



**MONASH** University

**The History and Development of *Lagu Seriosa* in the Context of Musical Nationalism in Indonesia**

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A thesis submitted for the degree of *Doctor of Philosophy* at  
Monash University in 2016  
*School of Arts and Social Sciences*

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## Abstract

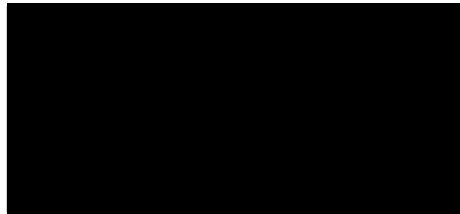
*Lagu seriosa* was the most important nationalistic song genre in Indonesia in the 1950s and 1960s, and it became the main attraction of the annual national singing competition, the *Bintang Radio* (Radio Star). Little academic work has been done to investigate how it developed and why this genre that emulated the European art song, rose to such prominence in Indonesia. The aim of this study is twofold; to distinguish the role of the genre that led to its growth as a nationalistic song in Indonesia, and to investigate the use of folk songs in the music to promote nationalism. Twenty-seven interviews were conducted among the practitioners who played the key role in the development of *lagu seriosa* from the 1950s. As a genre that promoted national Indonesian identity, it lost its popularity as the rise of popular music infiltrated Indonesia in the 1970s. This thesis will cover the entire period from its rise to the fall of *lagu seriosa* as the definitive nationalist song in Indonesia. The five case studies of selected songs reflected continuity and change in musical style and over time.

The research extends the theory of art as collective action by Howard Saul Becker (1974) where collective action is not only crucial but was treated as a conventional method of composition for the survival of the art world. I propose the term “variants to the conventions” for the collaborative process of the art song. I argue that the success of *lagu seriosa* was fostered by a group of musicians who functioned as the gatekeepers, referred in this thesis as the “reference group,” a term coined by Karen Cerulo (1984) to describe the consciousness with which artists identify with the experts in their craft. By promoting role models, the reference group cultivated, monitored and devised various mechanisms so that songs conformed to propaganda needs of the Indonesian government. The result is that the classical style of singing propagated by *lagu seriosa* accommodated the cultivation of patriotic or propaganda songs during the Guided Democracy period (1959- 1965), particularly at the height of the *Konfrontasi* (1963-1966) period.

## Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature:



Sharifah Faizah Syed Mohammed

Date: November 12, 2016

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I dedicate this thesis to my parents and would like to thank them for their unconditional support at so many levels. My father, the late Syed Mohammed Syed Bahaldin, would have enjoyed scrutinising my sentence structure and my unusual interest in politics for this thesis. I chose to print the date of completion of my thesis to be Umi's 79th birthday. She accommodated my trivial requests for sustenance and she patiently listened to my ramblings about my daily expeditions for interviews during the fieldwork. I am grateful to Andrew for financial succour that initiated my studies and accommodated my indulgence and endless conversations about the topic. My sister Durrah allocated parts of her trip home from the US to run through my presentation. My neighbour, the late Gowrisan Ramayah, briefly took on the task of proofreading my proposal before the confirmation of my candidature.

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## Glossary

Bintang Radio	Star of the Radio – Singing competition
BRTV	Bintang Radio dan Televisi - Star of Radio and Television
BAPERKI	Badan Permusjawaratan Kewarganegaraan Indonesia – Council for Deliberations on Indonesian Citizenship
DJAREK	Djalannja Revolusi Kita – The Path of Our Revolution
DWIKORA	People’s Double Command (Soekarno’s propaganda attack on Malaysia and his determination to crush neo-colonialism) ordered by Soekarno in 1964
GANEFO	Games of the New Emerging Forces
G30S GESTAPU	Gerakan Tigapuluh September – The 30th September movement
Harian Rakjat	A PKI affiliated daily newspaper which began in 1951
Hari Radio	Radio Day – Celebrated yearly on 11 September
KSSR	Konfernas Sastra dan Seni Revolusioner – Conference on Revolutionary Literature and Art Konferensi
LEKRA	Lembaga Kebudayaan Rakjat – Institute of People’s Culture
LMI	Lembaga Musik Indonesia – Indonesian Music Institute
Lomba Cipta Lagu Seriosa	Competition for <i>Seriosa</i> Songs
MANIFES KEBUDAYAAN	An expression of commitment to liberal cultural values by a group of writers, artists and intellectuals.
MANIKEBU	Manifes Kebudayaan – Cultural Manifesto
MANIPOL	(also Manipol-Usdek) Manifesto Politik – Soekarno’s 1959 Political Manifesto
MASJUMI	(MASYUMI) Majelis Sjura Muslimin Indonesia – Consultative Council of Indonesian Muslim
MIMBAR	Weekly Magazine, founded in 1947

(Mimbar Indonesia)	Independent Journal for discussion of political, economic and social for the developing Indonesian culture
NASAKOM	Nasionalisme Agama Komunisme – Soekarno’s ideological formulation that called for a united front of nationalist, religious and communist elements in Indonesian political life
NEFO	New Emerging Forces
NEKOLIM	Neo-kolonialisme dan Imperialisme – Neo-colonialism/ist and imperialism/ist
New Order Period	Or Orde Baru, the period that characterised Soeharto in power, between 1966 - 1998
OLDEFO	Old Established Forces
Pancasila	National ideology
PBRTV	Pertandingan Bintang Radio Dan Televisi – Star of Radio and Television Competition
PKI	Partai Komunis Indonesia – Indonesian Communist Party
PPI (Baperki)	Permusjawaratan Pemuda Indonesia – Indonesian Youth Deliberations
RESOPIM	Revolusi, Sosialisme dan Pimpinan – Revolution, Socialism and Leadership
RRI	Radio Republik Indonesia – Indonesian National Radio
Sendratari	Seni-drama-tari – artistic dance drama
TAKEM	Tahun Kemenangan – Year of Victory
TAVIP	Tahun Vivere Pericoloso – The Year of Living Dangerously (1964)
TVRI	Televisi Republik Indonesia – Indonesian National Television
USDEK	UUD 1945, Sosialisme Indonesia, Demokrasi Terpimpin, Ekonomi Terpimpin, Kepribadian Indonesia – The principles summarized in the acronym USDEK were: UUD 1945 (the 1945 Constitution) Indonesian-style Socialism, Guided Democracy, Guided Economy and Indonesian Identity
WFDY	World Federation of Democratic Youth

WFYS

World Festival of Youth and Students

Zenith (Mimbar  
Indonesia)

