they spread the propaganda to vote one of the president candidates. They also spread the propaganda by created a song “Salam Dua Jari” through the lyric of the song. This paper would prove that the concert and the song of “Salam Dua Jari” as a propaganda in the campaign of Indonesia presidential election in 2014. This discourse study focused on the concert and the song “Salam Dua Jari” by Slank. The data are obtained from news paper and internet. The results showed that the concert and the song “Salam Dua Jari” by Slank basically is a propaganda to persuade and vote for the second candidate of Indonesia presidential election in 2014.

Keywords: music, propaganda, “Salam Dua Jari”, presidential election, Slank.

I. Introduction

The change of the political system of democracy in Indonesia brings the fresh air to the democracy system in Indonesia. The change was started in 1998; this era is called reformation era. The starting of the era bring the change in the way of conduct of democracy that is changed. The regulation that is assumed different compared to the previous one (new order era) that is on the general election for president and the vice president or often called Pilpres (stand for pemilihan presiden, presidential election). In the new order, the election for the president and vice president was only held for once, therefore the people is able to quickly know who the elected president is. In the reformation era, presidential election is conducted in some process (not only once).

The birth of many political parties as the participant of the general election is also the part of the change in the political democracy system in Indonesia. This resulted in the great impact to the political democracy system in Indonesia, in the new order there were only three political parties on the general election (PPP, GOLKAR and PDI), therefore in the reformation era, the number of the political parties that participate in the general election is fourfold compared to the new order era. It is recorded that there are

twelve political parties (and three local political parties in Nanggroe Aceh Darussalam) that participate in 2014 general election.

The change that is mostly seen in the 2014 general election is the process of election and appointment of the president and the vice president. In the new order, the candidate for president and vice president was determined by each political party, therefore the political party that won the general election had the right to determine the person for president and vice president that they chose. This is greatly different on the reformation era. Each political party has the right to nominee and propose the candidate of president and vice president that will join the Presidential Election. Not only the political parties that have the right to propose the candidate, but also every citizen of Indonesia that is qualified can propose him/herself to become the candidate of president and vice president. The entire candidate of president and vice president that are nominated and proposed, in the next step is to register at Komisi Pemilihan Umum (KPU) Pusat (the central general election commission). KPU appoint the team that will conduct selecting the entire candidates of president and vice president. When the process is done, therefore KPU will announce the verified candidates of president and vice president to the public.

According to the presidential election system in the reformation era, therefore in 2014 KPU decided and announced two verified pairs of candidate of president and vice president. The first pair is Prabowo as the candidate for president and Hatta rajasa as the candidate for vice president. The next pair is Joko Widodo (Known as Jokowi) as the candidate for president and Jusuf Kalla as the candidate for vice president.

There are two verified pairs of candidate of president and vice president, the next stage is campaign period. Each candidate of president and vice president has the chance to campaign their vision-mission and the work program for the presidency period of 2014-2019. In the campaign period, each candidate competed to get sympathy from the public. The campaign period was intended to collect the support from the various kinds of the people, so that the pair of president and vice president is able to win the 2014 presidential election, and become the president and vice president of Indonesia for the presidency of 2014-2019.

In this effort to gather any support from the various kind of the people, it was needed various ways so that the public would be interested with the vision and mission of the verified candidate. There were so many ways that could be done to get the support started from the debate among the candidate of president and vice president, advertisements in the television, various dialogues that were held to explain the vision and mission of each candidate in the presidency era of 2014-2019, music concert, art performance and so on.

The using of music as the media for campaign is widely known on the politic, but the interesting one in the presidential election of 2014, that was there were some musicians that composed song, even created music concert to support the candidate of president and vice president that they voted for. Those musicians were Ahmad Dhani that composed song entitled "Ojo Kuwi," Slank composed song entitled "Salam Dua Jari," and Jogja Hip Hop Foundation composed song entitled "Bersatu Padu Coblos Nomor 2."

From the three songs that were composed by the musicians in the 2014 presidential election, there were two songs that were mostly often used for the 2014 presidential election campaign that were the song entitled "Prabowo Presidenku" that was composed by Ahmad Dhani and "Salam Dua Jari" that was composed by Slank were the songs that were the most listened by the people. Since the last one uploaded in

youtube at June 11th 2014 there were 137.876 people listened to the songs. This number was greater than the number of the visitors at song entitled “Prabowo Presidenku” on the Youtube which was 1.485 visitors. (Kompasiana.com, 07/11/2014).

The using of the music as the communication media in the campaign is often conducted. The part of the song that functions as communication media in the campaign is the lyric. In the lyric usually there are so many messages that want to be delivered in the campaign, such as invitation to vote for the candidate that is fully supported by that musician. Through the lyric the musicians transfer their thinking to their listener. This is known as the propaganda through the song lyrics.

There are some interesting things in the using of the music at the 2014 presidential election that is the participation of Slank. At the times Slank is widely known of its songs that full of critics to the government, at this presidential election they showed different attitude. In the 2014 presidential election Slank composed a song that its lyrics contained invitation to vote for the candidate of president and vice president that they supported, moreover this song was made to be the campaign song by that candidate. Not only through song, Slank also held music concert to show their seriousness to support that candidate.

According to that explanation, there are some interesting things to be studied, those are why did Slank compose the song and initiate concert “Salam Dua Jari” and to identify are “Salam Dua Jari” and song lyrics “Salam Dua Jari” a matter of propaganda in the 2014 presidential election.

II. Method

To explain why did Slank compose the song and initiate “Salam Dua Jari” concert, discourse analysis method is used. Whereas to identify concert and song :Salam Dua Jari” are a matter of propaganda the discourse analysis method and text analysis track are used. The data on this research are seized through articles at various newspapers and internet.

III. Slank

Slank is a phenomenal band in Indonesia. Slank was founded at Desember 26th 1983 (Nurahim, 2009:129). The name Slank is taken from word *slengean* means *whatever I want*. The music genres of Slank are rock n roll, underground and blues. The player formations on the band at the beginning are Bimbim (drum), Kaka (vocal), Bongky (electric bass), Pay (guitar) and Indra Q (keyboard). In 1996 the band changed its formation, the formation became Bimbim (drum), Kaka (vocal), Abdee (guitar), Ridho (guitar) and Ivanka (electric bass).

In the beginning of its foundation, Slank whose genres rock, underground, rock n roll dan blues was presumed to be the “savior” Indonesian music industry that in the era when Slank was born, on 1990s, the music industry was dominated by malayan music (Malaysia). Not only considered as savior, the birth of Slank was also presumed as a matter of “rebellion” toward malayan music from Malaysia. The image of “rebellion” was clearly seen in the decision to choose Slank’s genre of music, for the history recorded that the born of music genres of rock, underground, rock n roll and blues were rebel music (Siperubahan.com, 7/11/2014).

Slank offers a new approach into music; they make music not only as the expression of art but also the form of expression in the culture. Slank does not only

influence their fans (called Slankers) through the music, but also through their lifestyle. Therefore it can be said that lifestyle Slank have will be followed by their fans. There is a deeply close relationship between Slank and Slankers.

The freedom of expression in playing music that is offered by Slank gets good appreciation from the youth, especially those who are fan of rock n roll, underground and blues music, so that mostly Slankers consist of the youth. The great number of Slankers that comes from the youth, therefore Slank's music is considered as music that represent the youth.

Slank that is considered as the representation of the youth and get many fans, in the cultural activity is often made as important figure in the various campaign like anti corruption movement campaign, anti rotten politicians, anti drug abuse (indeed after they are declared free from the drug abuse), and critic towards bad attitude in the statesmanship that lead to the suffering of the people. In the cultural activity Slank does not only create musical work whose background is pop culture, but also produce musical works to uphold democracy values (Siperubahan.com, 7/11/2014).

IV. Slank, Politics, and 2014 Presidential Elections

Music as a form of individual expression is often created based on the daily life experiences of its composer. That is what Slank have, they express what they get and feel through music. To express what they get, therefore they use the lyric from their music they composed (often called song) as a media to communicate what they get and feel.

Slank often created their music according to daily life experience. Even, as the part of cultural activity, Slank often created music that its lyrics are critics towards social and political life around them. The strength of Slank's music is on the lyrics. Because through the lyrics, the emotion of human expression when having music is known. It is like what have been said by Allan P. Merriam:

“One of the obvious sources for understanding of human behavior in connection with music is the song text. Text, of course, are language behavior rather than music sound, but they are an integral part of mush and there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse” (Merriam, 1964: 187)

In the song's lyrics, language is the main component. Language in the science of communication is the primary attribute in the primary communication. According to Onong Effendi (1994: 11) in the primary communication process is the process of delivering the thinking and feeling from someone to other people by using the attribute or symbol as the media. Attribute as the primary media in the communication process is language, gesture, sign, picture, color and so on that directly is able to translate the thinking or the feeling of the communicator (the person who deliver the message) to the communicant (the receiver of the message).

In the delivering social and political critics, Slank communicated it through music. There are some examples of Slank's music that its lyrics contain critic toward social and political condition in Indonesia, like the song entitled *Generasi Biru*, that its lyrics is full of provocation to set free from any form of shackle and oppression, a lyric that is a social critic. The next song that is also a critic toward the behavior of the bureaucrats in Indonesia that are always be *complicated* and *knotty* in the problem solving is “*Birokrasi Kompleks*.” Those songs were composed by Slank as social critics

toward new order government. More than that, in 2007 Slank composed song entitled “Gosip Jalanan” that its lyrics were assumed to molest and insult the member of Dewan Perwakilan Rakyat Republik Indonesia (DPR RI, Indonesian Parliament), by the Badan Kehormatan (Ethical Board) of DPR RI was planned to bring it to the court, but the plan was fail without any further reason (Siperubahan.com, 7/11/2014).

In the certain political condition, Slank is often considered as “trouble maker” to the political stability on the certain political power, but in other hand, in the presidential election campaign, Slank is often get attention by the candidate of president and vice president. Just name them as Amien Rais that in the 2004 presidential election that is the first direct election, tried to “approach” Slank to get the support from them. The same thing was done by Gita Wiryawan when he nominated himself to be the candidate for president through Partai Demokrat convention (Siperubahan.com, 7/11/2014). Although getting approached by many politicians but Slank never openly give any support to those politicians. In their career journey, Slank never directly involved in the political campaign for parliament member election or presidential election.

Slank that from the beginning of their musical career is widely known from their band that is always full of political and social critic in their songs and never directly involved in the political campaign, in the political campaign for parliament member election or presidential election, in the 2014 presidential election showed great different attitude. Slank openly show their political attitude by giving support to one of the candidate of president and vice president that is Jokowi and Jusuf Kalla (the candidate of president and vice president number two).

In the 2014 presidential election, Slank was very active in the presidential election campaign. The support showed by Slank was remarkable; Slank initiated a music concert and composed a song entitled “Salam Dua Jari” that lead to support the candidate pair of president and vice president, Jokowi and Jusuf Kalla.

The support showed by Slank to Jokowi and Jusuf Kalla had a very strong reason. The support gave by Slank was given after Jokowi’s visitation to Slank’s ‘basecamp’ in the Gang Potlot, Jakarta in the 2014 presidential election campaign. There were three Jokowi’s mission to visit Slank ‘basecamp.’ At the first place because Slank is highly active in sounding the campaign of *anti-golput* (swing voter). The second reason according to Jokowi, Slank is consistent to campaign anti-corruption, and the third, for Jokowi, Slank is an example of mental revolution for the productive youth (Baranews.com, 16/11/2014). The mental revolution is campaign slogan in the 2014 presidential election which was brought by Jokowi and Jusuf Kalla to make Indonesia better.

From that meeting, Slank decided to give their support to Jokowi and Jusuf Kalla to become the president and vice president in the period of 2014-2019. The reason Slank supported Jokowi and Jusuf Kalla is the simplicity that become the lifestyle of that candidate. It was like what was revealed by one of the Slank’s personel, Kaka. When he was asked why did Slank give the support for Jokowi and Jusuf Kalla in the 2014 Presidential Election. Kaka revealed his answer by singing the lyric from the song entitled “Seperti Para Koruptor.” *“Hidup sederhana, gak punya apa-apa, tapi banyak cinta. Hidup bermewah-mewahan, punya segalanya, tapi sengsara, seperti para koruptor-koruptor. Aku ga butuh uangmu, aku ga butuh hartamu, yang kubutuh hanya cintamu, setulus cintaku padamu”* (Life in simplicity, have nothing, but much love. Life in everything, have anything, but suffering, like the corruptors. I don’t need your money, I don’t need your wealth, what I need is merely your love, as purity my love to you). (Entertainment.seruu.com, 16/11/2014).

Another reason beside simplicity belongs to Jokowi, Slank also revealed another strong reason that make them supporting Jokowi and Jusuf Kalla that is this pair have clear vision-mission and working program, like mental revolution, the prove of what they have done, commitment and the prove of corruption extermination to the estimation of Jokowi's hard work. Moreover, according to Abdee (Slank's guitarist), Jokowi and Jusuf Kalla is the new hope for the change on Indonesian. More than that, he continues, since the new order era to the reformation era, corruption is breaking out violently. Jokowi and Jusuf Kalla with the idea of mental revolution, is hoped to give the answer to the Indonesian to be able to go forward. (Tribunnews.com, 16/11/2014).

With those reasons mentioned above, therefore Slank gave their support to Jokowi and Jusuf Kalla to become the president and vice president of Republic of Indonesia in the period of 2014 - 2019. The support given by Slank is remarkable for the pair of Jokowi and Jusuf Kalla. Slank as the musician, using their media of expression that is through song to communicate what they went through (in this term is their support to Jokowi and Jusuf Kalla to become the president and vice president in the period of 2014-2019).

Slank's support to Jokowi and Jusuf Kalla in the 2014 presidential election is a thing that is deserve to be noted in the political campaign. The participation of Slank in the 2014 presidential election is also made as the tool to seize the support from the people for the sake of Jokowi and Jusuf Kalla's glory. Slank that is made a symbol that represent the youth, is considered a right example of mental revolution that is brought by Jokowi and Jusuf Kalla, and of course in the end it is expected that the youth can give their support to Jokowi and Jusuf Kalla.

V. "Salam Dua Jari" Concert

As one of the action to support Jokowi and Jusuf Kalla, Slank initiated a concert that was supported by more than two hundred people in creative economy that consisted of celebrities, musicians, comedians, and the artists. The concert was held at Saturday 5th July 2014 took place in Gelora Bung Karno (GBK), Senayan, Jakarta. The concert is open for public and free. (Liputan6.com, 16/11/2014).

The idea of concert making was begun form the content of presidential candidate debate that was delivered by Jokowi about creative economy that got enthusiast responses from the people in the art world, especially in the term of mental revolution in the creative economy sector. According to one personnel of Slank, Abdee, the creative economy society in Indonesia at the time is still assumed as second class and have no place in the economic building in Indonesia, in fact if it was given more attention, this sector contributed to the income of the country up to tens of trillion rupiahs every year. Therefore, Slank initiated this concert, and the idea was welcomed by the people at the creative economy, and able to interest more than two hundred person in creative economy (Liputan6.com, 16/11/2014).

According to what Bimbim, that is also a personnel of Slank, the concert was a declaration for Jokowi and Jusuf Kalla (Baranews.com, 15/11/2014). This declaration is a changing point to go forward and leaping forward for Indonesia to be a great nation.

The intention and target of the concert was to help the young voters that is often feel confusing to decide their vote for president and vice president candidate Jokowi and Jusuf Kalla in the 2014 presidential election (Tribunnews.com, 16/11/2014). Slank believed that by holding the concert it would be able to help Jokowi and Jusuf Kalla to get votes from the swing voters.

VI. “Salam Dua Jari” Song

In addition to initiate “Salam Dua Jari” concert, Slank also composed song that was their statement to support Jokowi and Jusuf Kalla for the president of the Republic of Indonesia in the period of 2014-2019. The song is entitled “Salam Dua Jari.” “Salam Dua Jari” song is the song composed by Slank to express their support to Jokowi and Jusuf Kalla. Here the function of music as the communication media clearly can be seen. Music has the function as the communication media if inside it there are lyrics that are able to be communicated. “Salam Dua Jari” song is the way Slank to communicate their support to Jokowi and Jusuf Kalla.

According to Slank’s personnel, Bimbim, “Salam Dua Jari” song is created spontaneously, before KPU held the drawing the serial number for the candidate of president and vice president at June 1st 2014. The creation of the song spontaneously therefore was quickly responded by some musicians. The title of this song came from the “yell” from Oppie Andaresta (Singer) at the preparation of the concert “Salam Dua Jari.” At that time Oppie said, “Whoa, if Jokowi get number two that will be cool, since the symbol of Slank is peace (the symbol of Slank is the picture of two fingers that can be meant as peace). We can compose Salam Dua Jari song.” And then Oppie shout “*Salam Dua Jari jangan lupa pilih Jokowi*” (Greetings of two fingers, don’t forget to vote for Jokowi). From that Oppie’s shouting, in the end some musicians experimented to create lyrics with that song (Geotimes.co.id, 16/11/2014).

Here are some lyrics from “Salam Dua Jari” song that was composed by some musicians and sung at the “Salam Dua Jari” concert.

Salam Dua Jari

Kita harus menang total, dukung revolusi mental
 Salam dua jari, jangan lupa pilih Jokowi
 Salam dua jari, jangan lupa pilih Jokowi JK
*(We have to win totally, supporting mental revolution
 Greetings of two fingers, don’t forget to vote for Jokowi
 Greetings of two fingers, don’t forget to vote for Jokowi)*

(Jangan salah pilih, yang baik yang dipilih
 Dengan penuh sadar diri saya pilih yang ini
 Ku pilih yang amanah, jauh dari amarah
 Kalau beda jangan marah, kita tetap saudara
 Aku cari pemimpin, bukan cari pemimpi
 Yang kerjanya terbukti bukan cuma di tv)
*(Don’t miscast, choose the good one
 Fully aware I vote this one
 I choose the trusted one, far from anger
 If we are different don’t be angry, we’re still family
 I’m looking for leaders, not dreamers
 Whose works proved, not showed on TV)*

Tanggal 9 Juli kita pesta demokrasi
 Salam dua jari, jangan lupa pilih Jokowi
 Salam dua jari, jangan lupa pilih Jokowi JK
(On ninth July we have party of democracy)

Greetings of two fingers, don't forget to vote for Jokowi
Greetings of two fingers, don't forget to vote for Jokowi-JK)

Dari gondrong sampai botak, hatinya kotak-kotak
 Salam dua jari, jangan lupa pilih jokowi
 Salam dua jari, jangan lupa pilih jokowi JK
 (From the long to the bald, the heart is squared
Greetings of two fingers, don't forget to vote for Jokowi
Greetings of two fingers, don't forget to vote for Jokowi-JK)

(Rekam jejaknya jelas, dipercaya naik kelas
 Yang bersalah dia tegas, walau tetap asih welas
 Bukan menang kalah, bukan juga benar salah
 Yang penting indonesia mengatasi masalah
 Bukan menang kalah, bukan juga benar salah
 Yang penting indonesia mengatasi masalah)
 (The track record is clear, trusted to be lifted
 He's hard to the wrong, but still full of affection
 Not about win or lose, nor right or wrong
 It's better Indonesia to overcome the problems
 Not about win or lose, nor right or wrong
 It's better Indonesia to overcome the problems)

Ini jaman demokrasi kalau beda jangan sensi
 Salam dua jari, jangan lupa pilih jokowi
 Salam dua jari, jangan lupa pilih jokowi JK
 (This the democracy era, don't be irritated in differences
Greetings of two fingers, don't forget to vote for Jokowi
Greetings of two fingers, don't forget to vote for Jokowi-JK)

Based on the title's selection, it is clear that the song represents support for Jokowi and Jusuf Kalla. "Salam Dua Jari" symbolized the number of Jokowi and Jusuf Kalla in the 2014 presidential election. After that in the first stanza lyrics it can be seen that, there is a message to vote for Jokowi and Jusuf Kalla to support mental revolution that is campaigned by Jokowi and Jusuf Kalla. In the next lyrics, it is delivered that the people is expected to avoid miscast for the candidate of president and vice president. In the second stanza is also described the sought leader. Lyrics on the third and fourth stanza remind back to vote for Jokowi and Jusuf Kalla at the presidential election event. The next stanza brings back the figure of Jokowi that becomes the candidates of president. In the lyrics of the last stanza it is delivered that in the democracy the different vote does not need to be questioned, and in the last sentence of the last stanza there is an invitation to vote for Jokowi and Jusuf Kalla to become the president and vice president at the 2014 Presidential Election.

As explained by Merriam (1964: 187) that is to understand the human behavior in the relation to the music, lyrics are the most important part. From the song lyrics, we can understand what are expressed by the composer of the song. In the case of song "Salam Dua Jari," we can understand the human behavior to do politics, in this case to vote for president and vice president. It is similar to the competition, there is the winner and loser, and to reach the winning various kind of ways will be taken, on of them by

campaigning the supported candidate. “Salam Dua Jari” song is one of the campaign media to support the winning one of the candidate of president and vice president that compete in the 2014 presidential election, those area Jokowi and Jusuf Kalla.