Cultural Edition/ supplement of MIMBAR  
Started on January 15, 1951

## Timeline of Events

17 August 1945	Declaration of Indonesian independence
27 October – 20 November 1945	Battle of Surabaya
20 July 1947	Dutch attack the Republic to occupy West Java, Madura, East Java and Semarang, and areas around Medan, Palembang and Padang. Ceasefire at end July.
18 December 1948	Dutch launch second attack to crush the Republic
27 December 1949	Transfer of sovereignty from Netherlands to Indonesia
17 August 1950	Lembaga Kebudayaan Rakyat (LEKRA) established
1951	<i>Bintang Radio</i> competition begins
1953	<i>Seriosa</i> songs introduced as part of the repertoire for singers in <i>Bintang Radio</i> . <i>Kisah Mawar di Malam Hari</i> composed by Iskandar for <i>Bintang Radio</i>
1955 6-11 October 1951	<i>Seriosa</i> , <i>kroncong</i> and <i>hiburan</i> category started in <i>Bintang Radio</i> Cultural Congress in Bandung (Lembaga Kebudayaan Indonesia organised)
21 February 1957	President Soekarno announces ‘konsepsi’ for gotong-royong parliament of major parties, and NASAKOM alliance
August 1957	State cultural mission tours Czechoslovakia, Poland, Hungary, USSR, Egypt
5 July 1959	Presidential Decree. Indonesia ‘returned to 1945 Constitution’. Constituent Assembly dissolved.
17 August 1959	Soekarno’s Political Manifesto (MANIPOL- USDEK) sets out ideology of Guided Democracy
1959 1960	Sanggarbambu arts studio, Jogjakarta founded <i>Kabut</i> by Slamet Abdul Sjukur made its debut as compulsory song in <i>Bintang Radio</i> <i>Bukit Kemenangan</i> composed by Djuhari upon request by Mochtar Embut and Iskandar of RRI Jakarta
1961	Sanggar Bumi Tarung arts studio associated with LEKRA, Jogjakarta, founded



September-November 1961	State cultural missions to USSR, PRC, North Korea, North Vietnam
4 April 1963	Konfrontasi (Confrontation) against Malaysia announced
1963	LEKRA-sponsored cultural delegation to PRC, North Vietnam, North Korea
17 August 1963	Manifes Kebudayaan (Cultural Manifesto) published
November 1963	Games of the New Emerging Forces (GANEFO) Jakarta
December 1963	<i>Puisi Rumah Bambu</i> became Sanggar Bambu's anthem during Sanggarbambu's first inaugural meeting
March 1964	State cultural mission to Pakistan March-November
March-November 1964	Indonesian arts delegation at the New York World's Fair; to the Netherlands and France in November
8 May 1964	Cultural Manifesto banned
May-June 1964	State cultural mission to Cambodia and Japan
27 August-2 September 1964	Konfernas Sastra dan Seni Revolusioner (KSSR National Conference of Revolutionary Literature and Art) Jakarta
28 October - Nov 4, 1964	Konfernas Lembaga Musik Indonesia - Indonesian Music Conference
January 1965	Indonesia withdraws from United Nations
March 1965	Indonesia announces its withdrawal from the second year of New York World's Fair
May-July 1965	State cultural mission to PRC, North Korea, Japan
30 September-1 October 1965	30 September movement announces the establishment of 'Revolutionary Council'. Counter-coup led by General Suharto.
9 October 1965	Parliament (DPR-GR) passes resolution to impeach Soekarno
October 1965-February 1966	Mass killings of PKI members and those perceived to be aligned or sympathetic to PKI or leftist organisations.
October 1965-1969	Rounding up and imprisonment of communists, communist or leftist sympathisers, and those perceived to have any leftist connections; most held without trial until the late 1970s, many longer
11 March 1966	General Suharto's formal accession to power
12 March 1966	PKI and LEKRA banned (TAP MPRS.25/ 1966)

- 21 June 1970                      Death of (ex-President) Soekarno (under house arrest)
- 1973/4                              *Tembang* by Trisutji Kamal made its debut in *Bintang Radio*
- 1976                                 Composer Slamet Abdul Sjukur returns from Paris
- 1986                                 *Lukisan Tanah Air* by Yongky Djohary won third place in *Lomba Cipta Lagu Seriosa* competition
- 1998                                 Soeharto steps down after 32 years in power

## Chapter One

### Introduction

*Lagu seriosa*, or the art songs sung in the Malay and Indonesian languages, is not a well-known genre compared to other forms of music such as the *kroncong*. The early songs were commonly associated with patriotism and were used to nurture the spirit of nationalism and independence. After independence, and during the period of the 1950s, they became more established, and their composers and performers became prominent singers in Indonesia. Commentators (Mack, 2001; Notosudirdjo, 2001; Rasmindarya, 1999; Tjaroko, 2005, 2008) have pointed out that the compositions involved patriotic and national sentiments or themes. This seems a logical explanation as many pioneering works of *lagu seriosa* were written by Cornel Simandjuntak (1921-1946) and were associated with feelings of patriotism and rebellion against the Dutch; Simandjuntak himself died from the wounds he sustained in one confrontation. The art songs phenomenon, or *lagu seriosa*, developed together with the rise of nationalism in Europe in the 1830s and later spread to South America and Africa (Yunita, 2013).

The manner in which *lagu seriosa* is presented and sung differs greatly from the other forms of Indonesian music. In voice quality, it follows the western style of singing with a more formal setting, accompanied by the piano, an instrument that is not at all indigenous. *Lagu seriosa* existed during a time when the spirit of independence was on the rise. It was a time when the ideas and spirit of independence were encouraged further by broadcasts of Soekarno's speeches throughout the archipelago (Kartomi, 1998b). The presence of the radio facilitated the dissemination of songs. The beginning of *lagu seriosa* not only constituted an innovative or

modernised way of musical composition for the Indonesians but also, in the clamour for Indonesian independence, mirrored the movement that had been occurring in most of the European nations since the 1830s (Yunita, 2013). The use of the national language in art songs and the constructing or recasting of musical traditions in Latin America (Aponte, 2008; Labonville, 2007), together with the integration of western music, produced a musical synthesis where new meanings were negotiated in songs (Gibbs, 2003).

### **Lagu Seriosa and Indonesia's Music**

The efforts to establish and create a national culture were initiated by Indonesian nationalists in the years prior to independence, in the 1940s. So-called Modern Indonesian music, which utilised western elements, arose during the period of National Awakening, between 1908 and 1942 (Parani, 2003, p. 159). This meant that the search for an identity for Indonesia as one nation became important and necessary, and music and the performing arts were part of the wave of nationalism. During the period of Japanese occupation, the Japanese government introduced a cultural policy in all its occupied territories of South East Asia, after they were liberated from European colonisation. The policy was based on the slogan 'Asian art for Asians', which encouraged Indonesian artists to create music and plays for the Japanese stratocracy set up in the archipelago.

Conflicts within the specific areas of music and the performing arts respectively have been debated in relation to the pre- and post-independent states of unified Indonesia (Notosudirdjo, 2001; Parani, 2003). The first point of tension was felt as early as 1928 in what were to become national and regional dimensions of a more self-conscious generation of unitary national culture in the 1930's (Foulcher, 2000, p. 383). From the 1950s onwards, Indonesia's musical scene after independence was dominated by government policy (Barendregt, 2002, pp.

423-425). Uniting Indonesians by means of nationalising every aspect of performance art was difficult and complex, considering the many islands and vast landscapes, and the widely diverse traditions of different regions. For music, this meant that there needed to be a musical canon with which people from across the vast nation could identify. The representation of national identity initiated during this period was launched through the formation of national music, or *musik nasional*. As in the case of *kroncong*, Bahasa Indonesia was incorporated into the text of *lagu seriosa*, which was comprised of components that were western or specifically pan-Indonesian. For periods in the 1950s until the 1970s, *lagu seriosa* was regarded as a national genre (Notosudirjo, 2001, p.7), as a national popular song (Rasmindarya, 1999, pg. 68) and the genre was included for broadcast and nation building (Proyek Perekaman dan Penyebaran Lagu-Lagu Nasional dan Daerah ke RRI Daerah, 1978) to promote national identity. With reference to the performing arts in general, Yampolsky (1995) explains that regional performing arts are those linked by history, language, or culture to a particular region (*daerah*) of Indonesia (p. 700). In the same way, the purpose of a national song is so that all Indonesians can identify with it, and the use of the diatonic scale was seen as a necessary tool to bring ethnic music to a national audience.

Indonesia's colonial music legacy provided the platform for the development of the new national music, which established a tradition that synthesised the conventions of both European and indigenous music. In a highly diverse nation such as Indonesia, nationalising music must not be based on one particular ethnic culture (Notosudirdjo, 2001, p. 100). The use of well-established selected western elements provided the underlying unifying basis that was fused with regional elements in order to avoid the music being attached to a specific ethnicity within the Indonesian nation. For example, *gamelan* is a traditional Indonesian (Javanese) genre and is

widely known in much of the archipelago, but it is considered to be the music of antiquity and of the aristocracy; hence as a representation of modern Indonesia, it fell out of favour. Furthermore, the general diversity of Indonesia led to opposition to gamelan from other Javanese and non-Javanese nationalists (Sumarsam, in Parani, 2003, pp. 196-197), and *gamelan* was rejected for fear of Javanese domination (J. Becker, 1972, p. 71).

The rejection of *gamelan*, led to *kroncong* becoming the representative symbol of Indonesia (J. Becker, 1975; Kartomi, 1998b). It became recognised as the representation of Indonesia, and of the ‘hegemony and power struggles within Indonesia and the East and Southeast Asian region’ (Kartomi, 1998, p. 91). Some Indonesians believe that *kroncong* music, which is associated with the revolutionary struggle, such as *Bengawan Solo* (Solo River), represents the true national music of Indonesia (p.91).

Yampolsky suggests that national arts should be labelled as ‘pan-Indonesian’ arts, to distinguish them from regional arts. Although the use of the European music traits may appear submissive to the colonial cultural system (Notosudirdjo, 2001, p. 12), pan-Indonesian arts are performed using the national language and addressed to all Indonesians, without regard to geography or ethnicity. It is often the case, according to Yampolsky (1995), that many Indonesians confuse the term ‘national’ when applied to music, to mean ‘patriotic’ (p. 700).

### **National Songs Incorporating Patriotic and Romantic Characteristics**

It was the formation of *musik nasional* which provided the foundation and principles and, consequently, the promotion of *lagu seriosa*. *Lagu seriosa* is a product of pan-Indonesian music, and the birth of the music, at least in principle, aimed to evoke the nation’s identity. During the Sumpah Pemuda (Youth Oath) of 1928, the term Bahasa Indonesia was introduced to describe Malay as the language of Indonesian unity (Foulcher, 2000). *Indonesia Raya* by Wage Rudolf

Supratman became the national anthem. The song was a precursor to modern Indonesian music, spurred by the use of the Western diatonic scale. The other important element of national music is the use of Bahasa Indonesia.

The rendition of *Indonesia Raya* during *Sumpah Pemuda* stimulated the close relationship between national and patriotic songs. Patriotic or struggle songs (*perjuangan*), relate to the national sentiment. Both patriotic and national songs were attached to great patriotic events that boosted national morale, and this was even more pronounced with revolutionary or struggle songs (Dijk, 2003, p. 41). The struggle songs highlight colonial oppression and the fight for independence and were written to raise spirits during the war. There are songs of struggle with a romantic nuance, closely related to the feelings of romance triggered by war, and of reminiscences about the sacrifices of war.

Their performances included the delivery of songs in a formal manner, giving the performance a sacred and ceremonial quality. An example of one such struggle song is *Tanah Tumpah Darahku* (lit. "land where my blood is spilt": My Homeland) by Cornel Simandjuntak. It became customary that such songs were sung in schools during the 1942 Japanese occupation (Parani, 2003, p. 77).

While it is common that patriotic songs are composed in a march tempo, there are also hymns or anthems, such as *Bagimu Neg'ri* (For My Country) by Kusbini, *Tanah Tumpah Darahku* by Cornel Simandjuntak, *Satu Nusa Satu Bangsa* (One Island/Archipelago, One People) by Liberti Manik. These were the circumstances that stimulated the beginnings of *lagu seriosa*, even though the name of the genre had not been coined at the time.

Some commentators even consider *Indonesia Raya* to be the first *lagu seriosa* (Notosudirdjo, 2001a; Rasmindarya, 1999b, p. 193). The collaboration between an instrument

and voice encouraged songs to be considered as *seriosa*, as well as the formalities and training required in performing the songs (Yongky Djohary, personal communication, March 19, 2014).