VII. The Concert and Song “Salam Dua Jari” and Propaganda

From the explanation above the role of the music in the politic can be seen. Music becomes communication media that is important when the political campaign is on, music even can be made as one of the propaganda in the campaign. According to the exposition above, we can see that the concert and song “Salam Dua Jari” is one of the propaganda to support the winning of one of the candidate of president and vice president in the 2014 presidential election campaign.

Propaganda is a form of communication that is intended to influence the opinion and behavior of the people or group of people. Propaganda does not deliver the information objectively, but deliver the information that is designed to influence the listeners or viewers. The purpose of the propaganda is to change the cognitive thinking of the subject in the group target for certain purpose. Propaganda is a form of communication; propaganda will reach its intention if it is conducted through the right media. The effective media to deliver an idea of propaganda is mass media, verbal communication, books, movies, even through the music.

Based on the understanding of propaganda, it can be indentified that concert and song “Salam Dua Jari” is a form of political propaganda in the 2014 presidential election. We can identify that “Salam Dua Jari” concert definitely has the purpose to influence the opinion of the swing voters so that they give their support to one of the candidate of president and vice president. Whereas “Salam Dua Jari” song in its lyrics there are so many repeated words that are invitation that is expected can influence the people so that they vote for the candidate that is mentioned in the song.

To create a matter as propaganda, according to Sastropetro (1991: 34), therefore there are eleven components that formed it. Those components are: the existence of the side who spreads the message (called communicator) or the person whose intention is to deliver the message with certain content and purpose, communicant or the target receiver of the message that is expected accept the message and then do something based on the pattern decided by the communicator, certain messages that is formulated in certain ways so that it can reach its goal effectively, the existence of right mean or medium and suitable or congenial with the situation of the communicant, policy or politic of propaganda that determine the content and intention that is wanted to be reached, continuously conducted, there is process of delivering the ideas, idea or belief or doctrine, intended to change the opinion, attitude and behavior of the individual or group, with the technique of influencing, situation and condition that make it possible to do the propaganda activities related, using the procedural systematic and planning, designed as a program whose real purpose to influence or encourage communicant to do something that is suitable to the will or pattern that is determined by the communicator.

From the components that form propaganda, therefore it can be explained why did the concert and song “Salam Dua Jari” is a form of political propaganda in the 2014 presidential election. Here are the explanation of the components of propaganda in the concert and song “Salam Dua Jari:”

1. There is the side who spreads the message (called communicator) or the person whose intention is to deliver the message with certain content and purpose. Communicator on the concert and song "Salam Dua Jari" is Slank.
2. Communicant or the target receiver of the message that is expected accept the message and then do something based on the pattern decided by the communicator. Communicant on the "Salam Dua Jari: concert is common people, especially the swing voters.
3. Certain messages that is formulated in certain ways so that it can reach its goal effectively. Certain message that was designed, and then delivered to the communicant in the concert and lyrics of song "Salam Dua Jari." That certain message is the invitation so that the people vote for Jokowi and Jusuf Kalla to become the president and vice president in the period of 2014-2019.
4. The existence of right mean or medium and suitable or congenial with the situation of the communicant. The mean and medium to deliver this message is delivered through concert, advertisements on Television and newspapers.
5. Policy or politic of propaganda that determine the content and intention that is wanted to be reached. This policy or political propaganda is delivered through the concert and song "Salam Dua Jari."
6. Continuously conducted. In the "Salam Dua Jari" concert, along the concert the message is delivered by the communicator to the public, and this is done again and again. In the song "Salam Dua Jari," the message is delivered through advertisement in the television, newspapers, and sung again and again in the "Salam Dua Jari" concert.
7. There is process of delivering the ideas, idea or belief or doctrine. It clearly can be seen in the concert and song "Salam Dua Jari" there is process of delivering ideas, idea or belief that is transferred to the communicant.
8. Intended to change the opinion, attitude and behavior of the individual or group. It is clear that "Salam Dua Jari" concert and song are used to change the opinion, attitude and individual behavior or group, especially from the swing voters, they that in the beginning don't have any political attitude, with the holding of the concert and the song are expected to change the people's opinion to give the support to the candidate that they often see and listen at the concert and the song.
9. Situation and condition that make it possible to do the propaganda activities related. It is clear that the rise of "Salam Dua Jari" concert and song are in the campaign of the 2014 presidential election. Therefore this condition makes it possible to have propaganda to get the sympathy from the people.
10. Using the procedural systematic and planning. The initiation idea of the concert and song "Salam Dua Jari" was conducted procedural systematically and went along with various planning.
11. Designed as a program whose real purpose to influence or encourage communicant to do something that is suitable to the will or pattern that is determined by the communicator. It is clear that "Salam Dua Jari" concert and song were designed with the real purpose that is to influence and encourage the communicant, to choose and vote in the 2014 presidential election to a pair of president and vice president candidate.

VIII . Conclusion

Music and politics are the things that are interested to be studied. There are a lot of music works that were created as the representation of political and social life around them. In Indonesia, we know Slank, whose several music were created in the social critic themes. In the beginning career journey Slank never directly involved the any political campaign, in the 2014 presidential election declared their attitude to join the campaign and supporting one pair of the candidate of president and vice president, in this term is Jokowi and Jusuf Kalla. Slank gave their support to that candidate for the reason of their simplicity in the lifestyle. Simplicity is the stuff that is always brought and campaigned by Slank in their lives.

As the musician, the support given by Slank was realized by initiating a concert and composing the song “Salam Dua Jari.” In the “Salam Dua Jari” concert and song Slank delivered their support to one of the candidate of president and vice president. “Salam Dua Jari” concert and song are also indentified as the form of political propaganda that were created by Slank to change the people’s opinion so that the people vote for the candidate in the 2014 Presidential election which is supported by Slank.

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3

**THE ADAPTATION
OF LOCAL CULTURE INTO CLASSICAL MUSIC Concert
(A Case Study on The Classical Music Concert Format
at Forum Musik Tembi Yogyakarta)**

By

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Sub Theme 2: Hegemony in Performing Arts

ABSTRACT

Classical music has image as elite, high class and intellectual music. Classical music concert formats in Western are formal, serious, and exclusive. Classical music concerts in Western are held in concert hall with expensive tickets. The audiences of Western classical concerts come using formal dress. The classical music format and historical background made hegemony and image that classical music is elite and belonging to high class. However, in Yogyakarta there are several classical music concerts which have format in contrast to Western. Some classical music concerts break the hegemony of Western classical music concert format. Some classical music concerts are held with free tickets. Sometimes it is not held in a concert hall, but in unique places such as museum or pendapa (Javanese building). The concert format is also more friendly and not very serious. Tembi Rumah Budaya Yogyakarta is one of cultural institution that makes different classical music concerts with Western hegemony. One of their programs namely Forum Musik Tembi makes classical music concert format that adapts a local culture performance, but still keeps basic rules of classical music concert. This paper discussed classical concerts that adapts local culture performance which is different with hegemony of Western classical music format. This paper used a qualitative research with a case study method. The object of this paper is the classical music concert format at Forum Musik Tembi.

Keywords: classical music concert format, adaptation, image, and hegemony

A. Introduction

Classical music in the community gets the image as an elite, an upper class and intellectuals music. In addition, ordinary people who are not fans of classical music assume that classical music is difficult to be understood, boring, and make people

sleepy. Indeed, listening to classical music requires an appreciation and a habit. Classical music fans have become accustomed to listen and watch the concert of classical music as an appreciation.

Classical music concert format is very different with other genres of music concert format. Other genres of music concerts have free format. Music concert audiences like pop, rock, dangdut, and others can freely express their feelings during the show; it does not interfere with the course of the concert. While classical music concert format is serious and formal. The hosts of classical music concerts in general also speak in formal language.

Listening and watching a classical music concert requires concentration. Classical musicians require concentration and calmness while they are playing. Therefore, classical music concerts need orderliness and tranquility during the show. If during the show the atmosphere in the concert hall is not calm and orderly, the musicians will be disrupted. Therefore, classical music concerts have rules for the audiences.

The rules during classical music concerts are made so the performance can run smoothly. The ultimate goal is to create an orderly and calm atmosphere that musicians and audiences can enjoy the concert comfortably. There are a few main rules in classical music concerts. First, the audiences is not allowed to talk, chat, or make noise and commotion. Second, the audiences had to turn off or silence their cell phones. Third, applause should only be done when the musicians have finished playing music that is characterized by the musicians stood up and saluted the audiences. Fourth, the audiences should not eat and drink in the building during the show. Fifth, the audience should not be out of the building during the show. Sixth, the audiences should not be taking pictures with flash or blitz.

West Classical music concerts in general seem to be exclusive, because the ticket is expensive. In European countries, classical music concert tickets are generally range from 40 to 100 Euros in a concert hall. The ticket price depends on the venue and the musician's popularity or the orchestra. As for the concert or recital with new music players in general tickets are range from 10 to 15 Euros. Even on some exclusive classical music concert the audiences are required to wear formal clothing, namely suits and evening dresses.

The format of classical music and classical music concert price make the image of classical music as an elite, an intellectual and an exclusive music. Those image and the assumption are spreading in the community. The image and assumptions about classical music have become a hegemony in society.

Although there are an image and a hegemony of classical music due to the format of classical music, there are currently several different classical music performances. One that is different from classical music concerts which are exclusive, there are classical music concerts which are held for free. In addition, some classical music concerts held in a format that is more friendly, warm, and intimate with the audiences. Although it still keeps the main rules of classical music concerts. The host is still using formal language but friendly and relaxed. Classical music concerts are also held in places that are not as common as in a classical music concert.

Classical music concerts with different formats of exclusive classical music concerts can currently be found in Yogyakarta. One of the cultural institutions in Yogyakarta which held classical music concerts that are different from the proprietary format is Tembi Rumah Budaya Yogyakarta. Tembi has a music program called *Forum Musik Tembi* (Music Forum Tembi) which is abbreviated as FOMBI. FOMBI has a classical music concert and a workshop programs. The format of classical music concerts held by FOMBI is different from the general format in Western classical music concerts. FOMBI classical music concert format can be seen as an anomaly of the image and the hegemony of classical music in the community.

This article examines the different classical music format or anomaly of Western classical music format that is exclusive. This paper will examine classical music format that is different from the image and the existing hegemony. This paper also examines why FOMBI's classical music concert formats are different. This topic is interesting because it provides insight study for the field of music in Indonesia, especially in Yogyakarta.

B. Methods

This paper used a qualitative research with a case study method. This method seeks to explain a decision or set of decisions about why the decision was taken, how the implementation is, and how are the results (Yin, 1989: 23). The study was

conducted by means of observation by watching classical music concerts at Forum Musik Tembi Yogyakarta and deeply understanding it. More detailed data were obtained from in-depth interviews with the Forum Musik Tembi staffs. All the data obtained from the field are then analyzed, reduced by summarizing, and focused on the important things according to the theme, categorized, and lastly be drawn conclusions that are related to the interpretation of the researcher.

C. Result and Discussion

1. Image and Hegemony in Classical Music Seen from Historical Background

Based on history, classical music cannot be separated from the domination and influence of the environment and the existing institutions. Based on history, in classical music there is a system of patronage that composers and musicians are worked and paid by the patron. A patron is the institution and the people who employ and pay composers and musicians, such as churches, palaces nobility, or the rich. The patronage is different from one era to another.

Classical music emerged around the fourth century in Europe, the Middle Age era (circa 600-1450). Classical music emerged and evolved in the church. Classical music at the time was used as the interests of worship and church events. The Church at that time is a very elite institutions that dominated public life. Therefore, classical music in that period were dominated by the church. Patronage prevailing in classical music was from the church. People could only use the music for the benefit of the church. Classical music that developed in the era was vocal music and sung only by men. (Sacher and Eversole, 1977: 55-58)

In the Renaissance (circa 1450-1600), there was an understanding of rebirth as a human being. People at that time were more appreciative. Classical music in this era was not only controlled by the church. Music was not only used for the benefit of the church, but also to the interests of secular importance or entertainment. However patronage in classical music was still in church institutions. The format of music at that time was dominated by vocal music. Women in this age could freely sing.

The next era is Baroque (circa 1600-1750), where classical music was experiencing rapid development. Form of music that developed was not only vocal but also instrumental music. The orchestra began to evolve and become interests. At this time the church domination reduced. Palaces and aristocratic had own power. Classical

music was not only dominated by the church but also dominated by castles and nobles. Many classical music displayed and used for the benefit of the palaces and aristocrats. Patronage in effect at this time were the churches and the palaces.

In later times, namely Classical era (circa 1750-1820), classical music was dominated by the castle and the nobility. Classical music was widely used for the benefit of the palace and the nobility. Classical music events were displayed on the palace, the palace parties, and other celebrations. However, classical music still had an important role in the church. At this time instrumental music was growing rapidly. The patronage came more from castles and nobility. The next era is the Romantique (circa 1820-1910). It was the beginning of the entry of industrialization in classical music. In this era emerged music book publishing. Musical instruments manufacturing production began. At this time the music was not only displayed in churches and palaces, but was also displayed in the concert hall outside the church and the palace. More varied music were developed. Patronages not only came from churches and palaces, but the bourgeois who were rich people could become a patron.

The latter is the Modern Age (circa 1900s until present). It is the time of industrialization ruled over human life. Therefore, classical music was also influenced by industrialization. Recordings of classical music is produced. Classical music concerts held in many various concert hall. In today's modern era, emerges some businesses of classical music performances. Many orchestras are formed under the patronage of a wealthy businessman. Many classical music concerts are held at expensive prices. People can enjoy classical music concerts if capable to buy tickets or access them.

According to Veblen (1953: xii) in his theory of the leisure class, upper-class existence shows off by wasting money and time. They are wasting money and time to enjoy the luxury goods and exclusive entertainment. This can be seen from the history, in which the nobilities and bourgeoisies in ancient times did a massive waste of money and time to show their pride to the eyes of others. They consume a variety of luxury goods, also in terms of art and entertainment. Only the rich can do it because they have a lot of money and time to spare. They are already rich so they have a lot of free time and they do not have to work hard.

In the era before modern, classical music was the music of the nobility. This group was able to pay musicians for creating and performing music based on what they

want. Classical music was only for the nobility and the rich alone, this show was closed to people from the lower classes. It was an honor if a nobleman was capable of displaying dazzling performances to the other nobles. Because classical music could only be consumed by the nobility, the classical music became elite and high class music.

That historical background led to the image of classical music as elite and upscale. The dominance of the nobility and bourgeoisie to classical music in the future made classical music got the image as elite and upscale. Nowadays classical music can be enjoyed by people of all classes, although the image is still attached. People still think that classical music is consumption for the elites and intellectuals.

Hegemony is ideological or cultural domination of one class to another, which is achieved by consensus through controls on the content of the main forms of cultural and institutional (Jary and Jary, 1991: 271). Hegemony is the dominance of the values of life, norms, or cultural group of people who become doctrine for other communities, where the indoctrinated groups do not feel oppressed or accept as reasonable and voluntary. Other functions of hegemony is creating a way of thinking that comes from the dominant discourse, the media also play a role in the spread of the dominant discourse. Hegemony is used to indicate the presence of a dominant class who directs society through the imposition of moral and intellectual leadership (Storey, 2003: 172). Language is one of the tools of hegemony. The media become a tool of how a dominant discourse distributed and pervasive in people minds so it become mutual agreement.

Based on the concept of hegemony, it can be analyzed that the image of classical music as an elite and an upper class became hegemony in society. Upper class people which dominated classical music based on the community's history created doctrine that classical music is the music of the elite and the upper class. Hegemony such as using the language in discourse is where classical music serve as musical discourse for the elite and upscale. The media became a tool in which the hegemony of the classical music spread and pervasive in society. Television, magazines, newspapers, and other media figures show classical music as an upper class and elite music. Media features the image through impressions of classical music concerts in the concert hall where the audience is from the upper classes. That classical music imaging at the end becomes a hegemony in society.

2. Classical Music Concert Format at the *Forum Musik Tembi* (FOMBI) Yogyakarta

Tembi Rumah Budaya Yogyakarta is a cultural institution that was founded in 2007 in the village of Tembi, Timbulharjo village, subdistrict Sewon Bantul, Yogyakarta by a businessman named Norbertus Nuranto. Tembi have a variety of cultural programs. Additionally Tembi have lodging with Javanese architecture.¹

Tembi has the vision and mission to support culture in Yogyakarta. To facilitate the field of music, Tembi created *Forum Musik Tembi* (FOMBI). FOMBI is a container and media for music fans in Yogyakarta for appreciating and sharing music. FOMBI facilitates various genres of music with variety of formats. FOMBI also has the vision and mission to support music education in Yogyakarta through appreciation and sharing music.

Before FOMBI, Tembi contracted classical musicians from Germany to hold a variety of classical music programs. The Classical music program is in form of concerts and workshops. After the contract end it was decided to form its own program governed by Tembi staffs specifically for music program. Finally FOMBI formed in May 2011. The inauguration of FOMBI was held at *Festival Musik Tembi* (Tembi Music Festival), 2011.

FOMBI program in addition to musical performances is also in music workshops. FOMBI program is held once a month. Program shown is in variety of formats. Although diverse, FOMBI has two regular programs every year. The first regular program of FOMBI is *Festival Musik Tembi* (Tembi Music Festival) held in May. This program displays various genres of music besides classical music, from traditional to pop music. This program is a forum for composers to present their new music which should be incorporating elements of Nusantara music. A second routine program is *Launching Album Kompilasi* (Compilation Album Launching) which is held in December. This program is the continuation of *Festival Musik Tembi*. This program shows the recorded result of *Festival Musik Tembi*. All courses held by FOMBI are free for the audiences.²

Classical music program presented by FOMBI are concerts and workshops. Classical music program together with other programs is free for audiences. Both classical music concerts and workshops are held for free and publicly. Audiences who

¹ Interview with Rosi, the FOMBI staff, 22 November 2014

² Interview with Edho and Indra, the FOMBI staffs, 13 November 2014

want to see a classical music concert at Tembi just need to pick up the tickets before the concert take place. If the audiences do not have a ticket they can still come to enjoy the concert in Tembi. The difference is that the audiences who have the ticket are to get into the concert hall first. Then the audiences who do not have a ticket can enter the concert hall later.

One interesting thing is that if the number of audiences exceed the number of seats available, then the audiences who do not get seats can sit cross-legged or sit on the floor with a mat. If the number exceeds the capacity audience room and can not get into the room, the audiences can watch the concert from the outside surrounding the stage, where all the windows are opened so the audiences can hear and see the show. A screen is also provided outside the building so that audiences who can not enter the building can still watch the show.

Another thing that is interesting and unique from classical music concerts in FOMBI is that the concert is held at the museum or *pendapa* (Javanese building) in Tembi. Concerts that are held at the museum of Tembi are small performances. The small formats are solo, duet, quartet, or a small ensemble, where the number of musicians is few. In addition based on the number of musicians, which is held at the museum is a music format that is smooth or not loud, like a piano, vocals and strings. The concert in the museum is a musical performance that does not use loudspeakers. While the concert shown in Tembi's *pendapa* is in large format such as orchestra, a large ensemble or an instrument which has a loud sound like brass.

The format of classical music performances in FOMBI is not as formal as in Western countries. The master of ceremony or the host just open and close the concert with a language that is not stiff. After the concert is opened by the host, then the musicians themselves will communicate with the audiences. Musicians in general will state and explain the repertoire or list of songs that will be played. The atmosphere at FOMBI's show is not as rigid and formal as classical music concerts in general. Therefore musicians can communicate warmly and familiarly with the audiences. The musicians who perform in FOMBI concert also do not use formal clothing such as a suit like the classical music concerts in the West. Foreign musicians sometimes use batik clothes. Audiences are free to use preferred clothes and footwear.

In addition to the concert, the musicians who perform in FOMBI generally provide workshops or master classes. FOMBI also invites musicians, especially from

abroad, who performed in Yogyakarta, but not at Tembi place, to give workshops or master classes in FOMBI. Workshops and master classes are usually intended for the music students in Yogyakarta. However anyone who is interested in that event can also come to attend workshop or master classe. Workshops and master classes are usually held the day before the musicians perform in FOMBI concerts. Workshops and master classes are held free of charge for audiences.

Musicians who perform in the program of classical music are national and international musicians. FOMBI does not pay the musicians. FOMBI only provides facilities like concert hall, concert equipments and publications. For musicians from other town and abroad, FOMBI provides lodging and accommodation. The system that is implemented by FOMBI for foreign musicians, FOMBI gives concert and workshop offers as a form of vacation concert and workshop. FOMBI provides accommodation facilities in Yogyakarta such as a room at Tembi inn, food and beverage, picking up, and traveling to tourist places in Yogyakarta. Therefore, when FOMBI invites foreign musicians, they use a vacation strategy as a promotional concert and workshop. While the cost of traveling musicians from their country to Yogyakarta and their visa are borne by the musicians themselves. In general, in Western countries musicians can obtain financial aid to perform abroad, especially to introduce the musical works of their country.

3. Classical Music Concert Format as Cultural Adaptation

The format of classical music concerts in FOMBI is different with the image and the hegemony in classical music that has been prevailing in the society. If in Western countries many classical music concerts are packed in exclusive form with an expensive tickets, giving rise to the image and the hegemony of the elite and upper class, the classical music concerts in FOMBI just the opposite. Classical music concerts in FOMBI show simplicity and not exclusive.