Early songs have the romantic theme of sacrifices made, such as *Selendang Sutra* (Silk Scarf). Some are even sung in popular styles like *kroncong*, known as *kroncong perjuangan*, including such songs as Ismail Marzuki's *Melati di Tapal Batas*, *Selendang Sutra*, *Sepasang Mata Bola*, *Gugur Bunga*, and *Sapu Tangan dari Bandung Selatan*. The *kroncong* melodies before World War 1 were essentially European in idiom, and the acceptance by the people led to more intensive composition activity during the Japanese occupation. The songs were later injected with patriotic sentiments and the romance of war that has constituted the repertoire of *lagu perjuangan*, or struggle. By the end the Second World War, the *kroncong* adopted an AABA melodic form typical of Euro-American pop songs, known as *langgam kroncong*; the most famous example is *Bengawan Solo* by Gesang.

*Lagu seriosa* had similar emotive content. The majority of early song texts were written as reminiscences of war events of the past, rather than to serve as an inspiration for change (*pembakar semangat*) (Teddy Suthardy, personal communication, April 12, 2014). They include *O Angin* (Oh Breeze) and *Kemuning* (Yellowing) by Cornel Simandjuntak, about unrequited love, and reminiscences of war such as *DiSela-Sela Rumput Hidjau* by Maladi, composed after the war of independence (1945-1949).

Arguments about national music were silenced in the 1960's due to the ideology of the proletariat or *kerakyatan*, which placed emphasis on the function of music, rather than its expression. This movement was headed by LEKRA (Lembaga Kebudayaan Rakjat or Institute of People's Culture), with music compositions predominantly by Subronto K. Atmodjo and Sudharnoto. Its aim was to use music to counter the 'dominant culture that subjects people to



oppression'. This period encouraged some *lagu seriosa* that evoked similar themes complying to the theme of the ideology. Raden (2001) claimed that *lagu seriosa* and *kroncong*, which were the vocal music genres that conveyed the ideology of *kerakyatan*, were strong during the early until the mid-1960s. According to Raden, it was also during the period of Soekarno's administration (1945-1965) that the *lagu seriosa* was recognised as *lagu nasional* or national music (pp. 7, 211, 279). There is a lack of songs during 1960-1965 relating to the period of the *kerakyatan* ideology, particularly in the dominance of composers associated with LEKRA.

*Lagu seriosa* as a genre has been known and recognised since the early 1950s through the *Bintang Radio* competition; its inclusion in the contest can be considered as part of the effort to establish national music. Central to the discipline of *lagu seriosa* is the concept of national identity. As *lagu seriosa* promoted the use of the Indonesian language, songs were created not only during the period when the Malay and Indonesian archipelago was gaining independence; the genre continued to develop in response to changing social and political demands.

Only with the imposition of the New Order of 1966 by President Soeharto, and the ideology of universal humanism proclaimed by the *Manifes* group, were compositions finally free of the restrictions of political dogma of the revolution. After 1965, the hostility against Western-influenced popular music was removed. In the 1970s, *dangdut*, the music of the urban poor, became recognised by the State; it spread rapidly through commercial media and expanded internationally (Weintraub, 2010, pp. 156-159). The New Order government found it important to supervise culture so that regional diversity did not lead to fragmentation of unity, and to create the conditions favourable for economic and technological development (Yampolsky, 1995, pp. 708-710). The National Music Day or *Hari Musik Nasional* declared in 2013 on March 9th corresponding to W.R. Supratman's birthday, marked music as 'a cultural expression that is

universal and multidimensional, which presented the noble values of humanity, and has a strategic role in national development' (Assifa, 2013). Hence, as a genre that had closely aligned itself with the directions of the government, the repertoire of *lagu seriosa* was faced with various constraints and its popularity diminished against the onslaught of *dangdut* and other popular songs.

### **Terminologies: A Singing Style in *Bintang Radio***

The term *seriosa* was unknown during the Japanese occupation between 1942 and 1945 (Rose Pandanwangi, personal communication, March 3, 2014). The terminology only became known in Indonesia after the 1950s, and it accompanied a new era that occurred after independence (Solomon Tong, in personal communication, March 26, 2014). The commentaries by Manik on Simandjuntak's songs, *O Angin* (Manik, 1951b) and *Kemuning* (Manik, 1951a) did not mention the term.

Musicians at Radio Republik Indonesia (RRI, the state radio network) introduced the term, to distinguish the category from the categories of *hiburan* (entertainment) and *kroncong* in the *Bintang Radio* (Radio Star) singing competition. *Seriosa* singing was first introduced in 1953 (Dewi Sri Utami, 2001), two years after *Bintang Radio* began in 1951. The songs composed for this category are called *lagu seriosa* or *seriosa* songs. Earlier the competition had featured only *kroncong* and *langgam*. According to the conductor and category judge Solomon Tong, *seriosa* referred to the singing manner, which emulated the Classical style. The term was recognised by the mid-1950s and was exclusive to Indonesia (Rose Pandanwangi, pers. comm., March 3, 2014; Solomon Tong pers. comm., March 26, 2014). Rose Pandanwangi substantiated the information, as she only found out about *seriosa* songs after her return from her studies in Holland, in 1952. She reached out to composer Sudharnoto at RRI Jakarta, whom she had first met at the World

Democratic Youth Festival in Berlin in 1951, to enquire about the songs. He introduced her to the songs of Iskandar (Rose Pandanwangi, personal communication, March 3, 2014). While she was a student in Holland, Rose's childhood friend from Manado, Ade Ticoalu, won *Bintang Radio* in 1952 for the *langgam* category ("*Bintang Radio* 1952," 1952). According to Ade Ticoalu, the category known as *seriosa* was present in 1953, and in 1954 (Dewi Sri Utami, 2001). However, a list of winners by Zulkarnein (1995) listed the category of *seriosa* in 1955, indicating a probability that before 1955, singers were required to sing both *seriosa* and other genres. The term became better established particularly after the launch of Iskandar's publication of *seriosa* songs in 1956 (Rose Pandanwangi, personal communication, March 3, 2014). Iskandar's *Kisah Mawar di Malam Hari* was composed to provide for *seriosa* in 1953 ("Iskandar pentjipta hymne Djakarta Raya," 1969, p. 29).

The characteristics that describe the quality for the category would be: sonorous, in full resonance, and always, according to most interviewees, "singing in a more serious manner" (Farman Purnama, personal communication, October 1, 2015). A rationale for the terminology of *lagu seriosa* is that the name is a re-creation of the words *serioso*, or *seria*, suggesting that the term had come from the Italian language. It indicated a style that followed the Italian musical style, to play or sing *con serioso* (Solomon Tong, personal communication, March 26, 2014) with the spelling modified to project an Indonesian inference. The connotation with Italian terms such as *aria*, *sonata*, *serenata*, *liberata* and the likes of the words *opera*, *orchestra*, *romanza* or *cantata*, further link [con] *serioso* to be adapted to *seriosa* in describing this new musical form (Yongky Djohary, personal communication, May 19, 2014). This connotation contributes to the expectations of the audience: there is a cultural distinction between different societies in their enjoyment of music. In Indonesia, local or regional musical shows commonly involved social

interaction with the audience throughout the performance as part of the musical activity. By contrast, chamber music or orchestral performances are usually insulated, and audiences are expected to refrain from conversing or creating an interruption (Yongky Djohary, personal communication, May 19, 2014).

It was R.A.J. Soedjasmin, the judge of *Bintang Radio* in 1952, who suggested the competition should be expanded to include art songs (Teddy Suthardy, personal communication, April 12, 2014). According to Soedjasmin, this third category was created to include songs that first portrayed the revolutionary and patriotic characteristics that conveyed virtue and sacrifice for the country, as well as songs that romanticised the revolution, and displayed adoration for the country's beauty (Teddy Suthardy, personal communication, April 12, 2014). The elicitation of these themes reflected a sense of formality, requiring a more thoughtful approach that embraced the attitudes stimulated by classical music. Another view was that the term was coined by the composer Amir Pasaribu, who during his short term as Director of the Music Department of the RRI Jakarta (1945- 1952) (Notosudirdjo, 2001, p. 225), "imported" the term (Hardjana, 2001) to accommodate the category. Nonetheless, these personalities, comprising the senior composers associated with the RRI, supported the introduction of a new category to be distinguished from the *kroncong* and the *hiburan* (popular) categories. Amir Pasaribu's departure from RRI after a dispute with Maladi, (the General Director of RRI) may have led *lagu seriosa* to adapt to mediatisation, caused by the 'lack of his capacity to leave aesthetic priorities' (Miller, 2014, p. 131; Notosudirdjo, 2001, p. 225).

Publications by one of the pioneering composers in this genre, Iskandar, supported the claim that the terminology had already come into existence by the mid-1950s. The preface to a collection of songs published in 1956 noted that it was the very first publication of such kinds of

songs. Iskandar (1956) defined the nomenclature *Kumpulan Lagu-Lagu Seriosa* as ‘Indonesian light classical songs’ in the English translation of his foreword (p. 3). In the Malay translation, he referred to them as songs with *seriosa* characteristics, or “*lagu-lagu yang bersifat seriosa*” (Iskandar, 1956, p. 3). The publication was intended to promote interest in classical music and encourage the singing of classical songs, to enrich the repertoire of melodious songs (p.3), and also to bring Indonesian songs to an international audience. It was a rare collection, representing a small number of songs that made it into print through the initiative of their composer.

According to Teddy Suthardy, the themes in *lagu seriosa* that were featured in the competition in the 1950s, for the most part, reminisced about the war of independence (1945 to 1949). The texts related to everyday personal accounts and depicted daily life. These songs were learned through repeatedly listening to the radio; the public could familiarise themselves with a few repetitions, without having to refer to a notated score (Yongky Djohary, personal communication, May 9, 2014). People were able to absorb them by humming the melodies in their daily lives while doing daily activities such as cooking or bathing their young ones (Yongky Djohary, personal communication, May 19, 2014). Such was a typical reaction, because early *lagu seriosa* utilised a repetitive melodic line without much variation to its musical setting. Its appeal lay in its text, as they were meaningful and romanticised the spirit of revolution and wartime Indonesia (Yongky Djohary, personal communication, May 19, 2014). One example is a song written about heroism, *Di Sela-Sela Rumput Hijau* (Between the green grass) by Maladi, that told of fallen compatriots whose bodies lay in the green fields. The text of another song, *Melati di Tapal Batas* (Jasmine at the boundary) depicted the physical struggle of women.

Another view contributed to the inconsistent use of the term by contemporary musicians. In this view, the term was established for the sake of the competitive platform and referred only

to the singing manner (Solomon Tong, personal communication, March 26, 2014). It was suggested that it had been coined, perhaps in an impromptu manner, by government officials who were inexpert in music (Slamet A. Sjukur, personal communication, March 1, 2014). Its scope was limited to the style of singing songs devoted to the sentiments of revolution, within the segments of *Bintang Radio* (Solomon Tong, personal communication, March 26, 2016). This definition of the term does not cater for compositions that take into consideration the use of illustrating poems and music setting, which followed the characteristics adapted from the German *lied*. In the aspect of the later, both performers, the pianist included, are required to capture the message which could be achieved with an in-depth study; therefore, training, appreciation, and understanding are necessary to facilitate the interpretation and the characteristics of the art song. *Seriosa* is often linked with *seriosa* singing and merely refers to the substantial training necessary and the persistence of music reading, rather than including the composed songs themselves (Solomon Tong, personal communication, March 26, 2014).

Contemporary musicians argue that the incorporation of the text using poems indicated a level of literary intellect that differed from nursery rhymes or songs utilising *pantun* or rhymes or quatrains (Solomon Tong, pers. comm., March 26, 2014; Farman Purnama, pers. comm., October 1, 2015). Tong emphasised that the marriage between the text of *syair* and music must be understood in order of priority. Understanding the poem is the initial part of composition before the creation of the musical setting can begin, or the execution of the composition or performance (Solomon Tong, pers. comm., March 26, 2014, Rose Pandanwangi, pers. comm., March 3, 2014).

In addition, the use of the term *seriosa* songs should by no means infer that other forms of music were not an intellectual endeavour by the artist (Trisutji Kamal, pers. comm., March 2, 2014; Slamet A. Sjukur, pers. comm., March 1, 2014).

Referring to *seriosa* as an Indonesian classical or Indonesian art song (Solomon Tong, pers. comm., March 26, 2014; Teddy Suthardy, pers. comm., April 9, 2014), the new generation of composers and musicians used this alternative name in English to describe the genre. While *lagu seriosa* may have begun by depicting the revolution, heroism, and love for the country, suggested names were purposely used to include songs that depicted other non-revolutionary or non-heroic themes, such as love for the country and the physical landscape. An alternative term introduced is *musikalisasi puisi*, or musicality of the poetry (lit.), whereby the feature of songs refers very much to the quality of poems, usually written by renowned Indonesian poets (Musafir Isfanhari, personal communication, March 28, 2014). The process of composition was inspired by the composer becoming attracted to a poem for which he chose to create a musical setting. This composition procedure had begun with the rise of poets of the Poejangga Baru (New Poets) and Chairil Anwar. Composer R.A.J. Soedjasmin created a setting for Chairil Anwar's *Aku* (Myself) and *Lagu Biasa* (Ordinary Song), poems that were written much earlier in a different time (Musafir Isfanhari, personal communication, March 28, 2014). Isfanhari pointed out that the poem *Biasa* was written in 1943, while Soedjasmin's setting of the text was composed in 1955, a difference of 12 years. Another circumstance was for the songs *Elegie* and *Puisi Rumah Bambu* (Poem on a Bamboo House), which resulted from the collaboration between musician F.X. Soetopo and the poet Kirdjomuljo (Musafir Isfanhari, personal communication, March 28, 2014).