Classical music concerts which are held by FOMBI are opposed to the image and the hegemony of Western classical music. The format that is conducted by FOMBI is an anomaly of the Western format. With a free concert tickets, the audience is free to wear their preferred clothes, brought the concept of communicative and not rigid, and held in a museum or *pendapa*, so an exclusive and elite imagery do not appear. Classical music concert formats by FOMBI show that classical music is not music that

belongs to the elite and the upper class only. With a format that is held by FOMBI, shows that classical music can be enjoyed by anyone who is interested, from the low to the high classes.

Based on interviews with committee staffs of FOMBI, classical music format conceptualized by FOMBI is a form of Java cultural adaptation. They say that classical music can be displayed with the adjustment of Javanese culture in Yogyakarta. With the adaptation, then the audiences will be more comfortable and blend with the environment.

Adaptation can be defined as the process that connects the culture system with its environment (Kaplan, 1999: 112). Intercultural adaptation can be regarded as a process of adjustment to obtain the comfort of being in a new environment. In socio-cultural, adaptation is a change in the form of adjustments to suit the existing norms of behavior in society.

Adaptations made by FOMBI in classical music concert in the form of adjustments to the Javanese culture in Tembi. There were some changes made to fit the cultural norms prevailing in Yogyakarta. This is done so that classical music held in FOMBI will be more integrated to the people of Yogyakarta due to adaptation. The first form of adaptation done by FOMBI is a new system which is free entry or free of charge for audiences. Tembi has the vision and mission of supporting education. Tembi provides a forum for students who want to gain an appreciation of music without charging their financial capabilities. Therefore all music performances in FOMBI is held free of charge. Free system can also be seen as an adaptation of the traditional music performances in Java. Traditional music performances, for example *klenengan* (*gamelan*) in Java, which are held for the public at large are held free of charge. People from various social backgrounds may watch and enjoy the show.

Adaptation is also done in the format of the show. If the formats of classical music concerts in general seem formal and stiff, then the format in Tembi is more friendly and communicative for the audience. It is like a gamelan performance which is not formal. When the audiences do not get chairs they can sit cross-legged on the floor, this is an adaptation to the Javanese culture. In general, in Java, people sit cross-legged on the floor with a mat if there is an event, meeting or gamelan performances. The atmosphere is very different from classical music concerts in the West.

Batik clothes worn by musicians also a form of Indonesian cultural adaptation. Batik is an Indonesian national dress. Batik has been recognized by UNESCO as a cultural heritage of Indonesia. Indonesian people wear batik on all forms of events and in all places. Batik is flexible fashion for all events. Musicians wear batik clothes is also a form of adaptation of the habit of the people who wear batik in Indonesia in various events. Foreign musicians who wear batik clothes can be seen as a form of their appreciation of culture and cultural heritage in the form of fashion.

Organizing concerts at in museum or *pendapa* at Tembi complex is an adjustment with the facilities owned by Tembi. Tembi has a policy that their programs is conducted in the building belonging to Tembi. This policy can be seen as a form of recognition as a Tembi cultural house engaged in cultural preservation. In addition, audiences can see the collections of historical relics in the museum when the concert is held in the museum. Therefore the audiences can recognize the cultural heritage collected by Tembi. Organizing concerts in the Tembi *pendapa* can be seen as a form of adaptation to the operation of musical performance in Java. In general, the performance of gamelan or *klenengan* is held in *pendapa*. While *pendapa* is a form of Javanese architecture, with a classical music concert in the museum or the *pendapa*, the audiences can feel the atmosphere of another form of adaptation and adjustment between the two cultures which are the West and Java.

D. Conclusion

Classical music gets the image and become a hegemony as an elite and an exclusive music because of the format and packaging. Western classical music format which is formal with expensive ticket price is a factor to the emergence of the image and the hegemony of classical music as the music for the elite and upper class. In addition, based on the historical background it makes classical music becomes music with an elite and an exclusive image.

FOMBI classical music concert format is different from the format of classical music concerts in the West. FOMBI classical music concert format is an anomaly of the format in Western classical music. FOMBI classical music concert format is an adaptation of the existing culture in Yogyakarta. With the adaptation to the local culture FOMBI is trying to make classical music to be more acceptable to the people of Yogyakarta.

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**HEGEMONY OF LOCAL TELEVISION ABOVE TRADITIONAL
PERFORMING ARTS IN THE ERA OF MEDIA GLOBALIZATION****By****Renta Vulkanita Hasan, S.Sn., M.A, Drs. A. Lilik Slamet Raharsono, M.A,
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ABSTRACT

Mass media such as television, it can simply be defined as one of the instruments which reinforce efforts in the realization of human-related obsessions certain aspects, such as art. The art form of indigenous territories, such as performing arts and cultural image representation of complex societies, especially the creative process in the art community. The results are reflected in the creative community is a form of performing art that is inseparable from the process dependence, experiences shared, and collaboration among members of the various communities. The process that takes place at the level of larger, complex, and increasingly not much hampered by physical barriers to be the reason that the traditional performing arts worthy of competing and widely publicized. But amid the twisted development of traditional performing arts, media simultaneously play the role of hegemony over the stretching. Local television is an example of the power of the media controlling the continuity of traditional performing arts. It is given the role of local television have sufficient strength in delivering massive variety of local shows to the local community. Documentary television is a format commonly used for packing the "breath" of traditional performing arts in the area of media globalization dramatically, thus evoke audience emotion. Type impressions of this kind would tend to raise the rating of the event, due to the high interest of the audience. If a high rating, then the advertiser will provide a nominal sponsor. This then indicates the presence of power relations (hegemony) media for the performing arts on a local scale, the impact on the continuity of the "live" local television itself.

Keywords: *hegemony, globalization, media, performing arts, local television*

A. Introduction

Television is one of the media that has the power to construct this massive audience mindset to or not do something. Critically, television and even considered a unilateral communication medium because of exposure to pierce the audience watching them so strong and does not give the audience the opportunity to do that kind of

analysis. Televisions have so outsiders can force in shaping public opinion, both directly and indirectly. The great strength of the current television media has led to the use of broadcast content for a variety of purposes. There is utilizing television to construct a lifestyle community with the shows socialites like television dramas and infotainment, then there is also public opinion in politics through talk shows and variety shows. Television content so diverse has many contributions in the development of culture in the various areas. The emergence of local television in various regions is one of the indications and television contribute to the development of local cultural civilization with impressions schemes based on local wisdom.



Picture 1. Samples *docudrama* "Can Macanan Kadhuk, Riwayatmu Kini" (Source: Private, 2013)

The power of local television actually lies in how television is able to explore the potential of the local culture, such as traditional performing arts to be packed into an attractive display. Format construction impressions have been designed to attract the audience so that the sustainability of local television as a means of entertainment and information in each region is maintained. The power that lies in the design of local television format is the longer the stronger not only explore the potential of traditional performing arts course. Furthermore, it turns out covert a relation of power or hegemony local television to traditional performing arts are slowly shaping the discourse of sustainability 'live' for a local television itself.

The study took a case study object in East Java, especially Jember produces an output of the model shows the format of the traditional performing arts television documentary "Can Macanan Kadhuk". The format of the television documentary shows

television media hegemony over traditional performing arts dramatically constructed to achieve a high rating. Through television documentary, the optimization of the total rating television broadcast can be achieved. Not only is dance, music, and drama are presented, but the other aspects related to traditional performing arts itself is also inserted in the show. The other side of life dancer, social conflict, and relationships that occur within it aired sensational thereby playing audience emotions.

Local television is the opportunity to make a contribution to the development of traditional performing arts, but sometimes the opportunity to make it even more old traditional performing art itself depends on the existence of local television. Dependence that increasingly shows local television hegemony of traditional performing arts. Hegemony was evident in the construction of impressions made by a local television show's format so worth selling. The essence and aesthetics of traditional performing arts itself tends just ignored. The process of reconstruction of real events in the work of the traditional performing arts documentary "Can Macanan Kadhuk" This is one example where the power relations are being formed. The tendency of the appearance of scenes interviews with practitioners who seem dramatic and emotional at the core of the show impressions to boost ratings. While the show itself shows only a complement. Attractiveness of the content of the television documentary format eventually become a force for the local television industry in acquiring interest in the market, both spectators and sponsors. The television industry is a part that is loaded with commercial interests and the competition among television stations.

B. Hyper-Reality Television Shows In The Era of Media Globalization

Television documentary is one of the impressions which may indicate the hegemony of hyper-reality of reality television media content that is happening on the ground. Hyper-reality television dish is given to the audience in the form of a prototype of an education about life even though imaginary, but real, as if it was attached to their lives (Ariel: 2012, 30). The hyper-reality sensation growing audience who appear in them, so that the audience can easily get the image of the shadow of something, as well as causing the shadow positions imaged reality (Ariel, 2012: 27).



Picture 2. Atmosphere of "Can Macana Kadhuk" and the other side of the audience is interesting scenes footage in a television documentary (Source: Private, 2013)

The fact hegemony of hyper-reality of reality that occurs in the field provides a record for a television documentary makers that the production of a television documentary that is widely produced today tend to overlook some things that are normative. Hyper-reality is constructed predominantly in a show with the purpose for which the rating. The other side of a dancer "Can Macanan Kaduk" for example, would be interesting if packaged dramatically exceeds reality. It will certainly provoke an emotional reaction in the audience. Emotional behavior targeted audiences become producers to boost the success of the event were made. Television documentary that originally contained the content of reality, has now started to shift to display content that is dominated by the hyper-reality of the media in the era of globalization.

In a local television station, television documentary is rarely produced. But amid the globalization of media, such content is starting to be found. National private television stations also become a factor for the survival of "living" a local television. This is done by the national private television stations tend to be imitated by local television that local television content can be received by viewers and sponsors like national private television content. One is adopting the format of a television documentary that is loaded with content a hyper-reality to suck the audience and sponsors.



Picture 3. Atmosphere of audition music contest "Indonesian Idol" is the other side that caught the attention of television viewers (source: pikiran-rakyat.com, doc. 2012)

C. Hegemony Of Local Television Above Traditional Performing Arts In The Era Of Media Globalization

The globalization of the media appeared to have an impact on the development of the performing arts that developed in different regions of Indonesia. The presence of television as a form of media penetration massive magnitude proves it. Spectacle that serves as an entertainment center, the majority of its success is determined by how the TV pack for its programs. Globalization encourages media to construct a television show that many viewers tune in quality and quantity. The phenomenon of performance art that most television programs aired in having a variety of formats. Not just recording a show on stage, but other aspects contained in the performing arts are also shown. Another aspect mentioned is: the other side of the performing arts, both actors, the social environment, interaction, to the social conflict. Aspects of indirectly encouraging the audience to the emotional interaction that aired performing arts. For example, in the form of performing arts shows television documentary airing today is rampant, especially in some private television stations nationwide. *Dangdut*, stage drama, dance, band performance, and the parade is no longer shown a conventional attractions on stage. Moreover, the shows are now packed with a variety of formats, such as: competition, comedy stage, and television documentaries.



Picture 3. Appointment of a particular theme in a dangdut show is the other side that can be emotive television audience (Source: Youtube, 2014)

The globalization of the media is not always interpreted constructively and in line with the expectations of performance art itself. It is precisely the existence of the current media has openly show power relations (hegemony) of the performing arts in the era of globalization of media. The media, especially television, has been trying to open the power relations with the aim of survival for the television itself. One manifestation of power relations that are produced television documentary that is loaded with the content of reality and hyper-reality. According to Burton, television shows, especially the documentary was able to hit more audiences with new ways to manage the television, which in this case economic attitude towards the approach in the creative and financial sense (Burton: 2011, 213).

Burton reiterated in a statement about the matter aggressively documentary aired on television also reinforce critical view of television that can pull the audience into a certain position and cultural understanding. (Burton: 2011, 212). Furthermore, Burton stated on audience engagement with impressions presented in the following excerpt.

"Television can be a manifestation of the fact: more people see 'their world' on television, they are increasingly convinced that this is the main function of the television, bring something to the actual living room ..."

Of course indirect discourse has emerged that says that the fate of the performing arts today are largely determined by the continuity of the media, especially television. Media clearly indicate proximity to the audience with an embodiment of the

process of bargaining reality or reality. Becomes possible when the performing arts will be aired through the television audience gain an appreciation and interest high.

This fact certainly bring on a new discourse that appears on a local scale. In the local scale, there are the local television media should set the pattern of production and financial survival. The pattern of production would not be separated from how to design the shape of the local television show and the target audience. In terms of form impressions, it is possible to use object-run traditional performing arts are considered attractive and entertaining. Meanwhile, many of today's traditional performing arts that require the mass media, such as local television to help them thrive and survive. Local television into their expectations in terms of actualization and compete with modern entertainment and the performing arts.

Construction hegemony local television on traditional performing arts occur when these two interests met. But the power of local television on traditional performing arts was dominant from several aspects. Aspects include: technical and financial. Technologically, local television has a specific device for recording, medokumentasi, and broadcast watching them to various places. Financially, they are supported by the presence of sponsors who are able to provide the funding needed to carry out the activity of television production. Through the form of impressions that have been established by local television, the traditional performing arts are given space to be creative. However, the process of creation that would later be sold to sponsors to increase financial assets for local television.

C. Conclusion

Television is one form of media that is able to raise the potential of indigenous art, especially for traditional performing arts that developed in the area. Indonesia is one example of a country with a diversity of performing arts who are currently optimizing local television as a medium for the revival of traditional performing arts. Hegemonic discourse on local television on traditional performing arts, will be able to be ignored along with the creative process of local television has tried to apply the new format unfavorable unilaterally. One effort that can be done to ward off the hegemonic discourse is the television documentary that lifts and reviving the traditional performing arts by promoting the value of high artistic and interesting facts. Through television

documentary, traditional performing arts are expected to give a new ornament for the development of performing arts in Indonesia.

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5

PLAYING JAVANES GAMELAN FOR AUTISM LIBERATION

By

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Music, including Javanese gamelan music, has their own power. This power can be use to improve the quality of human life; balancing brain waves, covering an unpleasant sound, affectingpulse and blood pressure, reducing muscle tension, improving movement and coordination (Campbell, 2001), and increasingthe duration of autistic children concentration (Sussman, 2009). The power of the music isn't use optimally, for example Javanese music gamelan for liberation autism. This study aims to measure the optimalization Javanese gamelan liberate autism disorder.

The research was done at BinaAnggita Autism School. Nine students were trained playing instruments for arrangement the Javanese children's songs and the Javanese popular song. *Kendang*'s player controlling tempo, *demung* and *saronbarung* use as melody, *saronpenerus* decorate the melody, and *ketuk*, *kempul*, *gong* playing in *kolotomik* beat.It sound influenced listener brain waves (move into a comfortable position) and is affect to the mental state and eventually liberates the autism disorder. The training was done twice a week and after six months their musical skill, listen accuracy, and behavior outcomewere analyzed.

Musicalinteraction analysis was categorizing children musical skills in to playing independently and playing with their assistance, analysis of listening accuracy used electroencephalography (EEG) program to detect their brain wave when they listened *gending* and they didn't, andanalysis of behavior outcome was done by comparing their daily behavior before and after training.The result was compared in the final analysisand that suitability and differences was explained in teaching learning context, especially parenting care and teacher attitude.

As a result, playing gamelan can liberate the autism disorder.The liberation was done by developing the variation of interaction capabilities(behavior outcome)and the results of each child is different. Thechild who musical skill,parenting care, and listeningaccuracywas good gained some behaviors outcome;child whomusical skill and listeningaccuracywas good but the parenting carewas not good gained lessbehaviors outcome, whereas child whomusical skill,listeningaccuracy, and parenting carewere not good didn't gained any behaviors outcome.

A. Introduction

Autism, at this time, has become a serious problem. The number of patients is increasing, their presence are not acceptable by society, and the treatment takes a long time and high cost. The number of patients with autism now is reaching to the prevalence of 4 to 5 per 10,000 or 10 to 11 per 10,000 if we use the wider scope (Dawson & Castellon, 1985 in Safaria, 2005); some of autism children's parents have no confidence when he/she meet his/her friend; few of child autism parents cannot accept his/her presence even though she or he is biological children; autism therapy takes long time and need hard work, a lot of energy, great cost, full concentration, tolerance, and patience both from autism children and their parents.

Autism is social interaction disorder. It is the effect of neurological disorder which affects the brain work, perception, attention, and interfering signals from eyes, ears, and other sensory organs and result in delays in responding to others. Moreover their way of thinking is controlled by a personal need and their respond to the world is only on their own vision and expectations, preoccupation on his/her own thought, and reject the reality (Sutadi, 1997). Autism is a social disorder which is cause of impairments sensory, as a result delay in responding to interactions with other.

The autism disorder can be reduced by music. Sussman (2009) has conducted research about integration of children games with music and concluded that the game made maturation of autistic children do it longer. The research was supported by Ortiz (2002: 149) who reported that music can motivate children to finish a job, improve his/her academic achievement, overcome boredom, boost-resurrected emotion, evoke a sense of confidence, eliminate anger, reduce stress, reduce pain, and control the atmosphere.

Unfortunately the information has not been used optimally, especially in Indonesia, for autism therapy. The Javanese gamelan which need good cooperation between players are predicted can be used to reduce autistic behaviors, is not use optimally yet. For that reason, donated by the Indonesia Directorate General Higher Education (contract Nomor: 344/SP2H/PP/DP2M/VI/2009, date June, 16 2009) I had done a research about music entitled "Terapi Autis Melalui Permainan Musik" or Autism Therapy with Playing Music. The research has been reported on the same year and the data is used to compose this article.

B. The Autism Liberation Concept

Before discussing the main topic, I would like to explain the liberation concept. Liberation is liberating or being liberated (Cayne, 1993: 570), an effort is done in order someone or something free. In context of the autism therapy it means an effort is done in order children with autism disorder become normal. In autistic discussion, the liberation term is not familiar, the therapy term is used; therefore in the next discussion the two terms (liberation and therapy) are used interchangeably and when it combine with autism it mean an effort or an activities which is done in order someone to be free from autism disorder or to eliminate the autism disorder gradually.

1. Autism Therapy

There are eleven kinds of autism therapies; which are Applied Behavioral Analysis (ABA) Therapy, Speech Therapy, Occupational Therapy, Physical Therapy, Social Therapy, Game Therapy, Behavior Therapy, Therapeutic Development Therapy, Visual Therapy, Biomedical Therapy, and Musical Therapy. ABA therapy (Handojo 2008) is a training for autism focus on giving them reward when they do instruction well; speech therapy is a therapy focus on speech and language training; occupational therapy is a training for motor developmental delay, physical therapy is physiotherapy and sensory integration therapy to strengthen muscles and balance; social therapy is an exercise for communication; game therapy is a speaking training; behavior therapy is training for eliminate negative behavior; development therapy is a training for increasing social interaction, emotional, and intellectual; visual therapy is a training based on visual aspect; biomedical therapy is cleaning abnormal brain by treatment of the outer and inner body; and music therapy is utilizes music for therapy (DayakisnidanHudaniah, 2006: 176). This discussion give us an information that autism disorder therapy is a method to liberation someone from autism disorder by optimizing organs functions (mouth, limbs, brain, eyes, legs, hands, and others) which are use in interaction.

2. Music Therapy

The function of organs can be maximized by music that has specifications of tempo, frequency of sound, rhythm, amplitude, and so on. There are at least three indicator of music which have positive effect of human mental, which are sound loudness, rhythm, and tempo. The sound loudness is lower than 90 decibel, the rhythm is steady and regular (Tame, 1984: 136-141); the tempo about 60-70 beats per minute (Compbell, 2001b: 80). The music can improve human interaction skills, control children emotion or to be preferred to overcome bad feelings when they perform in front of the class with a large number of students, and improve academic achievement by creating a pleasant learning atmosphere (Compbell, 2001: 187-196).

The criteria are used to choose the therapy songs. In this research, I had chosen the Javanese children song and Javanese popular song. The two songs characters were similar with the song which has positive effect to our mental, it have short and simple melody, the tones is in middle range, and the tempo is about 60-70 beat per minute. The songs, characteristically, are adjusted to the songs characters; which are sound loudness is about 80 decibel, it mean the sound is not noise or deafening sound (100 decibel above); the rhythm is on the weak-strong-weak-strongest it mean that rhythm is adjust to our bodies rhythm (steady and regular rhythm); the tempo is about 70 beats per minute is adjust to a normal tempo of our heart.

There are two reason of choosing the two kinds of songs which iuse in this research. Firtsly although the trainees ages is about 9 years to 16 years old, because their mental development is delay, so the gendingdolan or children songs are suitable for them; secondly the gending was choosen is gending in which theoretically have positive effect to our body predicted can liberate the children from autism disorder effectively too.

3. Therapy Model

The music therapy we are talking is the passive therapy model. There is another model, the active one. The passive therapy is a therapy which patient just listen to the music, however, the active therapy is patient play musical instrument while listen into it. The active therapy is more effective than the passive therapy, because of the powerful influence on muscular activity, for example the sad music or slow rhythm and in minor key is decreasing work of muscular and isolated tones, scales, motifs, and simple tonal have an energizing effect on the muscle (Tame, 1984: 137).