A younger generation of composers and musicians continued to propose other local terms for the songs, adopting a definition that included the musical substance or properties. Ananda Sukarlan (b. 1968) introduced his songs as *musik sastra* or poetic songs (Sukarlan, 2015), or literary music. According to Ananda, such a song includes a "combination of music and literature

and strives to be the perfect combination of music and literature, based on four elements: poet, composer, singer and accompanist” (Sukarlan, 2015). The term emphasises the return to the use of poems, as demonstrated in his work. This development marked a distinction in the awareness of Indonesian composers after a period where the trend of *lagu seriosa* included compositions for which texts were written by composers themselves, in the period of the 1970s until the 1980s. Sukarlan does not limit his compositions to Indonesian poems. In fact, he was first drawn to set music to the poems of Walt Whitman, and only in 2005 did he use Indonesian texts after discovering them. According to Ananda,

.. these songs - I read [a poem], I like it, then it triggers some sounds in my head, and I just write it. Of course, there is some analysis of those pieces, which I did not realise when I wrote it. With the songs, it is difficult to say because it is intuitive. And I don't write as an Indonesian or whatever, I just write it as.... a composer... (Ananda Sukarlan, personal communication, September 2, 2014)

For Ananda Sukarlan, the use of Indonesian motifs if any, were due to the evocation of a language that inspired or motivated selected sounds and a particular atmosphere, rather than purposely setting out to make his music sound Indonesian. His first song based on Indonesian poems, called *Kama*, was composed in 2006. The term *Tembang Puitik*, which has been used in recent performances of *lagu seriosa*, is more often associated with a circle of prominent singers in Jakarta. *Tembang* in the Javanese language means singing poetry (Trisutji Kamal, personal communication, March 2, 2014), and recent performances have included works by Trisutji Kamal.<sup>1</sup> Therefore, the term refers to the singing of poetry, which has a similar emphasis to

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<sup>1</sup> "Tembang Puitik Trisutji Kamal" held at Erasmus Huis on 12 Desember 2011, featured Aning Katamsi, Binu Sukaman, Charles Nasution, Christine Lubis, Clarentia Prameta, Daniel Christianto, accompanied by pianists. Adelaide Simbolon dan Aditya Setiadi. An entry of this concert is featured in Aditya's blog at <http://pianistaholic.blogspot.my/2012/01/senandung-kalbu-trisutjikamal.html>



Sukarlan's definition. In Trisutji's words, she regards her compositions based on her self-written texts in the same category as songs based on the poems of others. Others consider that poems or lyrics self-written by the composer may not be indicative of a similar standard of the art song (Solomon Tong, pers. comm., March 26, 2014; Farman Purnama, pers. comm., October 1, 2015). *Tembang puitik* became associated with a singing competition, *Tembang Puitik Ananda Sukarlan* (TPAS), organised in Surabaya since 2011 by a former accompanist for BRTV competition in the 1980s, Patrisna Widuri. The competition included categories for both *lagu seriusa* and European art songs, as well as Ananda's compositions as part of the showpiece of the contest. *Tembang puitik*, derived from the Javanese word, may be more specifically related to a region and refer to the Javanese source. In a limited way, *Tembang puitik* is more typical of a competition, as the organisers were the proponents of this terminology (Musafir Isfanhari, personal communication, March 28, 2014).

A more encompassing terminology is the Indonesian art song (or *Lagu Seni Indonesia*). The term covers all of the spectra of both patriotic and artistic songs, which defines the scholarship involving both the understanding of the text and the correct interpretation by the performer (Solomon Tong, personal communication, March 26, 2014). The definition appropriately reflects a significant adaptation of genre from the traditions of the German *lied*. It also acknowledges the wealth of musical resourcefulness of Indonesian composers, which could only exist within a civilised society. Compositions would be related to a genre that not only is prestigious, but that can also encompass all those songs labelled as semi-classical or semi-*hiburan* (semi-popular), and patriotic songs (Solomon Tong, personal communication, March 26, 2014). In essence, the utilisation of this terminology colours the perception of how the songs are viewed, and encourages real interest and value and, more importantly, the aspiration and

diligence to learn and sing them. These broad perceptions amongst musicians call attention to the *lagu seriosa* or the songs themselves. Disputes regarding this terminology arose from the government's attempt to formalise *seriosa*, endorsing a limited definition of the term related to the enthusiasm of singing, and promoting this perception at a national level. This dispute led to inconsistency between the perceptions of practitioners and the government. The dispute with regards to the use of popular songs for *seriosa* singing competitions is discussed in Chapter 3 under the section entitled *Customised for Radio and Television*. Both Solomon Tong and composer Slamet Abdul Sjukur shared the view that it was normal that such contradictions should occur. It was common practice to create a new terminology overnight for the sake of convenience (Slamet A. Sjukur, pers. comm., March 1, 2014, Solomon Tong., pers. comm., March 26, 2014). The inconsistency of practice (such as giving popular songs to competitors) resulted in *seriosa* being inadequately represented due to differences in the way the term was applied. Further, because of the lack of socialisation or discussion about the genre, *seriosa* does not, or does no longer, reflect Indonesia's musical diversity (Slamet A. Sjukur, personal communication, March 1, 2014).