The passive therapy model in Javanese gamelan research is on the topic effectiveness of Javanese children song, Indonesian children song, and Western Classical music for improving kindergarten student learning achievement research. The research presented three songs as kindergarten class illustration when they did test and concluded that the Javanese children song was more significant influence on children's achievement than the other two songs. The using comfortable music for illustration children doing test affected to the increasing the children academic achievement (Budi Raharja, 2009)

The active therapy model also find in my research. The research was modifying the Javanese gamelan to the kindergarten children gamelan (smaller size, instrument shape are vehicles and animals) and used to arrange the Javanese children song that the poem is adjusted to the reading and math learning materials (*ABC, Ngeja, Cara Maca*, and the like). The research result are playing gamelan can encourage children interaction with her/his friends (imitating theatrical dialogue), and encourage their reading learning motivation (take the magazine and to be read together) (Budi Raharja, 2012).

The therapy model was used in this study is an active therapy model. The model is a training that is give children skill playing gamelan and singing a song. They play gamelan to arrangement the songs in according to its function, as a control the rhythm/tempo, playing a melody, decorate the melody, and giving confirmation melody in kolotomis beat; and when sing a song they are must adjust their sound to the gamelan sound.

4. Autism Liberation

Autism liberation use music is a process of musical sound entered into the outer ear canal, channeled to the ossicle and delivered to the thalamus to activate the memory stored in the limbic and autonomic influence neurotransmitter systems that affect the hypothalamus and delivered to pituitary. Pituitary gland respond and give negative feedback to the adrenal glands to suppress the hormone epinephrine, norepinephrine, and dopamine (stress hormone) and make our life calm and relaxed. The effects show when the listener can listen the music, not only hear the music. Hearing music is the skill to receive auditory information through the ear, skin, and bones; while listen music is the skill to filter, selectively concentrating, remembering, and respond to sound. Listening is an active activity, while the hearing is a passive activity (Tomatis in Compbell, 2001b: 53-54 and 83-84).

The success of liberation from autistic disorder not only determined by their music skill, but also the parenting care. For example the Medical Interaction Therapy conducted by cooperating of mother and musician. The program that conduct at home is mother was involving her child in shaking and patting body, vocal training, and singing a song. She was treated as they can communicate and they was imitate each other when playing lap-lap while singing a song spontaneously. The piano player accompaniment

their actions according to his feelings; when a child go away from his mother he played soft music, when the child close to his mother's he played music in increasing intensity, and than the music and the interactions were gradually come to the dramatic interactions. The exercises are held twice a week (each for twenty minutes) can increase children's awareness of the presence of his mother from once every six minutes to nine seconds once and increasing eye contact from once every 3 minutes to six times every minute. At the end of the training the child was able tease her mother and when he heard the music that is already know he clap hand while eye contact with her mother, smiled, and patted her stomach. He also can play a role, for example insert the bread into his doll mouth and washing doll cloths. The activities is she had never done before (Compbell,2001: 286-287).

The success of liberation children from autism diorder is determined by the seriousness of parents in child care and the precision of music that is used. The parents must be sincere and affectionate to strive for liberation their children free from autism disorder while musician compose or choose a song that is appropriate to the circumstances which occur in therapy. This therapy model was applied in this study with the division of tasksare researcher find the songs that fit the children mental development while the parents explore their children needs so that child feel comfortable when doing therapy.

5. Evaluation of Autism Therapy

Handojo (2008: 73-75) provides us a guidance of how to assess or analyze autistic therapy outcomes. That guidance is an activity that record everyday progress of child behavior development at school and at home.This guidanceis used to record the progress of the children musical interaction,the children listening accuration, and children social interaction. Musical interaction in Javanese gamelan is an alternation of wasps all parts steadily and clearly articulated by *kolotomik*instrument (Brinner, 1995: 209-211). In this research the interaction is between the *kolotomik*instruments sound (ketuk, kenong, kempul, gong), melodical instruments sound (demung and saronbarung), and control tempoinstrument sound (kendang). The analysis of musical interaction use musical skill indicators, the analysis of listening accuracy use independently and assisted playing indicators, and the analysis of behavior outcome use the social interaction development indicator.

The listenig accuracy evaluation is categorizing listeningskill into hearing skill and listening skill. Hearing music is a respond to music by receive auditory information through the ear, skin, and bones; while listening music is the respond to music by filtering, selective concentrating, remembering, and respond to the sound(Compbell, 2001b: 53-54). Indicator of listening accuracy use the brain waves change indicator; when brain wavemoved to theta it is indicatorthat listening is accurate, while the children brain wave is not moving is not accurate listen accuracy.

The indicator of behavior outcome consist of initiation or the ability to begin achieve a goal and attempt to initiate interactions with other individuals or the wider social environment; initiative or an attempt to find information and actively researching on the environment; assertion or the ability to express feelings clearly and defend their personal rights, ideas and emotions appropriately; self-disclosure or the ability to open

up, tell personal things to other people; emotional support or the ability to give emotional support to others as an expression of concern, security and comfort, as well as sympathy; and conflict management or the ability to resolve conflicts between individuals in an attempt to overcome the conflicts that arise in an interpersonal relationship was not to worse (Dayakisni and Hudaniah, 2006: 176).

There are three evaluation aspects of liberation autism disorder, such as musical interaction, listening accuracy, and behavior outcome. The musical interaction is children interaction of using gamelan instrument sound, the listening accuracy is the skill of receiving musical sound, and behavior outcome is the student interaction at school and at home. The analysis of musical interaction use independently and assisted playing indicators, the analysis of listening accuracy use the brain wave moving, while the analysis of behavior outcome use social interaction development indicator.

6. Framework

The liberation of autism disorder is a training of playing Javanese gamelan music for children autism disorder. The training consists of designing program, applying program, evaluating program, and interpreting and reporting. The designing program included choosing gending and choosing teaching strategy; applying program included the trainee selection, time and place of the training; evaluating program is an evaluation of training result and its follow up; and interpreting and reporting is interpretation result and its report.

Nine students were trained playing gamelan instruments for arrangement the Javanese children song and Javanese popular song or gending. The gending were chosen in adjustment to the children skill and children Psychology; a short and simple melody is an adjustment of the song difficulty level with the children musical skill, while the steady rhythm and the middle tempo and sound volume is an adjustment of the music to musical criteria that has positive effects on the organs function. The whole effort was done hoping it will maximize the liberation autism disorder from the children autism.

Gending which the characters have been adjusted to the children's psychology, if played properly, will produce the good sound and it is interested to the children. The gamelan sound will affect the children brain waves when they were listening into it properly. The brain wave will generate the child's psychology become calm and it will make children can control their behavior or replace their bad habits with good habits. If this training conducted continuously for a period time, the good habit will become the children habit.

There are three aspects which can be indicators of effectiveness the liberating autism disorder program, musical skills, receiving process, and behavior outcome. The musical skill is the skill of student playing gamelan, listening accuracy is skill which student received gamelan sound, and behavior outcome is the student behavior as result of playing gamelan. The ideal condition is if the three aspects are in good condition. This condition can be interpreted in the teaching learning contexts or the description which is explain the suitability and unsuitability between that aspects, for example why it could happen.

C. Autism Therapy Design

1. Designing Autism Children Gamelan

Children autism gamelan is a Javanese gamelan which modified to the children autism gamelan. The modifications included number of instrument, size, shape, and its ornament. The ensemble consists of eight instruments (*kendang*, *demung*, *saronbarung*, *saronbarung*, *ketuk*, *kenong*, *kempul*, and *gong*); the size is smaller than the Javanese gamelan; the instrument shape is toys (war vehicles, ambulances, aircraft, tanks or car wars) and painted with bright colors.

This ensemble is a small one, the ensemble which is all instrument can be played by autism children. The designing ensemble criteria were based on the minimum of musical function, which are *kolotomik* function, melodic function, and the tempo function. *Kolotomik* function instruments are the *ketuk*, *kenong*, *kempul*, and *gong*; melodic function instruments are *demung*, *saronbarung*, and *saronbarung*, and the tempo function instruments is *kendang*. The ensemble is completed by vocal.

The levels of playing musical instruments are varying. The first level is playing instrument by just hitting one note in one hand (*ketuk*, *kempul*, and *gong*), hitting some notes using one hand (*kenong*), play a melody with one hand (*demung* and *saronbarung*), apply the melodic patterns with one hand to decorate the *balungan* melody (*saronpenerus*), and apply the rhythm patterns to control the tempo (*kendang*).



Children Autism Gamelan

The designing of gamelan ensemble was based on the consideration as follow (a) before playing instrument the children must be interested, so the instrument form make similar with her/his toys, (b) student playing gamelan must comfortably, so the size is made smaller, (c) student should be able to feel the song they played, therefore I choose the dolanan children.

2. Therapy Time and Place

The research of the Javanese gamelan as autism liberation is done in BinaAnggitaAutism Special Schools in Jl. Garuda 143 WonocaturBanguntapan, Bantul, Daerah Istimewa Yogyakarta 55198. Tel/Fax: 0274-444717, 0274-6993542. The training of playing gamelan was held at 13:00 until 14:30, twice a week and conducted on March 2009 to September 2009.

3. Therapy Subject

The selection of children who participated in this research was done by researcher and BinaAnggita teachers. The criteria of that selection were the children who able to concentrate for at least 5 minutes and can do instruction well, the child who have those criteria plus familiar with letter and number, and the child who have all of criteria plus can enjoy gamelan music correctly. Child who werenot familiar with numbers and letters are playing *ketuk*, *kenong*, *kempul*, and *gong*; child who were familiar with

numbers and letters were playing demung, saron barung, and saron penerus; and the who has all of criteria plus can enjoy gamelan music correctly were playing kendang.

List of Training Participants

No	Name	Age	Instrument
1	Cindy Widhoretno (Sindi)	13 years	Kendang
2	Vicaris Arkha H (Arka)	12 years	Demung
3	R Leonardo Ruchky Henrico (Iko)	16 years	Saron Barung
4	Andreas Siny Cahya AP (Andre)	14 years	Kempul
5	Riva Kurniawan (Riva)	12 years	Kenong
6	Raihan Tsany Arhab (Raihan)	9 years	Ketuk
7	Nanda Setiarini (Nanda)	9 years	Saron Penerus
8	Aksa Mutiandaru Pramesti (Ndaru)	12 years	Gong

All of children who participated in this training, except Vicaris Arkha H who is study in Bina Anggita School only, are study in two places, in the morning at inclusion school and in the afternoon at "Bina Anggita". The Bina Anggita school hour are start at 07:00 until 12:00 in the morning and the start at 13.00 p.m. until at 15.00 p.m. in afternoon school hour

4. Gamelan Teaching Strategy

Gamelan teaching learning strategies applied in this study is easiest one. That strategy used counting sa - tu , du - a , ti - ga , em - pat , li - ma , e - nam , tu - juh, and la - pan to count gamelan beat and to facilitate *kolotomik* instruments players. The application of that strategy is the ketuk beat is on the first syllable of each count (sa, du, ti, em, li, e, tu, and la), the kempul beat is on the count of ga, ma, and juh; the kenong beat is on the count of a, pat, nam, and pan; whereas the gong beat is on the count of pan. For the drum beat, the dhahsoun beat is on the count ma, ga, and juh and the thung sound is another counts.

The children were playing the gamelan, guided by a teacher, one child accompanied by one teacher. Their teachers guide them in various way; to the child who already can play independently, their teacher only corrected when there was a mistake; to the children who cannot play independently the teacher guided them by counting all beat for guide his/her beat; while to children who have not been able to hold a proper mold, teacher hold his/her hand and hit it to the instrument. It called individual training.

After they mastered on individual playing, the training continued to the group playing. In this training, they thought how to start or open the song, slow down the tempo, speed up the tempo, and finish the gending. The serious problem in this section is the teaching of speed up or slow down tempo. The autism children who social interaction skill is bad, they cannot hear the command of the slowdown and speed up the tempo

well. For that condition, we must sound the command loudly and ask them to follow it. After they taught for four weeks, they can master this technique and after that they can play independently. At the fifth month of the training, the student was saturated play gamelan in sitting position. For that reason the performance style was change in the *karaoke* style. In this style each child received an opportunity to sing a song in standing position.

5. Data Type

Data of this research consisted of the musical interactions data, listening accuracy data, and behavior outcome data. Musical interaction data is data of children ability to play gamelan in group for arranging the gending, listening accuracy data is data of children brain wave when they hear and not gending, while behavior outcome data is the data of children ability to interact with other children when they didn't play gamelan.

6. Collecting Data Technique

The data collection techniques in this study were observation, interview, and Test.

a. Observation

Observation is defined as the systematic observation and recording of the elements that appear in the symptom or symptoms of the research object (Nawawi and Hadari, 2006: 74). The observation techniques is used to collecting the children behavior data, the children interaction when play gamelan or not. This technique was used by observer, team or four students of GadjahMada University in major of Psychology, BinaAnggita teachers, and researcher.

b. Interview

Interview is a technique of collecting data of interviewer asking direct questions to respondent, and respondent's answers are recorded (Hasan, 2002: 85). The interview is used by researcher and teacher to interview the children parent who are participated in this program on the topic is child's behavior at home; the behavior that comes after they participated in the gamelan training.

c. Test

Anastasi (Sudijono, 2011: 66) said that test is the measuring device which is having an objective standard that can be used widely, and can actually be used to measure and compare the psychological state or behavior of individuals. In this research, the test is used to measure the children brain wave when they listen and not listening children song or gending. The collecting this data using electroencephalograph or EGG program, conducted in the Pramita Utama Diagnostic Center clinic in Jalan Dr. Sutomo No. 39-41 Yogyakarta 55211, and operated by nurses who work in that institutions.



Brain Wave Test

7. Data Analysis

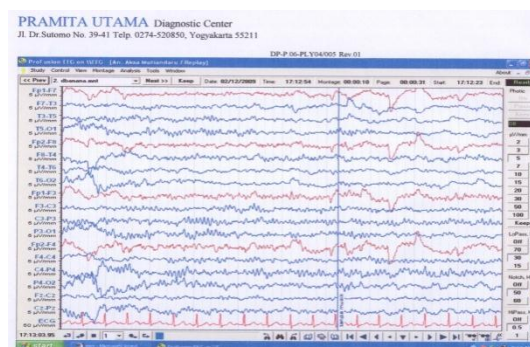
8.

a. Musical Interaction

Analysis of musical interaction data used an analysis of children playing gamelan skill. The analysis was divide the skill into the independently playing skill and asisted playing skill, however, the assisted playing skill can be divided in to the threelevel.

b. Listening Accuracy

Analysis of listening accuracy data is an analysis of determination the person's psychological position based on brain wave data. The analysis is to classify the brain waves into the gamma, beta, alpha, theta, or delta brain wave. Gamma wave is the very high mental awareness (when a person in the arena, the race for the championship, appeared in public, it is panic, fear); beta brain wave is experiencing mental activity wakefulness (daily activities and interact with other people around); Alpha waves is a relaxation going to sleep or the transition from the conscious and unconscious; theta waves is a very sleepy brain wave; delta wave is asleep brain wave (resting phase for the body and mind) (Kalat, 2009: 146).Data analysis was done by a neurologist from Sarjito District General Hospital in Yogyakarta, dr. Abdul Ghofir, Sp. S.



Brainwave Data

c. Behavior Outcome

Analysis behavior outcome data is an analysis of the children behavior in focus on the children social interaction development. This analysis was identifying the children interaction in to the step of social or interpersonal interaction development.

D. Results and Discussion

1. Result.

a. Musical Interaction

The analysis of musical interaction data was concluded that the children playing gamelan was in various skill. That skill can be classifyy in playing gamelan independently and playing gamelan while assisted. Cindy (*kendang* player), Iko (*saronbarung* player), Arka (*demung* player), and Ndaru (*gong* player) are the children who are playing the gamelan independently;while Rifa(*kenong*players), Andre (*kempul* player), Nanda (*gong* player), and Raihan (*saronpenerus* player) are playing gamelan with assistance.

The children was liberate autism disorder by increasedthe concentration duration, stimulated to express her/his opinion, increasedthe confidence, and made children relationshipmore friendly.Increasing of the students concentration duration felt by teachers when the children playedthe gamelan for about 1 hour and 30 minute; for example they were playing gamelan in Yogyakarta arts festival, Talk Show on Jogja TV broadcast.They are sitting comfortably from beginninguntil the end.The teacher'snervousnessthat the children would throw tantrums when they performed in Jogja TV broadcasts was not proven and it was repeated when performing other places.

The playing gamelan stimulated children express their opinion can be seen in *karaoke* style performance. *Karaoke* style is the gamelan performance when instrument player are sitting while vocalist is standing. In the *karaoke* styleall children is vocalist, they canask instrument player to accompany her/his singing a song in standing position. They use Javanese language " *Kanca-kancaayonembangBarisRampak*"and instrumentalist answer " *Yooo* ".When that opportunity is given they are scramble took the opportunity.

Gamelan training stimulated children relationship were more friendlyand it condition was find outin the rest session. In that time, the children interactedin different way; Cindy organized her friends to sit neatly when they do not immediately sit down in their places, Ndarutold to teacher that she felt very happy if she can beat gong properly, Arkha told to me (researcher) that he had gamelan (*saronbarung*), Rifagave attention to every one give him instruction, and the others werestanding in line for waiting the training to begins.

b. Listening Accuracy

The result of brain wave analysis divided in the two groups. Firstsignificantly change and it is divided in two group two (a) potential effects of relaxation and (b) stimulate the activity of thinking/analysis. The results of Iko, Arka, and Ndaru brain wave data changed, from alpha brain waves into the delta; the brain waves often found in the position of total relaxation and the analysis of Cindy data was on stimulate stadium for activity of thinking/analysis, moved from alpha waves into theta. This condition was an illustrationof analysis process by brain of the information in this music that played gamelan music.

Second no changed significantly. In the examination of brain waves Andre, Rifa, Nanda, and Raihan weren't change significantly when listening to musical and not.

c. Behavior Outcome

The gamelan training stimulated the children behavior change. That change werenot of the kinds of the skill interaction, but the skills variation, that are concentration duration is longer, dare to express her/his opinion and more confidence are the variation of initiation skill; listen gending for relax and listen gending for vent anger are kinds of management conflict skill. The increasing of the children concentration also showed in the classroom. Anis, a teacher, felt the difference atmosphere in the class when she taught them, the class was quieter. One reason of that condition is the children can eliminate his/her bad habits, for example Cindy able to eliminate her mutter/sputter during learning and it result in the duration concentration was longer.

The other effect was children were able to express their opinion. For example Iko, Arkha, Ndaru and Nanda are always asked someone to send her/his to the Bina Anggitawhen the schedule playing gamelan was arrived. Their parent are surprised, for example Iko's father was surprise when his son requested him to send his to the gamelan training place because he had never received any request from Iko before. So do is the Arkha parent, they were surprised when Arkha ask them to bought saronbarung for playing gending, because for about 12 years her son had never request something to their.

At rest time Arkha also invited his friends to see the new gamelan from widows. He said there was tank, race cars, and airplanes" in there room. Cars, aircraft, and others are the children's gamelan which is the shape is resembles to the toys. Arkha also extended it to his teacher, for example to Bu Anis he said "there are tanks, race cars, and airplanes".

The other effect is now Arka has two new habits, listened gending to relax and listened gending to vent frustration. Arkha new habit drank tea while listening the radio klenengan was done while he relax and the habit entered the room and listened gending to vent his frustration is done when he was angry to someone. This last habit is the replacement of Arkha habit grumbling in front of people who scolded.

2. Discussion.

Before we discuss the data research I will resume that data and tabulate it as follow.

Research Data Compilation

No	Name	Social Interaction		Musical Inter-action Level	Listening Accu-ration Level	Sum New Behavior
		Before	After			
1	Arkha	5	5	2	2	6
2	Cindy	5	5	2	2	3
3	Iko	0	0	2	2	2
4	Ndaru	4	4	2	2	3
5	Rifa	2	2	1	1	1
6	Raihan	5	5	1	1	1
7	Andre	2	2	1	1	1
8	Nanda	5	5	1	1	1

Based on the data there was no changed the children social interaction before and after training. The children social interaction before and after training was same, however, variation of children social interaction was raising. The new habits, if is correlated to others aspects, can be describe as follow. The Arkhadata give use information that all of aspects of therapy are good, the ability to interact in musical is good, and his skill listening gending also good and there are a lot of the new habits that arisedafter heparticipated in playing gamelan activity. This condition, if it is analysis to the teaching learning context, Arka is one of seven children who is study in BinaAnggita. He studiedstart from at 07.00 in the morning until 15.00 in the afternoon. His parent care also gave a good effect, they choose the school for their son based on their son desire, and so he can study in comfortable condition. These conditions resulted in Arkha can respond the Javanese gamelan training freely and result in some new behaviors wasgained.

For the data of Cindy, compare with the Arkha data, there is less of the new habits as result in the gamelan training. When it analyzed in learning contexts, even though her parents are very concerned with their children's education but they always want to look for the best education for their children so they send her in two schools. It can be the negative effect for Cindy new habit which was not showing as much as the new Arkha habits. The problems that always arise in inclusive schools were most student inclusive school could not accept the children with special need study in their school. Second, children who were study in two places cannot study in comfortable condition; they have not close friends at any school.

The Iko data was quite different with the both data have been discussed. Iko social interaction was bad; however, he was good in playing skill and listen accuracy. When it was analyzing in the teaching learning context, his parent (his single parent father) is less concern to his son education. Since childhood Iko didn't study, and didn't have any school lessons. Every day he is always watching television or videos. At the age of 15 years he studied in Bina Anggita schools and inclusive schools. He also gave less support to his son, for example, when the teacher told the progress of Iko academic achievement, he replied with answer "is Iko could be cured". Iko's father also didn't have enough time to take care Iko, Iko cannot attend to the gamelan activity because nobody can drop him. That's problems causes social interaction Iko wasn't as good as the other student, even though he liked the gamelan activity very much he cannot attend it, and because he went to school in two places, so he didn't enjoy it fully as Arkha did.

Ndaru data compare with the Cindy data, there was less social interaction, and however, her new habit was the same as the Cindy. When it analyzed in teaching learning contexts, even though Ndaru parents are very concerned with their daughter's education but she always try to look for which is the best school for Ndaru. This hard for Ndaru, so his new habit didn't show as much as the new Arkha habits, even though Ndaru liked playing gamelan very much. The other aspect was predicted influence to the less new habits Ndaru was the teacher attitude made him trauma. The attitude was when Ndaru return to siningone of her teacher often ask Ndaru friends leave him alone, so he cannot nembang or expressing her opinion. Ndaru very hated to this teacher, so she reluctantly if her mother ordered her to study at Bina Anggita. Data of Andre, Rifa, Nanda, and Raihan all were on bad condition. Their musical interaction were not good, they couldn't listening the gamelan sound but only hear gamelan, and their social interaction were not significantly change than before. They study in two places, less cognition ability, and less parent commitment to their son therapy suspected to be the reason of failure for this program.

E. Conclusion

Based on the discussion above the effect of playing gamelan to the children behavior can be concluded as follows.

1. The liberating the autism disorder can be done by using the effect of playing gamelan and it sound of gending to replace the autism behavior with a normal behaviors.
2. The effectiveness of the program is determinate by the quality of program (adjustment of training material and it teaching strategy), children intelligency (student skill playing gamelan and response of it sound), and the quality of teaching learning (parenting care and teacher attitude).
3. The effect of that program can be divided in to the children who is gained all behavior outcome; the children who is gained the increasing duration concen-tration and less of behavioroutcome;and the children who is gained the increasing concentrations duration only.
4. The main causes of the failure this program is less precise of parenting care (especially the student comfortably in learning)and the teachers attitude that make a child traumatized.

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6

DANCE COMPETITION: THE REPRESENTATION OF CAPITALISM THROUGH TEENAGERS IN YOGYAKARTA

By

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Abstract

Nowadays, Indonesia conducts many dance competitions. This competition is a media for young dancers to show their potential and their ability. These competitions have been followed by mostly teenagers. Great interest emerges during the competition. It is shown by many participants participate in the selection in this event because of the great prize and the popularity they can get if they win the competition. However, in fact, the organizer is exploiting teens to become the icon of a product from the sponsors. The quality of the work performed is becoming increasingly visible as the fulfillment of the commercial rules set by the organizer.

Introduction

The change of social life in the society leads to the change of the lifestyle, including the teenage life nowadays, especially in how they express the freedom in art in the context of performing art, more specifically in dancing. The change commonly happens naturally, gradually, not radically. Even the change happens unconsciously. Bhaskar explains that the process of the changing happens in two phases, one of them is through transformation. Transformation is a process of creation of something new, which is produced by knowledge and technology (there is a tendency to be maintained)³, for instance the teenagers in Indonesia. They are starting to accept the influence related to pop culture which is developed outside Indonesia (America, Europe, Japan, Korea, etc). Street dance, K-Pop, Hip-Hop, Flash Mob, and other pop cultures give some influence and they are performed in many occasions. This dance performance, which is originated from foreign culture, is reinforced and supported by certain companies. Besides giving attention to performing art, especially dance, these companies, actually, market their selling product. It could be on the contrary, they market their product while give the attention to the performing art. Several of these 'new' dances are performed through a competition.

There are many dance competitions in Indonesia nowadays. This competition is a media for young dancers to show their potential and ability. The participants of this competition are mostly teenagers. The participants usually are students of Junior and Senior High School. However, collage students and people in general could participate depends on the organizer.

³ Bhaskar in Sudarno Wiryohandoyo, 2003, *Perubahan Sosial: Sketsa Teori dan Refleksi Metodologi Kasus Indonesia*. Yogyakarta: PT Tiara Wacana, 21—22.

There are many famous and prestigious dance competitions in Indonesia such as *DBL (Development Basketball League) Dance Competitions*, *Gatsby Dance Competitions*, *MiZone City Project*, *Kratingdaeng Dance Competition*, *Mintz Dance Competitions*, *K-Pop Cover Dance Competitions*, and *Boshe Dance Competition*. The location of the performance is not always in the theater, but it could be in campus, public area like a park, parking lot, or certain road.

From its development, dance competition has been performed in Indonesia since early 2000. Until today, many dance competitions are performed in many provinces and big cities in Indonesia, including in Yogyakarta. The participants are mostly teenagers, especially member of a street dancer like in Jakarta, Bandung, and Surabaya. From the performing art community, which is supported by the youngsters, an idea about a competition for performing art community comes up. This competition grows wider and wider and it is quite popular by similar community in Indonesia. The dance, which is performed uniquely by these youngsters, draws many attentions from a company to have a role in it. The company takes an important role, they become the financier of the dance competition. An agreement is made between the dance group and the company. The dance group gets a financial support, while the company get profit from the promotion of its product. The promotion is inserted clearly in the performed dance.

Yogyakarta, which is popular as a student city, has a great potential in providing the participants of a dance competition. There are many interests to this event. There are many participants who apply and follow the selection. The winner will not only get the great prizes, but also popularity and prestige. Many schools send their representation to follow this competition. The popularity of students determines the popularity of the school. From the dance competition, many interests and talents emerge. Besides, dance competition is a means of creation for the teenagers who involve in it.

The value of creativity, aesthetic, and education in a performing art should become an important aspects, which should be highlighted by its supporters. However, in the implemetation, most of the organizers or the financiers do not pay attention to those important aspects. They put the attention more on the teenagers as a media to support their product icon from the sponsor or the organizer. The quality of the work of art is overlaped by certain interest or comercial demand which is determined by the organizer. This happens because of the impact of mass culture production. Mass production has created mass culture that has become popular culture. Mass culture has replaced folk culture, which is the true culture in the society. Mass culture is dominated by the production and the consumption of material things, not by the true arts and the entertainment to the society. The creation of the mass culture is encouraged by profit

motive.⁴

The ideology of mass culture, which produces pop culture, is the product of capitalism. Therefore, it is a subject for capitalist market commodity economic law.⁵ Pop culture is a media where hegemony appears, and a media where hegemony takes place. It is not a sphere where socialism, a socialist culture (which has fully been formed) can truly be 'shown'. However, it is one of the media where socialism could have legality. That is why pop culture becomes a very important matter.⁶

Based on the explanation above, 2 question appear. Why does dance competition become the target of the financiers to make it an icon in selling their product? Why dance competition can survive and be accepted by society especially teenagers?

Materials and Method

Performance material with the aesthetic aspects is the main element in a dance performance. Through this material, producers as the financier, intend to offer their product and serve the want of the consumer or market. Various aspects of the a performance are chosen for that interest. The financier must follow the consumer's taste to get benefit. Consumer, who likes a certain performance in a particular time, should be satisfied. The financier order a dance according to the needs of the choreographer. The content of the order is various and usually it is connected or attached by important symbols that have to be visualized by using dance media, without neglecting the favorite aspects of the consumer. The delivery of the content, which is done visually, sometimes irrelevant with the artistic value as a unity and as a whole.

The form of performing art with the presentation that has been mentioned above is found frequently in a dance competition. Dance competition is chosen as the main material of this research because in dance competition there is a connection of many interests, which support each other.

Qualitative method is used in this research with a phenomenological approach. This approach is used to formulate social science which is able to interpret and explain an act and human thought by describing the basic structures which are applied in the society. Besides, the social phenomenological approach concerns on the meaning and subjective experience, with the aim of explaining how the object and the experience are fully created in a meaningful way, and are communicated on the daily basis.

⁴ Graeme Burton, 2012, *Media and Popular Culture*. Yogyakarta: Jalasutra, 38.

⁵ John Storey, 1996, *Cultural Studies and the The Study of Popular Culture: Theories and Methods*, Athens: The University of Georgia Press, 25

⁶ Stuart Hall in John Storey, 1996, *Cultural Studies and The Study of Popular Culture: Theories and Methods*. Athens: The University of Georgia Press.

Observation: It was conducted by observing several dance competition activities, and several observations to the communities or the groups, whose member are the teenagers. They often participate in dance competition.

Population and Sample: In this research, the sample is the participants of dance competition in Yogyakarta. Sample method is also applied to collect the data, by collecting several teenage dance groups in Yogyakarta.

Group interview: It was conducted by asking sistematic questions to several individuals as a group simultaneously, formal and informal. The researcher interviewed several groups or teenagers and adult dance communities in Yogyakarta. Besides, the researcher interviewed several financiers and also the organizer.

Result

From the observation, there is a tendency of value changing, particularly the cultural value with the basis of local wisdom has been changed into an art with the basis of commercial. It is happened because of the economic global demand which leads to the art commodity, especially the needs fulfillment of certain group or society. Dance competition is conducted more on the activity of product promotion and the main requirement in the process of the work of art that are aesthetic and authenticity becomes bias even unseen. Caturwati states that that performance leads more on the prestige and economy value than on the ritual and aesthetic value. However, the event is a cultural event with a social activity which pleases both sides, the producer as the financier and the consumer.⁷

The teenage dancers are mostly considered as performer and consumer as well by the financier or the producer. They have an important role in the production of culture together with other teenagers, who are the viewer or the lovers. The teenagers are mostly the user or the lover of the product, in this case is a dance performance. The producer is really motivated to increase and to develop market strategy through youngsters who perform performing art, especially dance competition. Dance competition is one of the implementation of market strategy which is directed to the performer or artists and the consumer with their viewer, especually teenagers. Artists get satisfaction through the dance performance, moreover if they succeed to become the winner in the competition. This satisfaction becomes the satisfaction of the supporter as well or the satisfaction of the school which the winner represented.

The youngsters in Indonesia get involve in the social interaction. In this activity, there is a process of alteration, from teenagers (who have conventional pattern) to the industrial society.

⁷ Endang Caturwati, 2004, *Seni dalam Dilema Industri*. Yogyakarta: Yayasan Aksara Indonesia, 18.

This alteration, indirectly demands much adaptation. This change brings the effect to the life style in general and art style in particular. The lifestyle, which is starting to release itself from the norm of tradition or conventional tradition, needs form and style of the dance performance like *Street Dance, Flash Mob, etc.* The form and style of that kind of dance possibly an alternative that is suitable and desired by the teenagers nowadays.

Performing art especially dance art currently leads to two ways of power. First, art as the conventional tradition value from the inner consumption, which had ever owned by the society. Second, art as the power of market management which is oriented to the commercial value on mass culture. Of course, the economic global factor, once again, becomes the main problem. Fiske states that cultural commodities as mass culture are spreaded to two kinds of economy, financial economy and cultural economy. Financial economy concerns with the exchange rate, while cultural economy focuses on the function.⁸ Economy value whether financial or cultural is found in a dance competition.

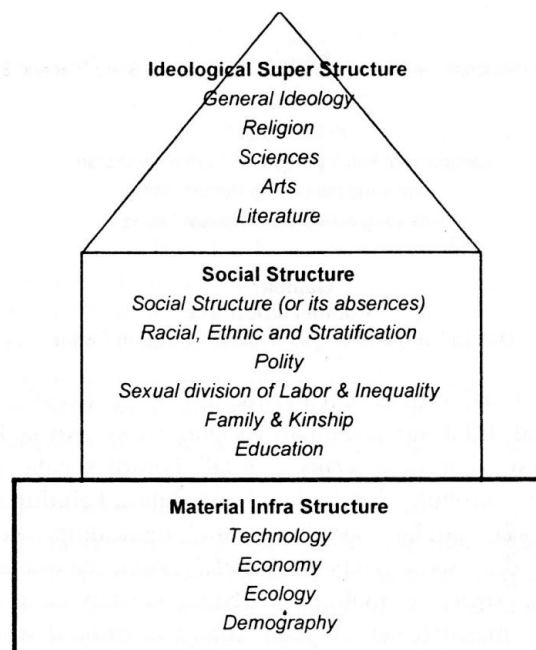
In the performance of dance competition, a certain financier or a producer of certain product, who is also an organizer, often becomes the decision maker of the criteria of the participants. They provide the needs of the consumer through dancing according to their wants. For example, the duration of the dance is reduced, brief and compact. The dancers are beautiful, slim, and have some age limitation. Although that criteria sometimes not always fulfilled – no matter what in the economy principles – consumer is treated as a king, who has always been served and satisfied. Therefore, the way out of the problem is compromise. The choreographer prepare the material of the dance according to the criteria, although not all dancers, who are appropriate with the the requirement, can dance properly. The consequence is to anticipate the lack of the artistic value of the performance, the choreographer tries to cover the deficiencies. One of the anticipation is to accentuate the costume and the setting in such a way so that they can support the performance.

Besides, the involvement of media in the industrial and cultural world becomes the primary key in the development of mass culture. Media creates culture, it helps to create cultural experiences which become part of the social activity and practice. For example, *MiZone City Project*, one of the famous drink companies in Indonesia, conducted dance competition nationally. This event was conducted to take the winner as the icon of the product in the promotion campaign in various media. The target is the teenagers, who have access in using social media, which is developed rapidly in the cyberspace. They are the right target because the organizer used that media to sell the product.

⁸ Fiske, J., 1987, *Television Culture*. New York: Routledge, 311.

DISCUSSION

In the era of mass product, culture is a manufactured product. Adorno describes that the cultural industry that manufactures some products to be consumed. The process of losing the difference between high art and low art occurs in the process of manufacture, which treated the consumer as the object of the production.⁹ It is caused by the changing of social value in the society, especially in the art life, starting from teenagers. Haris shows it in a diagram, that social interaction includes the interaction of social institution or individual in the system of relationship, which is controlled by certain interest. In the change of social structure, basically, there is not only structural change but also societal change. Therefore, it can be said that there is societal change in societal structure. The change happens includes the change of three structures, begins with the change of economy structure (material infra-structure), than followed by the change on the social structure and later followed by the change of ideological Super-Structure.



Picture 2: The Relation of Social Structure
 (Ideological Super-Structure, Social Structure & Material Infra Structure)¹⁰

The change, which happens in the society, especially the teenagers in the performing art world, demands various adaptation. The art industry continuously improves its method and technic. A product is not only assessed from its form and quality, but also from the time needed

⁹Theodore Adorno, 1991, *The Culture Industry*. Routledge.

¹⁰ Marvin Haris, 1979, *Cultural Materialism: The Struggle for a Science of Culture*. New York: Random House.

in the process of production. The lesser time needed, the greater quality of the product is. This also gives some influence in the dance world, so the way in doing art should be adjusted, so that it can follow the change. This process becomes the event of creativity and an effort to stabilize the social and economy position.

Besides the economy social factor, the success of cultural industry really depends on the mass media. Mass media has grown to the industry, which not only fulfill the needs of the society for information, but also it follows the standard and logic in the industry of capitalism culture. It not only polishes the culture product, but also constructs the taste, and the subconsciousness of the society. In its turn, pop culture is the most important media output.¹¹

Dance that has been competed is one of the product of pop culture. The reciprocal from its supporter is needed for its presence, from the financier, choreographers, dancers and spectators. The relation of these supporter cannot be separated. All of them are connected by each interest. The financier or the producer need them as a mean of promotion or an offer of some product, which is obviously based on the economy calculation, the choreographers together with the dancers need it as a creative event and to show their skill, which has financial value, and the spectators are looking forward to it as an entertainment. Therefore, its continuation can be maintained until today.

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¹¹ Melvin L. Defleur & Everette E. Dennis, 1993, "Perdebatan Mengenai Kebudayaan Massa", dimuat dalam *Audientia*, Vol. 1, No. 4.

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7

**KASIDAH (INDONESIAN ISLAMIC MUSIC),
INNOVATION AND SOCIAL DEVELOPMENT:
A STUDY OF *QASIDAH MODERN NASIDA RIA*
IN SEMARANG INDONESIA**

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ABSTRACT

Western has become not only a powerful country but also has had a powerful culture in the world in the late 19th and early 20th centuries. Also, it has been a chain of changes in which not only influences the development of social structure, political and cultural system in Indonesia (especially in 1975), but also provides opportunities for each traditional music culture to imitate and contact with Western music culture, including Indonesian Islamic music.

Their musical structures are changed by the outside stimulation coming with Indonesian social structure changes during their development. Undoubtedly, such a change on music structure is a suitable way for music culture to adapt itself to the new conditions. Also, this is the way by which they can avoid being eliminated in such a new environment. While *Kasidah*, a sort of Indonesian Islamic music, is the best exemplification to manifest the interaction between social development and music cultural changes. The reason is that *kasidah* is more liberal than other Islamic music genres in Indonesia, especially on musical performance, usage on instruments, etc.

In order to comprehend the interaction between social structural development and the innovation of *kasidah* musical structure in Indonesia, this paper will especially focus on the *kasidah* group *Qasidah Modern Nasida Ria* to discuss the innovation of *kasidah* musical culture development. Also, it will present Indonesian Moslem's musical viewpoint on modern *kasidah*, and describe the modernized development and stimulation on Indonesian society for presenting Ethnomusicologist's research viewpoints.

Keywords: Indonesian Islamic music, *kasidah (Qasidah)*, innovation.

Introduction

In addition to *Qur'an* recitation and *Adhan* chant, Islamic music is commonly heard in Indonesia today. *Kasidah* (Arab: "قصيدة", *qasidah*, *qasida*) which originated from the Arabia has been a kind of Islamic music in Indonesia.¹²

However, with the Occident gradually become a powerful country and a powerful culture in the world, the music mainly performed by electronic instruments not only become the main direction for musical cultural development in each place but also influence the existence of *kasidah* in Indonesian (especially in 1975).

Society is a socio-cultural matrix of musical cultures (Kammer, John E 1993: 28), so the changes occurred on social structure must reflect on the development of musical culture, and vice versa. Accordingly, there are some changes happened to the development of *kasidah* with the westernization and modernization of Indonesian social structure; namely, *kasidah* musical structure becomes popular. Undoubtedly, such a change on musical cultural development is a suitable way for the musical culture to adapt itself to the new condition and avoid being eliminated in such a new environment.

The group of *Qasidah Modern Nasida Ria*¹³ was the first performance of *kasidah* with popular musical structure in Indonesia. Its establishment does not only affect a great deal of Islamic music tending to be popular, but also encourages plenty of

¹² *Kasidah* (Arab: "قصيدة", *qasidah*, *qasida*) which originated from the Arabia and had existed before the coming of Islam is a kind of Arabic literature poetry in the Arabia Peninsula. The detailed information recording the process of *Qasidah*'s spreading to Indonesia is sparse, but a few Indonesian Islamic music singers stated that it might be introduced into Indonesia from Malaysia in the 1960s (Tsai Tsung-Te 2006: 181). After coming to Indonesia, there are some changes took place on *Qasidah*. Firstly, the name of *Qasidah* is changed into Indonesian, i.e. *kasidah*. Secondly, it is because the Indonesian has a special viewpoint on music and different musical performance habit with the Arabian that *kasidah* becomes a kind of Islamic music in here. In Indonesia, *kasidah* is a kind of Islamic music with the character of entertainment. And, it is mainly performed by singing and simultaneously accompanied by varied sizes of *rebana*-s - percussion instruments.

¹³ The group of *Qasidah Modern Nasida Ria* was built in 1975 in Semarang Indonesia. In a literal sense, the title *Nasida Ria* combining Arabic *Nasida*, 'songs', with Indonesian *Ria*, 'cheerful or pleasant' means 'songs which are used to please someone'. While, it is the main reason why the group *Qasidah Modern Nasida Ria* chooses the Arabic word '*Qasidah*' instead of the Indonesian word '*kasidah*' to become the name of their group that they want to more emphasize the relationship of Islam by using the Arabic word '*Qasidah*'; namely, this group is the one singing Islamic music. Also, it is because both the religion of Islam and Islamic musical culture (including *Qasidah*) originated from Arab.

Islamic musical groups playing popular music to be built. In order to understand the interaction between social structural development and the innovation of *kasidah* musical structure in Indonesia, the focus of this paper is on this group to explore some topics, such as *kasidah* musical structure and function, modernization and westernization on Indonesian social development, the innovation of *kasidah*, Indonesian Moslem's musical viewpoint on *modern kasidah*.