### **Scope of the Thesis**

Several terminologies of this vocal genre of art music refer to this genre as *lagu seriosa* or simply *seriosa*. Known also as semi-classical music (Weintraub, 2010, p. 44), Indonesian light classical (Iskandar, 1956), and more recently labelled as *Tembang Puitik, Musikalisasi Puisi* (Isfanhari, 2010) and *Musik Puisi* or poetry singing, the definition tends to be vague and problematic. The same term, used since the 1950s, also means serious music, from the Dutch

phrase *serieuze muzieke*, in the European musical tradition (Notosudirdjo, 2001, p. 213). Various interpretations of how the term was derived may lead to differences in the way the genre is treated and perceived. In art music, the complexities involve ideological struggles searching for Indonesian national music and identity (Notosudirdjo, 2001). Art music had become an important medium for composers to express political tendencies and feelings of revolt, beginning from *Kinanthie Sandung* by Ki Hadjar Dewantara, and it continued to be the vehicle for patriotism as apparent in songs written for independence (Notosudirdjo, 2001, pp. 441-442; Rasmindarya, 1999, pp. 48-49). *Lagu seriosa* itself began with the songs of Cornel Simandjuntak in the 1930s, such as *O Angin* (Oh Breeze) and *Kemuning* (Yellowing). Cornel also wrote politically motivated songs such as *Maju Tak Gentar*. His physical involvement with the national insurgency against the colonisers led to him producing songs with patriotic themes. Thus, it is not surprising that the early *lagu seriosa* from the first generation had explicit patriotic texts (Notosudirdjo, 2001; Rasmindarya, 1999). From the beginning, then, there has been an overlap between the revolutionary and the artistic that may have raised some issues in defining *lagu seriosa*. Known as national song from the time of Soekarno's administration (1945 -1965) (Notosudirdjo, 2001, p. 7), this term itself poses a problem in the definition of the *lagu seriosa*. The term "national" is also used to categorise marching songs, as well as the national anthem and songs with revolutionary themes, and this has raised many questions about how suitable it is to describe the *lagu seriosa*. In a government document, *Laporan dan penyebaran musik nasional dan daerah ke RRI Daerah, th. 1977/1978, 1978* (Report and distribution of national and regional music to RRI branches, year 1977/1978, 1978), "national song" is a general term that refers to a selection of *seriosa* songs grouped together with patriotic anthems such as *Berkibarlah Benderaku* by Ibu Sud, *Indonesia Raya* by W.R. Supratman and *Satu Nusa Satu Bangsa* by Liberti Manik.

Meanwhile, other studies portray the song adapting the German *lieder* (Rasmindarya, 1999; Tjaroko, 2005, 2008), and regard the genre as a highly artistic art form. The interchangeable use of patriotism and nationalism compounded by the aesthetic features of the songs adds to more confusion in any attempt to categorise these songs. In Indonesia, the term “national” is often used to describe a song that is simply patriotic, regardless of other features (Yampolsky, 1995). ‘Serious music’, on the other hand, refers to music in the European music tradition in Indonesia where it is known as *muzik seriosa*, or *muzik klasik* in Malaysia, as part of the effort to promote Malaysia’s national music (Sooi Beng, 2005, p. 301). Although Bahasa Indonesia and Bahasa Malaysia were both derived from the Malay language of Riau, it is clear that the effort to establish an identity and nationhood resulted in variations in form and definitions of the same word. *Lagu seriosa* needs to be understood in relation to efforts made by Indonesia and Malaysia to try and delineate their cultural identities in the era of *Konfrontasi* in the early 1960s, instead of focusing on its similarities and comparisons of its origins. Despite its many associations and similarities, *lagu seriosa* can be expected to have many deviations and metamorphoses. In particular, a great degree of disparity from their western source should be expected, regardless of claims by critics that it is an adaptation of the *lieder*. Studies tend to focus on the conception of *lagu seriosa* (Tjaroko, 2005, 2008; Yunita, 2013) and leave aside the factors that influenced its evolution, especially in the years after Indonesia’s independence. Although Rasmindarya (1999) made a study of the genre’s development, the mediating role of institutions such as *Bintang Radio* has not been investigated in terms of how they influenced the form of *lagu seriosa*. This appears to be a major factor in the development of songs in the *Bintang Radio* and the *Bintang Radio dan Televisi* (BRTV) competitions starting from the early 1950s, and from which most of the *lagu seriosa* repertoire was sourced. The influencing factors that were relevant to its growth

may have been neglected, especially how the national music policy affected the development of the songs during the years after Indonesia's independence in 1945. In the quest to establish national identity and musical symbolism, the determining agents were put in place by the government, and these forced the music to assume the form that it has today. The most prominent institution that governed the form of *lagu seriosa* was the *Bintang Radio* competition organised by Radio Republik Indonesia (RRI). This was where most compositions were formulated, and where the second-generation composers (of the post-independence period) congregated. As with other forms of music and performing arts of Indonesia, they were exposed to government ideals and policies that they were expected to incorporate in their works.

*Lagu seriosa* needs to be analysed for the part it played in the political and cultural history. The employment of the term “musical nationalism” in this thesis is in the context of the newly emerged nation-states of the twentieth century, where national sentiment was evoked specifically by using music styles, activities, and discourses that were part of the nationalist movements (Turino, 2000). This research was influenced by similar studies of songs in other countries that were composed by individuals who were themselves nationalists or had nationalist tendencies. The use of the national language in art songs and the constructing or recasting of musical traditions in Latin America, (Aponte, 2008; Labonville, 2007) together with the integration of western music, produced a musical synthesis where new meanings were negotiated in songs (Gibbs, 2003). Closer to home, in Malaysia and Indonesia, it is the modification and revamping of existing traditions (Sooi Beng, 2005; Yampolsky, 1995) or the use of popular songs (Barendregt, 2002; Yampolsky, 1989) to represent the ideal of a national psyche. The studies have one thing in common, the view that music was appropriated as society was changing, and new values were incorporated that were regarded as necessary for society.

Many commentators, on the other hand, were preoccupied with the aesthetics of *lagu seriosa* (Mack, 2001, 2007). Studies measured its aspects in relation to the process of writing of the *lieder* (Tjaroko, 2005, 2007), instead of understanding the factors that contributed to its growth and development. This particular aspect is lacking, considering that the existence and popularity of the genre corresponded with the period when national music was of extreme importance; when all forms of music and art were adapted to promote national identity.