1. *Kasidah* Musical Structure and Function

Kasidah has been transformed into a music genre expressed by singing from a literature of Arabian poetry in order to accommodate itself to Indonesians' common practice on music. In Indonesia, *kasidah* performance mainly consists of different sizes of *rebana*-s (sometimes called *terbang* in Javanese) and singers. In other words, it is performed mainly by an ensemble which consists of several female Moslems dressing formally with scarf (*jilbab*)¹⁴ and simultaneously accompanied by the different size percussion instruments of *rebana*¹⁵.

Indonesian Moslems always perform *kasidah* in the occasion where people celebrate some festivals or welcome the coming of their friends. For them, they can get some religious knowledge by singing *kasidah*. They can connect with their friendship by practicing *kasidah*. Also, when joining to practice *kasidah* they can feel happy because the entertainment is the main purpose for playing *kasidah*.

Its musical cultural characteristics can approximately be gathered into three points. The accompaniment instrument used in *kasidah* performance is unlimited. In other words, in addition to *rebana* instrument, people also can add other instruments to enrich instrumental acoustics in performance. Secondly, it provides a very wide range for people to create its content, namely either the topic related to Islamic or praise of God

¹⁴ A few parts of *kasidah* groups consist of male Moslems, but mostly consist of female Moslems in Indonesia. *Kasidah* is a music performance with entertainment characteristic, and the male play an important role in religious studying, so the female become the main role to perform *kasidah*.

¹⁵ A framed-drum instrument of hand-hold and ones-sided in Indonesia. For Indonesian Moslems, *rebana* has been the main accompaniment instrument in *kasidah* performance because *rebana* would often be used for poetry in Arab, and then, accordingly, it becomes the common one accompanying Islamic performance in Indonesia. Also, it is because the Indonesian vocabulary of *rebana* has a special religious meaning, i.e. a prayer (in Indonesian: *do'a*), praises to God, or a greeting 'Oh! our God'. The word *rebana* may come from the Arabic *robbuna/ rabbana* which consists of Arabic prefix *robbu/ rabba* means 'God' (in Indonesian: *Tuhan*) and Arabic suffix *na* means 'our' (in Indonesian: *kita*). Hence, the Arabic of *robbuna/ rabbana* means 'our God'. That is the reason *rebana* becomes an essential musical instrument and widely be used in Islamic musical performance in Indonesia, including *kasidah* performance.

can be involved in. Its content can either be created by Moslems themselves or be selected from religious books written by Islamic scholars (*ulama*). Thirdly, it can be created in any languages, either in Arabic, Indonesian, or each local language.¹⁶

The basic organization of *kasidah* instrumental ensemble, or an instrumental organization of a small *kasidah* group, consists of two small size of *rebana- rebana kecil* (in Javanese *terbang alit*) (Plate 1), one middle size *rebana* surrounded by several pieces of jingles- *rebana sedang* (in Javanese *terbang genjring*) (Plate 2) and one big size of *rebana- rebana besar* (in Javanese *terbang ageng*) (Plate 3).



Plate 1: the small size *rebana- rebana kecil*



Plate 2: the middle size *rebana- rebana sedang*



Plate 3: the big size of *rebana- rebana besar*

¹⁶ For most Indonesian Moslems, *kasidah* lyrics written in Arabic are a little bit difficult for them to comprehend except they have got experiences in learning Arabic. Thus, *kasidah* is always created in Indonesian or local language in Indonesia in order to let people really comprehend the meaning of chanting lyrics and easily propagate Islamic doctrines. Accordingly, it is because of its creation style that *kasidah* (or *Qasidah*) should not follow Arabic poetry meters when creating.

Accordingly, the beat of *rebana* is the basic musical element of *kasidah*. Not only does the music structure become varied but the players and singers are also informed how to perform the song by varying the beats. *Rebana-s* controls the performance of song, especially for *rebana sedang*, and accompanies it with the steady tempo when performing.

Actually, each *rebana* has a different role and function in the performance. Firstly, *rebana sedang* plays the role of leading and controlling the performance, like a conductor in a symphony orchestra; namely, it is so-called *rebana* dominates and leads *kasidah* music that *rebana sedang* informs players and singer how to perform the music by different models of rhythm. Also, because of the structure of instrument, *rebana sedang* can enrich the acoustics of accompaniment instruments by shaking several pieces of jingles encircling this instrument in the performance. Secondly, *rebana kecil* comes immediately after the beat of *rebana sedang* which is used to stabilize the rhythm and speed, namely *rebana kecil* shows steady rhythms by which the players and singers not only know the speed of a song but also play music in accordance with the performance. Thirdly, *rebana besar* produces tones in the low-pitched range. Since producing low-pitched range, it is always served as a bass instrument to support the whole music. It will accompany until the end of the *kasidah* song.

The notation of *rebana* percussion instrument mainly consists of several symbols originated in the sounds when *rebana* is beaten (Figure 1), such as p (or b), t, br, etc.

Symbol	The Pithy Formula	Origination of the Sound
t	<i>tak</i>	Beating the drumhead of <i>rebana</i>
P (or b)	<i>thung/ dhung</i> (or <i>dhah/ dhang</i>)	Beating the drum side of <i>rebana</i>
br (or pr)	<i>brang/ jrang</i>	Beating the drum side of <i>rebana</i> , especially the one surrounded by several pieces of jingles

Figure 1: symbols used in *rebana* notation

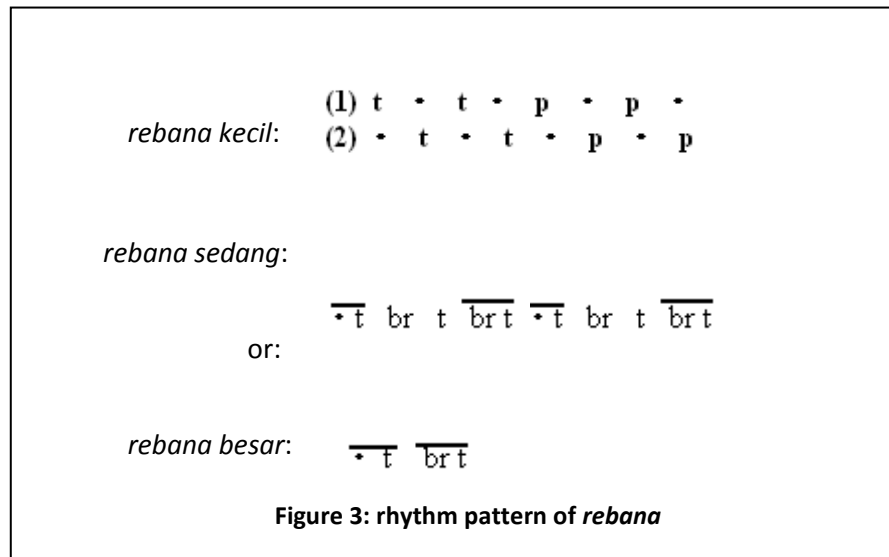
In other words, the symbol p (or b) in notation is used to hint the player who should beat the drum side of *rebana* in the performance because *rebana* produces the sound like a pithy formula *thung* when beating the drum side. Also, the symbol t hints the

player who should beat the drumhead because *rebana* produces the sound like *tak* when beating the drumhead. However, *rebana sedang* uses different symbols from others on beating the drum side. Because of its distinctive instrumental structure, the symbol *br* (or *pr*) hints the player beating the drum side of *rebana sedang*, especially the symbol *r* means the sound of jingles encircling *rebana sedang*, and the pithy formula *brang* means the sound beating its drum side (Figure 2). In addition, the symbol \cdot means a rest in notation.



Figure 2: symbol of *rebana sedang* in notation

Those above-mentioned symbols not only comprise the rhythm pattern of a basic *kasidah* ensemble consisting of two *rebana kecil*, one *rebana sedang*, and one *rebana besar* (Figure 3), but also become the basic musical elements of *kasidah* notation. Also, this rhythm pattern playing with different speeds and different formations becomes *kasidah* accompaniment music.



Furthermore, a piece of *kasidah* consists of at least two paragraphs of lyrics. As far as *kasidah* consisting of four paragraphs (i.e. A, B, C, D) is concerned, the singers sing from A to Z, namely from paragraph A to D, then return to constantly repeat paragraph A and B until the song goes to the end in paragraph B (Figure 4).

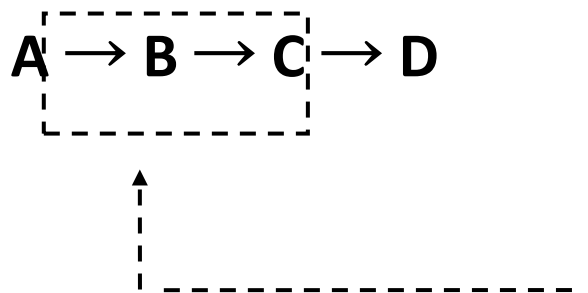


Figure 4: the structure of *kasidah* lyrics

2. Modernization and Westernization on Indonesian Social Development

Western has become not only a powerful country but also has had a powerful culture in the world because of the rise of Western Industrial Revolution - Capitalism and Colonialism - in the late 19th and early 20th centuries. Also, it has been a chain of changes in which no matter Africa, Asia or Europe joins because it not only influences the development of social structure, political and cultural system in each place, but also provides opportunities for each traditional music culture to imitate and contact with Western music culture. Actually, this chain is an evolution changing from traditional to modernized, that is, all the traditions in people's lives are more or less, sooner or later, willingly or forcedly leave from the inside of tradition. No countries or nations can completely resist this temptation of modernization although people still strongly feel attachment to the tradition. The power of modernization is unknowingly changing and influencing people's value systems and cultural orientation (Yeo- Chi King 1992:125).

Indeed, the social change is never stopped. Today, in the social system, modernization seems to be seen as the only way to move towards advancements; while maintaining tradition is always seen as a fault of interfering with advancement or a sluggish growth (Shils 1992:1). Thus, people endeavor to move towards a modernized society in order to make advancements. Modernization can be seen as a goal pursued unanimously by all societies; in fact, none of countries or societies can avoid this temptation and pressure. Under the leading of powerful Western, including on political affairs, economy, and culture, modernization seems to be a linear theory of evolution and then makes a society unknowingly moving towards the Western-style modernized developments when people pursue modernized developments. Also, it causes a wrong cognition, that is, the more westernized, the more modernized.

The word modern, or modernization, contains a certain degree of value judgment. It makes people feel modern which seems to be better than traditional, and unknowingly to equate it with westernization when exercising the concept of modernization. And, this word always brings people an illusion, that is, it appears to imply a result of unidirectional development, i.e. the Western-style unidirectional development.

Nevertheless, a non-Western society can be led to either a Western model or a non-Western model. Also, each society has its own different traditional characteristics and different starting points of being modernized. Hence, it is impossible that a society will totally be westernized under the leading of modernized development. Accordingly, it can be said that what exists between each society is parts of similar characteristics, or modernity, i.e. the distinctive color of Western-style society and nation, under the leading of modernized development. Thus, the word modernization is more appropriate and significant than westernization although the definition is very similar between the two.

As far as Indonesian society is concerned, no matter at people's lives or religion, nothing is being there without showing modernized characteristics under the global influence of modernization. Taking Islam in Indonesia, for instance, a loudspeaker and a microphone have replaced the original way to call for prayer (*adhan*) by *muezzin*¹⁷ at the minaret of the mosque.

Undoubtedly, Indonesian social structure also moves towards the modernized development under the wave of modernized and westernized influence; especially after declaring their independence in 1945, modernization and westernization has moved like wildfire. That is not a special change but a contrastive historic phenomenon, that is, a country or society willingly or unwillingly undergoes the process of metamorphosis. Also, it can use to decrease the differences on religion, culture, military affairs, or technique between other more progressive, more powerful or more prestigious societies.

¹⁷ *muezzin* who is the person appointed at a mosque to recite *adhan* in the mosque.

Accordingly, as far as cultural development is concerned, it not only causes an opposing cultural phenomenon of history but also decreases the differences on culture between the other more powerful countries. Undoubtedly, this process of cultural change is led by the culture contacts with the other one or others. In addition, during the process of cultural change, traditional values must experience critical challenges, resist, and adapt to non-native culture.

Under the development of music industry, Indonesian society in the year of 1975 had already been flooded by various popular music elements. So far, diversified western popular music elements coming with modernization and westernization have been not only influencing the development of Indonesian traditional music culture but also bringing them some degree of threats due to more and more people like listening to popular music instead of traditional music, also more and more popular music is produced by composers. Such being the case, cultural change is the best way for traditional music culture to seek the value of survival in the times of modernization and westernization.

3. Modern *kasidah*: the Innovation of *Kasidah*

The impact of Western modernization and westernization on Indonesian traditional music culture also reflects on the development of Islamic music culture. Various popularized music had already spread all over Indonesian society circa in 1970s, like jazz, rock, Western popular music, etc. Such popularized music attracts peoples' attentions very much and becomes well-liked among the people, especially for the young ones because it has distinct characteristics from traditional musical culture, like plentiful melodies, highly variable timbre produced by electronic equipment, and so on. Such being the case, many *kasidah* music followers gradually turn to the arms of common popular music because they are not strong enough to hold back its glamour, and then make many *kasidah* groups become declining and decaying gradually.

Such being the situation, the *kasidah* group *Qasidah Modern Nasida Ria* (Plate 4) tries to practice modernity and popularization to the development of ensemble and musical structure by cultural change, especially the way of innovation. By the way of innovation, this group not only closes the distance between *kasidah* musical culture and western popular music but also gives such a renewed music culture (namely, *modern kasidah*) a new life and significance in this modern society. The following will be gathered into several points to explore the innovation of *kasidah* musical culture.



Plate 4: *kasidah* group - *Qasidah Modern Nasida Ria*

3.1 Modern Instruments- Electronic Instruments

As usual, many Indonesian Islamic musical groups classify their accompaniment instruments into two categories: traditional acoustic instrument (*instrumen akustik tradisional*) and modern instrument (*instrument modern*). For Indonesian Islamic musical groups, the former means ‘worldwide traditional instruments except for electronic instruments’ (Tsai Tsung-Te 2006: 184).

While, the latter means electronic instruments, or a musical instrument which produces its sounds using electronics, like the electronic guitar, electronic piano, music synthesizer, etc. In Indonesia, those instruments are chiefly used in modern popular music and played by the young people. They are deeply attracting the young people, and bring people a feeling of modern.

Accordingly, except for several traditional acoustic instruments, such as tambourine, tabla, mandolin, *suling* (flute), violin, this group *Qasidah Modern Nasida Ria* adds several electronic instruments for showing strong modern characteristics on instrumental organization and presenting the melodies and sound effects being similar to popular music on their music. Those electronic instruments were widely used in popular music and known by people very much at that time, by which not only can successfully achieve the purpose of instrumental change but also can make people easily accept such an instrumental change. Those electronic instruments, indeed, change the original instrumental organization of *kasidah* group and greatly improve melody of songs. However, on the other hand, they also influence not only the recording of *kasidah* musical notation but also the dominance of *rebana sedang* in *kasidah* ensemble.

3.1.2 Cords musical notation

Undoubtedly, music notation is a general form to describe the writing down of music for players to read in performances. It records music, and also reflects musical structure. Accordingly, when composing music, composer uses cords musical notation to write down the melodies played by those electronic instruments instead of the original *kasidah* notation consisting of varied *rebana* beats (Plate 5). Also, all members have to learn the ability of reading such a music notation which presents a very detail musical structure, including prelude, intermezzo, instrumental musical chords, and the melody accompanied by singing.

DUR HAKA VOL - 8

prelude ← INTRO = MIDI → G. Dis. ^{falon} D Bes A G.

violin ← BIOLA $\text{II} \text{C} \text{G} \text{G} \text{G} \text{G} \text{II} \text{G} \text{II}$

electronic ← ORJEN : C G G G G G

melody of song ← LAGU $\text{II} \text{G} \text{G} \text{G} \text{G} \text{II}$
 $\text{II} \text{F} \text{F} \text{F} \text{F} \text{II}$
 $\text{II} \text{C} \text{G} \text{G} \text{G} \text{II}$

intermezzo ← MUSIK $\text{II} \text{G} \text{G} \text{G} \text{G} \text{II} \text{II} \text{C} \text{G} \text{G} \text{G} \text{II}$
 LAGU: $\text{II} \text{G} \text{G} \text{F} \text{F} \text{F} \text{F} \text{C} \text{Dis.}$
^{biola}
 $\text{II} \text{G} \text{G} \text{F} \text{F} \text{F} \text{F} \text{C} \text{DB}$
 $\text{II} \text{F} \text{G} \text{F} \text{G} \text{II} \text{C} \text{G} \text{G} \text{G} \text{II}$
 KEMBALI KOOR.

Plate 5: Cords musical notation

3.1.3 Electronic piano dominates ensembles

Electronic piano replaces the leading role of *rebana sedang* in *kasidah* ensemble and controls the whole ensemble because it not only can completely play musical melodies and chords but also is the main backbone of musical chords of all melodic instruments. Thus, the role of *rebana sedang* is changed from original function of controlling *rebana* beats to a specific sign in group, which represents both a relationship relating with Islam and an existence of the essence of *kasidah* musical culture. In spite

of that, such a change on *rebana* is a necessary phenomenon during the process of cultural change.

Conclusively, on instrumental change, this group adds electronic instruments and learns the electronic instrumental of performing skills, by which not only brings modern color being similar to popular music into instrumental organization of *kasidah* group, but also closes the distance between popular music. Undoubtedly, this instrumental change leads this group into an orientation towards an instrumental organization which is like Western popular music, yet it maintains the essence of *kasidah* musical accompaniment. Such an orientation not only makes this group presenting the intense of modern characteristic, but also creates uniqueness of this group, which is very different from other *kasidah* groups.

3.2 Creative Method and Music Structure

It is the composer's creating method in modern *kasidah* music that the introduction consists of the melody performed by melodic instruments, such as an electronic guitar, a *suling* (flute), and the beats performed by percussion instruments, like a *rebana*, a *tabal*, and a tambourine. The song melody comprises the melody played by the electronic piano, violin (or electronic violin), mandolin, and the beats played by percussion instruments.

When singing, the singers raise the pitch to sing together after the person leads. Otherwise, the composer puts the symbol of refrain (abbreviated Ref.) on the sheet of music for making a difference between the chorus (refrain) and the verse on lyrics. The following statements will take this song *Perdamaian*¹⁸ (Figure 5) of the group *Qasidah Modern Nasida Ria* for instance to analyze the modern *kasidah* musical structure, and illustrate how to combine the modern musical elements with *kasidah* basic musical element in a musical change. It approximately can be grouped into four points: the musical structure, the musical elements, the structure of song, and the accompaniment music of song.

Firstly, this music is composed in C minor (abbreviated c or Cm). The composer uses the sharp symbol (#) of accidental to remind the singers or players to raise the pitch of the note of one semitone (or half-step) in the notation. Its musical structure consists of three parts: introduction, interlude, and ending. Each part of them performs in unison, namely melodic instruments which play together with the same melody (or monophonic melody) and are accompanied by percussion instruments.

¹⁸ The fifth album of the group *Qasidah Modern Nasida Ria* is the highest peak of musical development, especially the song *Perdamaian*. The Indonesian title of song *Perdamaian* means 'reconciliation' in English.

Perdamaian

C m

C G C G

Perdamaian-perdamaian Perdamaian-perdamaian

F C G C

Banyak yang cintadamai Tapi perang makin ramai

G C

Bingung-bingung kumemikinya

Ref.

G# F

Wahai kau anak manusia)

G C

Ingin aman dan sentosa) 2×

} (Verse)
Lyric 1

} (Refrain)
Lyric 2

G#	F	
<i>Rumah sakit kau dirikan</i>		}
G	C	
<i>Orang sakit kau obatkan) 2×</i>		
C	C	
<i>Orang miskin kau kasihi</i>		(Verse)
C	C	Lyric 2
<i>Anak yatim kau santuni) 2×</i>		

Figure 5: *Perdamaian*

Secondly, as far as the musical elements are concerned (Figure 6), the musical elements of introduction become the main elements throughout the whole song. They mainly consist of two parts: melody A and melody B. The part of melody A is played by the percussion instruments - the electronic piano, the electronic violin, and then the alto *suling* at the second time is added when repeated - which later becomes the melody of interlude. Meanwhile, the part of melody B is mainly played by the alto *suling*, and then repeated by the treble *suling* and the electronic violin at the second time, which later becomes the melody accompanying the singing.

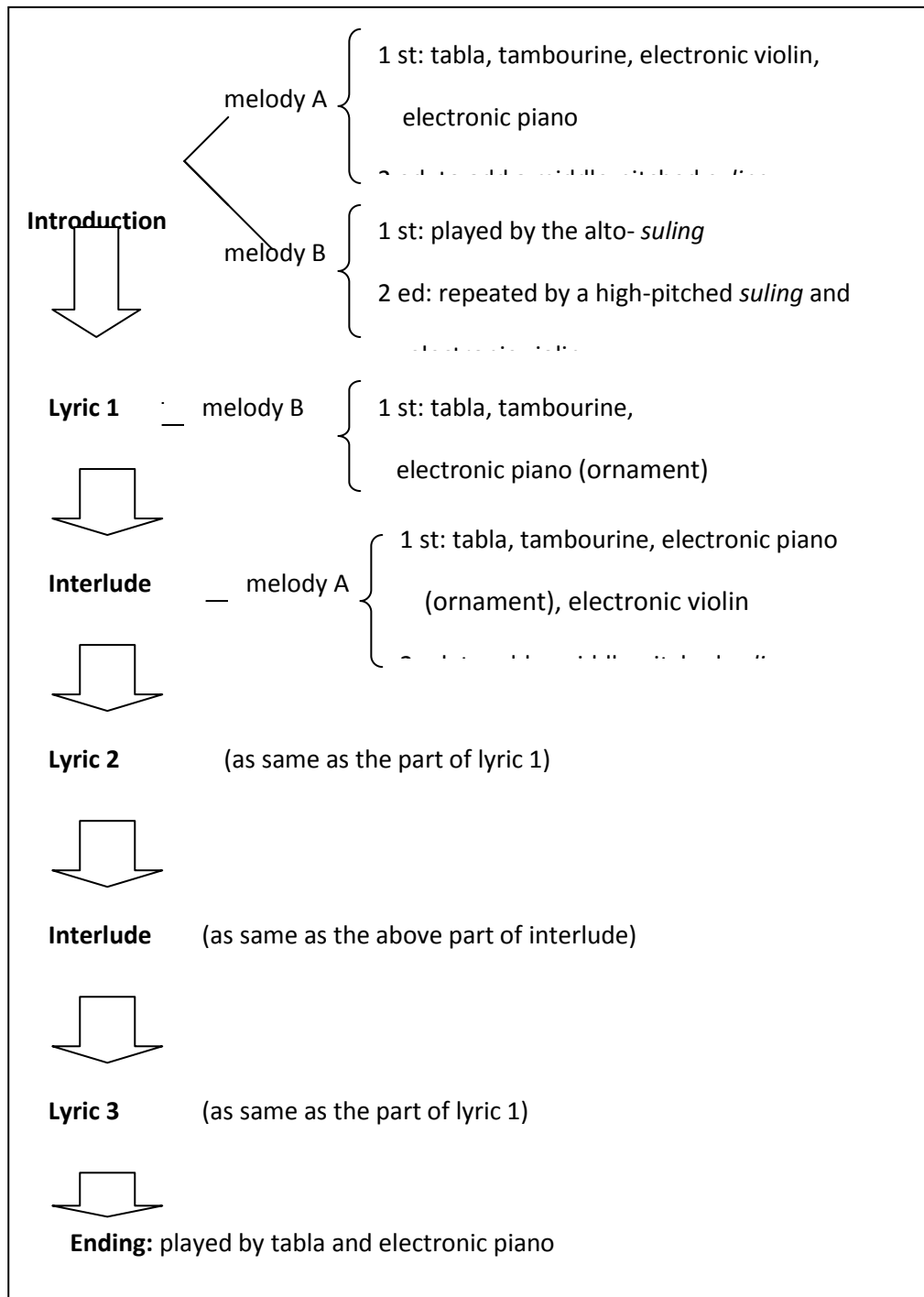


Figure 6: Musical elements of *Perdamaian*

Thirdly, *Perdamaian* song consists of three pieces of lyric, including two pieces of verse (i.e. lyric 1 and lyric 3) and one chorus (i.e. lyric 2) (Figure 5). It is the verse-chorus-verse song structure. Each piece of lyrics is sung together by the singers with raised pitch after the leading singer. Also, the interlude plays among each pieces of

lyric, which consists of the melody A of introduction played by the percussion instruments, the electronic violin, and several grace notes played by the electronic piano; then the alto *suling* plays at the second time when repeated. According to the mode of interlude after singing, this song is performed until it comes into the ending, which performed by the tabla and the electronic piano.

Even though the structure of song imitates the one of popular music, it neither sharply contrasts with the verse on melody, rhythm, harmony nor assumes a higher level of dynamic and activity in refrain (lyric 2).¹⁹ Finally, its accompaniment music is the monophonic instrumental melody accompanying the singing. It becomes more sharply until it gets into interlude. Then, it comes back to the mode of the accompaniment music again while the singing is starting.

The electronic piano dominates the whole music because many melodic instruments are used in this ensemble, and it is the main backbone of musical chords of all melodic instruments. Accordingly, it replaces the original role of *rebana sedang* in *kasidah* ensemble. Otherwise, the musical chords which are the main musical composing elements of this song make *rebana* percussion instrument does not need complicated playing skills and and beats any longer; in the song *Perdamaian*, it plays the fixed mode of beat 「T T P • 」 throughout the music.

3.3 Singing in Indonesian

The *Kasidah*'s lyric creativity and language usage are liberal. On the creativity and development of lyrics, firstly, *Qasidah Modern Nasida Ria* group emphasizes the source of their lyrics which is diversified. In other words, their lyrics cannot originate only from any Islamic religious books, but also be newly-created from Islamic religious viewpoint. Secondly, on the use of language, they make Indonesian language becomes the main language in the performance.

Accordingly, for audiences, the lyric of modern *kasidah* is easy to understand, to memorize, and to sing. Also, it has some characteristics being similar to common popular music: the lyric is easy to understand, and the song is easy to sing and memorize. Undoubtedly, that is the result which *Qasidah Modern Nasida Ria* group carries out the concept of 'modern' to the development of their lyrics.

4. Indonesian Moslem's Musical Viewpoint on *Modern kasidah*

In a sense, the development of musical structure reflects the change of social structure. In terms of religious musical development, the onerous impact of modernization and popularization originating from Western countries cannot be avoided in that it strongly influences the social structural development embodied in each place across the world.

¹⁹ Generally speaking, many popular songs are in verse-chorus-verse song structure. And, they always make the chorus (refrain) contrast with the verse on melody, rhythm, harmony and assume a higher level of dynamic and activity sharply.

However, people have different ways of practicing 'music', along with its distinctive viewpoint within various cultural contexts. As far as Islam is concerned, Moslems belonging to different Islamic sects (such as Sunni, *Shil*, Sufi Order) have different interpretations and viewpoints concerning music because music plays a particular role in the Islamic cultural context. These musical viewpoints influence not only the role and function, which music plays in religious activities but also the development of religious music.²⁰

For all Moslems, both the *Qur'an* and *Hadith* are the criteria of everything in their lives. Thus, when exploring musical viewpoints of modern *kasidah*, both of them become the basis of discussion. After comprehending the opinion in the *Qur'an* and *Hadith* on music, this chapter elaborates the Indonesian Moslem's musical viewpoint through modern *kasidah* musical development. Otherwise, it also discusses the role of modern music in the development of modern *kasidah*.

4.1 Music in *Qur'an* and *Hadith*

The following section interprets and presents the verses (*ayat*) pertinent to music from the holy *Qur'an* and *Hadith* perspectives.

The holy *Qur'an* is the central religious text of Islam. Moslems believe that it is a revelation from Allah. Nevertheless, only a few verses in the holy *Qur'an* relate to music. Despite, two verses in the *Qur'an* are obviously used to explain that different attitudes toward music exist.

First, the Creator, the thirty-five chapter (*sura*) of the *Qur'an*, says, "Praise be to Allah, the Creator of the heavens and the earth, Who appointeth the angels messengers having wings two, three and four. He multiplieth in creation what He will. Lo! Allah is able to do all things. There is no withholding any mercy that God may open up for mankind; while neither is there any (means of) sending anything later on one He has withheld it. He is the Powerful, the Wise" (35:1-2). Egyptian Islamic scholar Samha Amin El-khol thought that people should use beautiful voice to praise Allah. And, the beautiful voice is considered a blessing which God increases in his creatures. Although the *Qur'an* holds most vague attitude toward music, the above-mentioned inferential data can be used to demonstrate the *Qur'an* supports the use of music (Kholly 1984:17).

²⁰ Moslems belonging to Sunni and *Shil* sects do not advocate the use of music because they always associate music with devil's voice in their lives or in activities; for example, they see music as the crying of devil. They also think that devil's voice will lead Moslems away from Islamic right way. On the contrary, music has a better development that becomes a vital part of Sufi Order Moslem's lives and activities since they see music as a good medium for religious practice, religious propagation and communication with God.

Second, *Luqman*, the thirty-one chapter of the *Qur'an*, says, “Do not sneer down your cheek at other men nor walk brashly around the earth: God does not love every swaggering boaster.” (31:19). Islamic scholar Ibn Abd Rabbihi explains that the above-mentioned inferential data is a negative praise of the beautiful voice (Kholly 1984:17).

Other verses pertaining to the word *sama'* in the *Qur'an* become the inferential evidence used to emphasize that the *Qur'an* supports the use of music. *Sama'* is the only word that refers to music as mentioned in the *Qur'an*; it specifically means listening to Islamic music. Sufi mysticism shows that listening to music is important to induce the religious ecstasy.

Hence, many quotations in the *Qur'an* are conjectured dealing with the *Qur'an* that supports the use of music owing to the mention of the word *al-sama'* and any other derivations from the root *sama'*. As the *Az-Zumar*, the thirty-nine chapter of the *Qur'an*, says, ‘The ones who turn aside from the arrogant ones lest they serve them, and turn toward God, will have good news: proclaim such to My servants’ (39:17) and ‘Who listen to the Statement and follow the best in it. Those are the ones whom God has guided; those are prudent persons’ (39:18). The two verses are cited by Islamic scholar, Al Qushayri and are used to support the lawfulness of the word *al-sama'* (Kholly 1984:18).

The *Qur'an* does not use any direct commentary to express its attitude towards music. Rather, it deduces indirectly the attitude of Allah towards music from a brief letter. Although the afore-mentioned interpretations offered by those three Islamic scholars are valid and justified, it is significant to point out that their inferences are deduced from the *Qur'an* rather expressed from the *Qur'an* itself.

In *Hadith*, the sayings and behaviors of the prophet preserved by his companions, Muhammad conveys his positive attitude towards music through many cases. The most famous one is Muhammad’s arrival at Madina when the women on the housetops chanted their famous songs and simultaneously played a percussion instrument *duff* to manifest their joy and greetings on his arrival.

When music means to entertain, songs can console our soul, soothe our feelings and produce pleasing effects to our ears (euphony). To this point, *Hadith* shows some cases in which the prophet uses songs to bring people cheerful feelings in the Islamic festival, wedding ceremony, and on the occasion where people welcome friend’s arrival.

In *Hadith*, the prophet does not oppose the use of music. Rather, he emphasizes that people used music depend on the condition and occasion. In other words, people should use music if the occasion needs some songs or music to add to the fun. That is the main reason why Muhammad asks Aisyah r.a. to bring singers to add to the fun when her relative will marry with the man of Anshar.

In this context, when Abubakar, one of Muhammad's followers' chases the performers singing and playing *gendang* percussion instrument beside Muhammad, Muhammad stops his behavior. And then, he says, "Leave them alone" to Abubakar. The reason is that on the day of Islamic festival (*Idul Adha*)²¹, everyone needs to do everything gladly all day (*hari bersenang-senang*).

Although Muhammad does not definitely express his attitude to oppose the use of music, the music or songs will be forbidden by Islamic theologians (*ulama-ulama*) once they are used on the occasion or with the behavior relating to excessive behavior, drinking liquor, and illegal behavior (Yusuf Qardhawi, 2000:418).

In fact, what is called "available music" in *Hadith* is the music or song, which cannot deviate from Islamic ethics and doctrines. The song used to praise Allah and the prophet will become forbidden music once it is used on the occasion related to drink liquor or with illegal behaviors.

Conclusively, the attitude of *Qur'an* and *Hadith* to music provides a space for the development of religious music. Both of them not only hold vague attitudes to music but also support people to use music or songs. Rather, they emphasize that people used music or songs rely on the condition or occasion. Thus, music is not only widely practiced by Sufi mysticism but also publicly used by Indonesian Moslems in their lives. However, most Indonesian Moslems belong to the Sufi Order. They always see music as a medium for propagating religious concepts, religious practice and communication with God. Their viewpoint and attitude to music deeply influence the development and practice of music in their lives.

4.2 The Role of Music being Modernized

Music itself involves not only the sound of music, musical concepts, but also people's motive and purpose of composing and creating it. Thus, to comprehend Indonesian Moslem's musical concepts particularly the religious music being modernized, it is important to highlight the role of modern *kasidah* in Indonesian Moslem's activities as expressed in the following section in line with the role and function of modernized music amid the musical development of modern *kasidah* based on the Indonesian Moslem's musical viewpoint. Moreover, it presents the differences between common popular music and modern *kasidah* music represented through the

²¹ *Id al'Adha* (or *Eid Al-Adha*) is the "Feast of the Sacrifice". It is also the second main celebration of Islam. It takes place on the tenth day of the twelfth and last month of the Islamic calendar, celebrates Abraham's (in Arabic, Ibrahim) willingness to sacrifice his son (Ishmael) in obedience to God, and is usually characterized by the sacrificing of a sheep, whose flesh is divided among relatives and friends in memory of the ransom of Ishmael with a ram.

musical cultural viewpoint although the musical structure of modern *kasidah* is similar to one of the popular music genres.

4.2.1 As a Way of Realizing Modernism:

In the context of Indonesian Moslem's musical viewpoint, most Moslems belonging to the Sufi Order hold positive attitudes to music and support the use of music. Music is widely used on many occasions in their daily lives except inside the great hall of mosque. They think that *kasidah* music is an integral part of *rebana* beats as a medium to propagate religious concepts. It also brings audiences cheerful feelings through its cheerful and active tempos when performing. In Indonesia, *kasidah* plays an important role in Moslem's activities, whereas it mainly brings people cheerful feelings by cheerful and active *rebana* beats in performance.

Kasidah music in the form of *rebana* beats is facing a serious survival crisis when it deals with glaring impacts of various popular music genres in the society. Consequently, people are not interested in learning or listening to the traditional music. Instead, they pursue the popular music genres. In this case, *Qasidah Modern Nasida Ria* group regards the popular musical structure as a development way for the modern *kasidah*. Indeed, it is an important way to realize modernism. It can also reduce the distance between the modern *kasidah* and the common popular music in the contexts of musical characteristics.

In music, the term "modernism" usually refers to the period of change and development in musical language that happened at or around the turn of the 20th century. It is a period of diverse reactions in challenging and reinterpreting older categories of music (Metzer, 2009: 3). Around the 19th and 20th centuries, western music and even western popular music have become the mainstream of world musical language, meaning that the western music is gradually set to be the major world power. In addition, western popular music has represented the modernism of the music in the 20th century.

In developing Indonesian music culture, the concept of music culture being modernized does not mean that a music culture completely derives from the West. Rather, it means that a traditional musical culture more or less has western-oriented trails. The development of modern musical language also means that modern and traditional music genres walk hand-in-hand. The development of Indonesian music culture means that a combination of traditional musical cultural elements and western popular musical characteristics exist. Hence, the concept of "modern" within the Indonesian music culture means that music not only involves western popular musical characteristics but also the development of traditional musical culture leading to the mainstream of musical language in the 20th century.

In terms of the development of modern *kasidah*, the musical structure is popularized as a way of bringing modern *kasidah* to the development model being completely contrary to the traditional musical culture. Further, it makes the modern *kasidah* contemporary in its musical cultural characteristics during 20th century. In essence, that is commonly called modernism.

However, innovation is the most extensively concern over modernism because it not only brings forth modern *kasidah* to the way of organizing and creating the harmony, melody, rhythm being similar to western popular music, but also gives modern *kasidah* a contemporary touch toward musical cultural color and value. Accordingly, innovation is a way that does not bring the modern *kasidah* to the development direction completely, so that it becomes popular music instead of giving it the musical characteristics similar to the common popular one. All in all, modernism is the final purpose of modern *kasidah* musical cultural development, and innovation is the main way of its musical development.

4.2.2 Modern *Kasidah* has Modern Musical Characteristics

As the music presentation is worth considering, Indonesian Moslems think that modern *kasidah* is a genre of *kasidah* characterized by modernism. Of course, *kasidah* is different from the common popular music. It has musical characteristics similar to the common popular music. The following segment covers a case study of *Perdamaian* [a reconciliation] song that explains the Indonesian's musical concept concerning the difference between the modern *kasidah* and the popular music.

The *Perdamaian* song was created by composer, Sofyan, in 1983. It was firstly performed by *Qasidah Modern Nasida Ria* group in 1983. GiGi group, a popular music group in Indonesia, subsequently performs this song again because it becomes popularized and greatly accepted among Indonesian Moslems. However, Indonesian Moslems think that this piece of of song is regarded as modern *kasidah* when it is sung by *Qasidah Modern Nasida Ria* group, whereas it is categorized as a piece of popular music or even pop music when it is sung by *GiGi* group. This evidence proves that music itself plays a different role in both Islamic music and popular music.

It can simply be said that the idea behind a musical style and a performance should be decided prior to establishing a music group. Although *GiGi* is categorized as a popular music group that presents the typical musical style and performance, its focus is on the pop musical style. The *Perdamaian* song that they sang is a piece of popular music or even pop music instead of modern *kasidah*.

Nevertheless, the music genre classification cannot merely rest on its musical style and performance because music plays a specific role in the Islamic musical cultural context. The following part is divided into five points to illustrate the differences between modern *kasidah* and popular music through the *Perdamaian* song sung by

those two groups²², including the organization's membership, the purpose of music being created and the musical function in performance, musical structure, singing style, and instruments (Figure 7).

The first area of discussion is organization's membership. *Kasidah* group mainly consists of several female Moslems with *jilbab*. While, *GiGi* pop music group mainly consists of male singers. The pop music group emphasizes that their members are claimed to be pop stars or art singers rather than Moslems.

Furthermore, this part focuses on the purpose of music being created and the musical function in performance. Pop music is a genre of popular music. Its development is deeply influenced by different kinds of popular music like jazz, blue, rock, reggae, rap, etc. Its popular music structure especially aims at targeting the youth market, so that it is produced as a product of enterprise not art. It is designed to appeal to a general audience rather than to a particular ideology. It is designed for sale and it concerns and focuses on the profit and commercial rewards. Its musical characteristic is ephemeral as well. It is a tendency to reflect existing musical trends rather than progressive development. That is the main reason why *GiGi* pop music group performed the song of *Perdamaian* again although it was sung by *Nasidah Ria Kasidah Modern* group and it became a household song in Indonesia in 1983. Otherwise, when performing, pop music is intended to encourage dancing, or it uses dance-oriented beats or rhythms (Warner, 2003: 3-4).

On the other hand, the main purpose of modern *kasidah* musical structure, as popularized by the composer, is to attract the audiences' interest to appreciate the kind of *kasidah* music, so that they pursue the common popular music. When performing it, the musical structure will be seen as a medium by which singers intend not only to amuse audiences but also to propagate Islamic religious concepts and doctrines. It is always used to accompany the singing of the lyrics for praising Allah and the prophet. For this reason, the performance of music is not loud and obvious until the song goes on to the intermezzo part. Meanwhile, the performance of modern *kasidah* emphasizes the Islamic religious ideology represented by the song lyrics as Rasmussen mentioned:

The performance of *qasida* (or *kasidah*) *rebana* is devotion; and, like all public Islamic activity, has the explicit goal of *dakwa*²³- strengthening and celebrating the faith or bringing in new and more devout believers. Nevertheless, *qasida rebana* is entertainment (2000: 184-185).

²² The *Perdamaian* song is sung by *Qasidah Modern Nasida Ria* group, please see the album Vol. 05 of *Qasidah Modern Nasida Ria* group; sung by *GiGi*, please see <http://www.lyricsmode.com/lyrics/g/gigi/perdamaian.html>.

²³ Indonesian term *dakwa* is derived from the Arabic *da'wa* that connotes a number of related terms, among them are call, appeal, bidding, demand, request, convocation, summons, and missionary activity (Rasmussen 2000: 172).

Third, the musical structural development is worth considering because the musical innovation of modern *kasidah* mainly pivots on the significant basis of *kasidah* musical elements and functions. It can also be asserted that modern *kasidah* still maintains the original singing style of *kasidah*; namely, one singer becomes a lead vocal and others sing in chorus, and *rebana* percussion instrument is still used in *Nasidah Ria Kasidah Modern* group; while the pop musical group only emphasizes the use of electronic instruments although both of them use electronic instruments.

Moreover, the ultimate aim of modern *kasidah* musical structure tending to popular is not for sale but it gives this medium the musical structure similar to common popular music. In such a case, modern *kasidah* has the characteristic of being similar to popular music rather than its musical structure that is completely the same with common popular music. Thus, the final goal and motive of modern *kasidah* musical structure is to make this kind of music popular and different from the common popular music. Even modern *kasidah* has the same musical characteristics with common popular music; that is modernism, because Indonesian Moslems think that *dakwa* is the final goal of Islamic music when performing rather than music itself.

Undoubtedly, different cultural values exist at different times. In 1975, Indonesian Moslems had a popular music played by using electronic instruments. It was called a kind of music putting forward the color of modernism and popularization. By nature, *Qasidah Modern Nasida Ria* group forms its musical ensemble that not only imitates popular music groups but also makes the development of its musical structure popular played by using electronic instruments in order to present modernism and popularization at that time. Accordingly, music, as it keeps modernizing, is the way by which traditional musical culture gives a contemporary musical cultural value to audiences. The development of modern *kasidah* musical structure is musically modernized rather than musically popularized.

	<i>GiGi</i> pop musical group	<i>Qasidah Modern Nasida Ria</i> group
Organization's membership	Pop starts art singers.	Female Moslems dressing formally with <i>jilbab</i> .
The purpose of music being created and the musical function in performance	<ul style="list-style-type: none"> · pop music. · commercial, for sale. · use dance-oriented beats or rhythms, and encourage to dance. 	<ul style="list-style-type: none"> · modern <i>kasidah</i>. · religious. · religious ideology. · progressive development for the musical structure of

	ephemeral.	<i>Qasidah Modern Nasida Ria</i> group. music accompanies with the singing of modern <i>kasidah</i> .
Musical Structure	Musical being popularized.	Musical being modernized.
Singing style	Feeling of rock.	Singers sing the chorus after the person leads.
Instruments	Emphasize the use of electronic instruments. (without <i>rebana</i> -s)	Use electronic instruments and retain <i>ebana</i> -s.

Figure 7²⁴: The differences between modern *kasidah* and pop music

Conclusion

Cultural innovation and change do not completely discard a tradition, but give it a new appearance and make it bloom again. The development of modern *kasidah* of *Qasidah Modern Nasida Ria* group in Semarang Indonesia is a case in point.

The development of such a musical culture is influenced by the development of Indonesian social structure towards westernization and modernization. Around the 19th and 20th centuries, the mode of western music influenced the development and existence of traditional musical culture in each place when the West gradually became the major world power. The music performed by using electronic instruments has been an integral part of modernity.

In fact, an electronic instrument is seen as one thing that has a greatest mode of modernity and popularization. The young people not only take part to be performers in the ensemble consisting of electronic instruments, but also claim to be main followers of music played predominantly by using electronic instruments. Such a circumstance lowers the activity of *kasidah* mainly in intensifying various *rebana* beats. It gradually makes *kasidah* powerless as it is withered amid its original followers who change

²⁴ 1. For Indonesian Moslems, the concept of musical structure becomes popular and Islamic music (*kasidah*) is different from other common popular music. 2. This figure is mainly used to explain the differences between modern *kasidah* and other common popular music to compare. 3. *GiGi* pop musical group performed the song of *Perdamaian*. This group only becomes an example used to explain the reason why the development of modern *kasidah* musical structure is musically modernized rather than musically popularized.

direction to embrace popular music genres or the music particularly played by using electronic instruments.

For adapting itself to the new circumstance and surviving in the new condition full of popular music, *Qasidah Modern Nasida Ria* group encourages *kasidah* to get a new cultural value and a new musical formation over this new period. Thus, modern *kasidah* is the result of cultural change.

On the external cultural change, this group adds to the popular music genre elements that can help develop *kasidah*, especially electronic instruments resulting in imminent impacts and changes within the inner cultural formation of *kasidah*.

First, *kasidah* notation consisting of various *rebana* beats is replaced by cords musical notation that help composers write the music easily being played by using electronic instruments.

Second, electronic piano replaces the leading role of *rebana* percussion instrument in ensemble and controls the whole ensemble because it can play complete chords and melodies. Its notation becomes the main backbone of musical chords of all melodies of all instruments. And then, *rebana* becomes a symbol in ensemble, which represents both a relationship pertaining to Islam and an existence of *kasidah* musical culture. It also makes *rebana* percussion instrument worthless, as music players do not need any complicated playing skills to beat it any longer.

Third, in addition to the study of *rebana* percussion instrument, all the members have to study the performing skill of electronic instruments and the reading ability of cords musical notation. The afore-mentioned three points are the impacts and changes of *kasidah*'s inner cultural formation caused by the use of electronic instruments paving the way for modernization and popularization on developing ensemble and music. Those phenomena are inevitable during the process of cultural acculturation when traditional cultural elements and non-native are necessary to adjust to each other in a given cultural position.

On the internal cultural change, this group makes modern *kasidah* musical structure survived since the development of its inner cultural system holds the original cultural value. It either accepts or adapts to western techniques or cultural products, instead of producing a tremendous change or blindly pursuing western cultural values. With this focus of attention, modern *kasidah* keeps preserving the original cultural characteristics of *kasidah* after experiencing a cultural change.

Cultural internal change means the changes that occur within its musical system. Innovation is the best way of cultural internal change due to a glaring fact that it keeps the essence of culture and simultaneously gives colors and values to a traditional culture or a contemporary culture. By experiencing this cultural internal change, innovation leads the modern *kasidah* to a way of organizing and creating the harmony, melody,

rhythm similar to western popular music genres. More importantly, it provides modern *kasidah* with a colorful and valuable contemporary musical culture. By this way of innovation, changes within *kasidah* original musical formation are unavoidable, but it still has a new vitality in facing such a modern environment.

Under proper conditions, modern *kasidah* shows the so-called contemporary modernization and popularization of musical culture. In this culture change, the way of innovation makes modern *kasidah* powerful in articulating its musical characteristics similar to common popular music genres of 19th and 20th centuries.

In order to reach the purpose of successful communication between people and God, the existence of modern *kasidah* is necessary in today's westernized and modernized societies. The wind of change is the only way for tradition to keep itself from following dynamic life within changing environments. This is reasonable because the way of innovation can give modern *kasidah* new vitality that makes it more active than *kasidah* in today's Indonesian lives. By way of innovation, such a musical structure similar to common popular music attracts many audiences particularly the youth to participate in music activities, and it also makes the performers successful in disseminating religious concepts and doctrines. It is one of the composer's main purposes for creating and composing modern *kasidah*. Needless to say, such a concept of composer results from the stimulation of social structural changes including interactions among music (*modern kasidah*), environment (external environment changes) and people (composers).

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8

**KARAWITAN AS POLITICAL PROPAGANDA: A STUDY OF
GENDHING GDN AS THE PUBLIC POLICY SOCIALIZATION MEDIA
IN ERA OF ORDE BARU**

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Abstract

This study was conducted to clarify the role of the arts as a medium for dissemination of public policy on a movement known as the Gerakan Disiplin Nasional (GDN). GDN was first announced by President of the Republic of Indonesia Soeharto on May 23, 1995. The movement encouraging the willingness of the Yogyakarta traditional artist named Trustho to create a gendhing titled "GDN". In the New Order era, karawitan becomes the one of media telling in propagating the government policies and programs.

The method of the research is the historical method to look for, find, and test the historical sources of the composing the piece to acquire the authentic and trustworthy facts. In this study, the found facts are still in fragmentary. On the basis of the questions "what", "who", "where", "when", "how", "why" and "what happens", the facts are arranged in a systematic historical narrative, chronological, logical, unified, and communicative.

The results show that there are several factors stimulating the presence of gendhing "GDN". On the one side, consideration of the government in order to further improve the understanding and implementation of national discipline, should be pursued in an integrated development, simultaneous and comprehensive become a National Discipline Movement. The emphasis is on improving the national discipline pioneered by the state apparatus towards the realization of good governance and authority in providing services to the Indonesian people. Socialization conception, plans and programs of the Gerakan Disiplin Nasional performed in an integrated, simultaneous and comprehensive through various media such as television and radio, and so the movement cause a

variety of responses from the various societies, one of which is the Karawitan artists.

On the other side, a perceptive or critical artist within the development of the political situation of the State give a respond to the warm atmosphere that has become the Indonesian public and the media talks as an opportunity to express their feelings through the creation of arts works. An existed community environmental situation at that time gives the acceleration factor to the popularity of the piece "GDN" which in turn contributes to the socialization of the Gerakan Disiplin Nasional through the medium of Karawitan. In the art packaging process as a propaganda media, an artist tucking the spirit of discipline, that inspire people.

keyword: karawitan, art, propaganda, politics, GDN

Background and Purpose

Karawitan as the art heritage implicates the development and its progress in a long way over the passing of time. The musical arts is presented using the gamelan instrument, vocal, or both instrument and vocal in the slendro and pelog pitch system. The gamelan existence was initially closely related to the ritual function, myth and the surrounded magic value that have made many progress. Along with the progress of time and more open habitats horizon in a multicultural society, the emergence of diverse and critical meaning of the artists become things that are not inevitable. The technology is advancing a significant influence on the survival of art and culture in various parts of the world, so it is always up to date and influence each other. The life of musical arts in turn increasingly faced to the situation and condition of the habitat wich relatively impact on its arts development.

The emergence of new innovative , creative and unique musical composition even do not have to begin from complicated or complex things, but a new work of art that can be created through new meaning to the wealth substance contained in the traditional music, in line with the progress and level of the artists appreciation, intellectual that always evolving. At a time when artists create works of art - consciously or not - it turns out that the existing text or context that surrounded used as a source of creation or as a reference source or vice versa (Sri Djoharnurani, 1999: 100).

In 1995, in Yogyakarta has appeared a work entitled gendhing GDN that is created by a musical artist named Trustho. The musical using the structure of *lancaran* goes popular among internal musical community "Santilaras" led by Trustho also known by the community.

Gending GDN even been played many times as gending dolanan in puppet show presented by Ki Timbul Cermo Mangala who could be considered quite popular at that time.

In 1995 in Indonesia appears Gerakan Disiplin Nasional commonly known as the GDN. GDN was first proclaimed by the President Soeharto on May 23, 1995. The launching of the GDN on the basis of government in order to further improve the understanding and implementation of national discipline, should be pursued in an integrated development, simultaneous and comprehensive became The Gerakan Disiplin Nasional. The emphasis is on improving national discipline pioneered by state officials towards the realization of a clean and authoritative government in providing services to the people of Indonesia.

There is some delightful things in examine the relation of the moving of the musical GDN against public policy known as the National Discipline Movement or the GDN. The author sees this phenomenon as the two things are related to each other. The emergence of gendhing GDN after the declaration by the government at the time showed that this work is a manifestation of the artist responsibility towards life / situation in the State in relation to the declaration of public policy. On the other hand, a moved artist who created the musical GDN at least be able to show how powerful the effect of public policy on the community which in turn elicits a response in accordance with the diverse community backgrounds and viewpoints of each individual in various circles. The author would like to know more deeply about the history of creation, background, until the further development of next gendhing GDN. How much influence does the National Discipline Movement against the composer until finally inspired to create the gendhing GDN. The authors also want to take a closer look gendhing GDN existence through the study of the history of creation, the concept of ethics education, structure, work on so it can find the complexity of the relationships that exist between the musical GDN with the Gerakan Disiplin Nasional (The National Discipline Marching)

The Author concern of the circumstances today that in fact, works of art sometimes is born or created only as an instrument to meet the specific interests. Sometime the artwork is present only for orders or requests of certain parties who have a particular interest without thinking of the positive and negative effects on the artwork itself. Sometimes the survival of the artwork and the artist becomes unimportant. Among the artists whose work is based on motivational material solely for the expectation of reward or appreciation vulnerable becomes the object in this case. Things like this if it happens repeatedly will make a work of art seem trivial and less appreciated, so the audience's appreciation of the work of art will be questionable thing.

The History of Gending GDN.

Gending GDN, the Javanese musical repertoire that was created by Trustho in 1995 known as a famous composer from Kaloran, Sidomulyo, Bambanglipuro, Bantul, Yogyakarta. This musical works was begun when he worked on a musical composition that was created in the post-declaration of Gerakan Disiplin Nasional by the government in the era of the New Era. This work is a manifestation of an artist's musical response to the declaration of the government program known as the Gerakan Disiplin Nasional. According Trustho, GDN works initially appear when he was given the duty of Indonesian Institute of the Arts in Yogyakarta to present a piece that will be performed at the Rumah Budaya Tembi. After that the GDN staged in art appreciation event that was held in Gunung Kidul. On an ongoing basis the gendhing GDN is often played by Santi Laras gamelan group in staging events. The gendhing GDN eventually also often performed as the gendhing dolanan on shadow puppet that performances by puppeteer Ki Arise Cermo Mangala.

The occurrence of a work of art of course heavily influenced by something interesting in themselves authors by Jacqueline Smith called the initial stimuli. Initial stimuli may include: excitatory hearing (auditory), visual stimuli (visual) and motion stimuli (kinesthetic) (Ben Suharto, 1985: 20-22). An Enthusiastic artist who act because of the government is manifested through the Javanese music. So it became clear that the initial excitatory creation of this work is the composer's sensitivity to movements in unison, announced by the government at that time. The need and desire composers to create works of musical arts eventually supported by the circumstances in which enthusiastically welcomed the community in government programs and good ethos in implementing the society, nation and state. It is like a "tit for tat" that motivates and stimulates Trustho to take the National Discipline Movement as the title and theme called 'GDN'.

Structure and Discipline Content Inside the Gendhing GDN

This work was created in recognition composers to participate in the public awareness that will increase the quality of discipline. So this work is motivated by the fact and was born without any government order or order the parties to make art as an instrument of socialization specific vision and mission. Composer want to educate the community through the arts so it is expected that anyone who knows, memorized, and appreciate the musical content of this will become more aware of the importance of discipline.

The composer has found the majority of Indonesian society is still difficult to be made aware to the regulation that is roled by the government policy so that the composer also realize that achieving the dream conveyed through the medium of art is obviously not going to be able to produce an increase in disciplinary communities directly in a short time. Especially when considering the plurality of Indonesia that will make musical arts media that are local, may not be accepted directly by the people outside Java. But composers have confidence that anyone who has listened to the musical GDN and ultimately interested then tried to explore the meaning without encouragement or coercion of others at least has undergone a process of understanding the text, which indirectly will remind even aware of the importance of dsiplin in the life of society, nation and state. This has been one of the composer's background in creating the musical GDN as a medium of education is smooth with subtle media also the musical arts.

In the musical, teaching manners, ethics, philosophy of life are all delivered in a smooth and even abstract. Not everyone is able to understand the meanings implied in it. The background (interpreter's background) will determine the viewpoint of the meaning of a work of art so that absorption or deepening of a person to be a work of art will be in relative. The hope that envisioned by the composer of gendhing GDN is to enable communities to improve the discipline of regulations or agreements which have become a common commitment, timely, as it were always held in high esteem, according to the text written in the vocals of the song.

“sayektine penggayuhaning negara

tumrapa para kawula kita bisa mranata marang pakaryanira

kanthi merdika lan prasaja

ananging katon tumata lan nyata

G D N, G D N, G D N, G D N

anjagi swasana asri amrih sreg rasaning ati

kudu cawe-cawe sokur anyaruwe

tatanan ing margi murih slamete

budaya netepi wektu kang disaguhi

aja seneng mulur tundhoni dadi nganggur

iku dha tindakna dimen Negara raharja

G D N, G D N, Gerakan Disiplin Nasional.”

means:

"Actually, it becomes the destiny of the state,

to all citizens to be able to organize the work / profession

with the spirit of independence and unpretentious

but still looks well and the real action,

GDN, GDN, GDN, GDN

to keep the beautiful atmosphere heart feels comfortable / fitting,

must participate, thanks again if I can contribute,

disciplines on traffic regulations for our safety,

the cultural of fulfill the agreed time,

do not like to stretch or not punctual, because it will make us just idle time alone and just wasted without results,

I'll start it prosperous country prosperous,

GDN, National Discipline Movement.

GDN piece arranged in a structure which is an enhancement of the existing structures in the musical tradition called *Lancaran*. Consideration needs of aesthetic presentation in terms of rhythm, melody and harmony, so arrangements structures and orientations melody and song on this piece displays a different pattern with the piece of launch in general. Using *andhegan*, tempo change and dynamics are shown in this piece makes the GDN arable impressed from the special launch another piece.

By reading and understanding the lyric or *cakepan* in the gendhing GDN above, then we can see that the contents of this song shows how important the meaning of discipline to achieve a prosperous country prosperous. The lyrics prepared in the Java language, so this song very easily accepted and understood its meaning by the surrounding community, especially Java, according to the composer's background. The public will be easier to capture the messages conveyed through the musical's composer. Especially if we remember that the remote areas, government policy dissemination through TV and radio media may not hit the mark perfectly. Then the contents of this song will help dissemination or propaganda *Gerakan Disiplin Nasional*.

There are two kinds of factors which led to the emergence of propaganda gendhing GDN as public policy media. First, the internal factors that drives the emergence of this work include the presence of passion or desire arises from inside the artist to express the soul and feelings through the work of Javanese music. In addition, the sensitivity of the artist to the circumstances surrounding environment also affects the composer in choosing the theme and title of the song/gendhing. The second, external factors derived from the existence of the Gerakan Disiplin Nasional ever launched by President Soeharto on May 23, 1995. Socialization of Gerakan Disiplin Nasional of such incessant government through a variety of media finally able to arouse the soul of an artist to become more aware of the importance of discipline in the social, civic and state. An artist who has a high sensitivity to social phenomena and than supported with sufficient creativity and skill that ultimately inspired to create the discipline musical theme. This song/ gendhing creation can not be separated from the other contributing factors such as motivation derived from the Indonesian Art Institute as the party providing the opportunity for composers to create works of musical art that according to the plan will be staged at the House of Culture Tembi. This opportunity is clearly give the creation space to the artist through the musical creativity of GDN.

The both factor through as synergy that influenced the contents of gendhing GDN as a call to awaken and build a spirit of discipline for the community. Synergies with the government policies way that promote the Gerakan Disiplin Nasional during the end of the Orde Baru regime, the presence of the musical is of course very supportive socialization Gerakan Disiplin Nasional to the public through the traditional music media. So that it is clear here that the musical arts play a role in propagating the government program for a Gerakan Disiplin Nasional.

Karawitan and Propaganda in the Regression

The end of the reign of the Orde Baru regime that occurs through the events of the reforms in 1998 brought a significant impact on changes in public policies. National Discipline Movement is considered as a new policy Order products affected by changes in circumstances at that time. Reduced public confidence in the policies of the previous government made the Gerakan Disiplin Nasional in its popularity slump.

Along with that event, the issue of globalization opens up all possibilities of cultural influences, as well as technologies that are so greatly affect the mindset of the people at that time even until now. Customs of the people who like "practical", fast-paced, instant, and so is

the effect of globalization that goes along with the influx of technology. The main value is the effectiveness and efficiency technologies. The more people use technology, the value of it will seep into his personality though unconscious. It is happening in our society right now.

The mindset of the people who tend to be oriented toward modernity and practical prefer alternative media which is considered the most easily accepted by society, not just the Java, but in all parts of Indonesia. This shifts the traditional music opportunities for more advanced in its role as public policy propaganda. In fact now increasingly rare traditional music are used as public policy propaganda. And conversely, now rare musical artists who want to criticize public policy with the creation of works of traditional music for example Gamelan. Today public policy propagating a vision rare to inspire artists to respond and contribute in providing a support to government programs.

Reality that now Karawitan less attractive as an alternative medium of government policy is evidence of people's appreciation of the potential decline of traditional arts. Community mental formed today tend to accept things that are instant, simple, modern, bustling and modern. Socialization of public policy are conveyed through the medium of pop culture that using advances in science and technology. Meanwhile if you see the musical arts in conveying a message packaged in subtle, and sophisticated priority to aesthetic values, sometimes considered to be long-winded. In the current era, the tendency of people would prefer to deliver and receive messages with short steps, but not necessarily precise and deep meanings. That is often the case now, so that it can be said that the change in the mindset of society actors due to the impact of the times and technology led to the decline in the role of musical arts in relation to the dissemination of public policy.

Conclusion

Twists and turns of politics in Indonesia provides an assortment of responses or responses that come from various circles of society, both the grassroots, middle and upper. In order embodiment of nation building, the government is trying to do some kind of business are realized through various strategies, one of which is based on improving the quality of human resources in Indonesia. The emergence of public policy issued by the government is one of the efforts to achieve the development goals of the Indonesian nation. Socialization of public policy is to use various media publications. Moments like this are usually the one thing that attracted the attention of the wider community. Community responsibility arises from various backgrounds and viewpoints respectively. Some of the artists who have a critical mind is

responsive to the release of public policies with pros and cons that are expressed through the medium of expression one of them works of art.

traditional music at first to be an alternative medium of socialization of public policy. The emergence of the copyrighted work-piece piece of Java which contains government policies propaganda support the dissemination of government programs. It can not be separated from the active role that is critical musical artist, caring and responsive to the moments of public policy issued by the government. As the existence of the piece GDN Trustho work which is motivated by the declaration of the Gerakan Disiplin Nasional by President Suharto on 23 May 1995. This Gendhing emerged as a form of support for an artist who is fully aware of the importance of discipline in the life of society, nation and state. The popularity of the musical, composer, and the propaganda of the Gerakan Disiplin Nasional into a synergy that is mutually supportive.

This condition was found to change after there are several factors that influence it. The collapse of the Orde Baru in 1998 led to a crisis of confidence and loyalty of the people of Indonesia to the Gerakan Disiplin Nasional is considered a product of the Orde Baru. The times were accompanied by rapid advances in science and technology impact mindset change both society and government officials who tend to choose the media that practical, instant, pop, as the media is more appropriate to the situation and condition of the people at this time. This has shifted the role of traditional music as gamelan in relation to the dissemination of public policy. In addition, responsibility and creativity of artists who are less contribution will increasingly make people less appreciate this traditional music. The accumulation of these factors if allowed to drag on, sooner or later will lead to the decline of the role of traditional music in social and cultural life, politics and economics, which led to the crisis of public confidence in the potential of local cultural arts in its contribution for the betterment of the nation and the State of Indonesia.

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