The motivation for the investigation in the present study arose partly because there seems to be a suggestion that the origin of the songs were from traditions of the West and therefore represented colonialism; yet, paradoxically, these songs were to become the music of liberation and independence (Notosudirdjo, 2001; Yunita, 2013). The use of a foreign element could involve the use of actual folk musical quotations, common themes or sentiments as a vehicle for music nationalism. This approach can be viewed in terms of learning a foreign language, in which Sithole states that the teaching of colonial language, rather than being antinationalist, was crucial to nationalism, since it “broke down tribal and regional barriers that stood in the way of constructing the nation” (Turino, 2000, p. 166). Like the national music of the West, the fusion of indigenous ideas with western elements is not limited to music that depicts revolutionary, patriotic or campaign texts, but also to other situations where a sense of familiarity and association between a nation’s people and music can be revealed. These can include characteristics that illustrate the depiction of landscapes, or of metaphors derived from nature (Bohlman, 2010, p. 60). Nationalism and patriotism are the leitmotifs of Indonesian *lagu seriosa* even when not explicitly expressed (Rasmindarya, 1999, p. 198). Themes of personal longing and the struggle for independence were at the core of works by the early generation of composers prior to 1945. The question is, did the themes shift in order to capture the essence of

nationalism in the repertoire after the 1950s? In the interest of establishing Indonesia's identity as a nation, the thematic development of *lagu seriosa* during the post-independent years would become more diverse, covering other aspects inclusive of patriotism. The compositions of the later generation of composers have more variety in terms of musical form, such as Mochtar Embut's folksong-like adaptations (Rasmindarya, 1999, p. 194). This showed that the genre underwent some changes in terms of the themes used in the music. As the political situation stabilized, songs began to describe human emotions, lullabies and religious themes. As Indonesia searched for its identity, music and performance arts had to become adaptive in many aspects. The priority to reveal identity became the central issue, compared to the early years of the freedom movement and life during the war. The use of folk songs to evoke the music symbols of nationalism are underexplored, even though these are the central features that make up the design of the *musik nasional* or national music, combined with appropriate western or foreign influences (Yampolsky, 1995). Identifying characteristics within the samples of *lagu seriosa* which utilize the archipelago's folk songs have not been clearly outlined as a supportive or central feature of nationalism. The main catalyst for the corpus of *lagu seriosa* used came from the *Bintang Radio* competitions (Rasmindarya, 1999, p. 195; Tjaroko, 2005, 2008). However, the influence of *Bintang Radio* on the configuration of the music has never been clarified. There are many questions as to whether the composers did customise their individual creations in order for compositions to be used for the competition, which led them to become as well-known as they are today. Through the need for repertoire for the *Bintang Radio*, the songs were therefore channelled through this medium, and most likely the songs were customized for the purpose of the competition. Compositions have different motivations and these elements might vary from those that motivated the first generation composers, prior to the inauguration of the competition.

It is from this point of departure that this study seeks to refine the compositions produced by the second-generation composers (after independence) from the 1950s onwards. In addition, the study investigates how composers in the case studies incorporated folk songs to create music that would be relevant during the period. Although *Bintang Radio* is an important source for the growth of the *lagu seriusa* repertoire, it has not been considered in terms of its impact on the genre. The similarity to western composition techniques, the availability of the national language for lyrics and patriotism that inspired the composers were the essential ingredients in the rise of *lagu seriusa* (Rasmindarya, 1999, p. 192). The songs were integral to the evolution of national identity and can be considered a sort of artistic adjuvant (op. cit, p. 193) in the strategy of achieving independence for Indonesia. The early *lagu seriusa* which had patriotic texts provided the medium for sustaining the spirit of the guerrilla fighters in the war against the Dutch and during the Japanese occupation. Details of how the genre developed after its initial period from 1930 until 1945 included a link to the motivation to write pieces for competition (Rasmindarya, 1999). Many of the details influencing *lagu seriusa* have not been stated, especially during the years that it developed under the auspices of events such as *Bintang Radio*, beginning in 1951. The criteria and goals of the competition must be considered. As an entity of the government, the criteria that the songs were required to meet would symbolise the essence of what could be described as national music. The shaping and assimilation of these features within the music is anticipated, as Indonesia in the 1950s was searching for musical symbols that would represent the people as a nation. As the years progressed, other features seem to depart from the guidelines most critics like to classify. Instead of using poetry written by well-known poets, the texts were written by the composers themselves. This too is an important development in *lagu seriusa*, and this feature marks a departure from the *lieder*. Does this indicate that *lagu seriusa* had become



less artistic, and why did the composers no longer utilize established poems? This is another issue that has been avoided and taken for granted, leading to a vague understanding due to the limited scope of existing studies of the genre. Therefore, in terms of musical nationalism and identity, to what extent are these elements represented in *lagu seriosa*? As much as the genre has been recognized as a national symbol of Indonesia, how has this feature been sustained and developed after Indonesia's independence? What were the factors that eventually made *lagu seriosa* well-known and enabled it to become and continue to be a national musical symbol? What were the catalysts and how were they sustained? If it was important in the 1950s and 1960s, why has the genre not continued to be part of a well-recognized form of Indonesia's national music?

In short, the term *seriosa* has been in use for more than half a decade since the 1950s when it was coined by referring to the pioneers, initiators, and composers of the *seriosa* category associated with *Bintang Radio*. It has also been used to refer to a style of singing during a particular period in which *lied*-inspired songs were prepared for competition. Songs were composed for the competitions from 1953 until the 1980s, but after that the *seriosa* category was no longer included as part of the competition. The treatment of the songs depended on upon the mediatisation of the genre. *Lagu seriosa* is widely perceived to consist of songs depicting the revolution and portraying the personal sentiments that represented those of Indonesians at the time. With regard to its place in national music, as mentioned in the earlier section, government documentation and its inclusion in *Bintang Radio*, show that *lagu seriosa* was regarded as *lagu nasional* or national music, at the height of Soekarno's administration. The songs symbolised the enthusiasm that was widespread during the period of Soekarno (Yongky Djohary, personal communication, May 19, 2014).

The phenomenon as described is unique and is an unusual choice as it is a nationalistic genre which has a strong European operatic tradition. It was a genre that was not indigenous to the Indonesian part of the world; therefore why was it chosen to be a nationalistic genre? Why was a European genre that promoted Classical singing used as nationalist music?

The second part of the question is the core of the research that deals with two aspects of the subsequent fate of *lagu seriosa*. First, what was so unique about this genre and what were the conditions that allowed the genre to succeed during the 1950s and 1960s? What were the key elements that account for the development of *lagu seriosa* in Indonesia? What were the key elements that account for the success of a music that is not at all indigenous in Indonesia? How and why did the genre become successful? Secondly, what happened that led to its downfall? What were the reasons for its decline?

The aim of this thesis is to investigate the features of *lagu seriosa* in terms of how they reflect national identity as outlined in Indonesia's national music. It aims to explain the apparent contradiction in the origins of *lagu seriosa* as a European musical form yet its prominence is in expressing Indonesian musical nationalism as 'the music of liberation and independence.'

If the semantics of *lagu seriosa* are 'dependent on the susceptibility of the audience to the manifold [use] of symbols and their meanings imparted through skilful compositional techniques' (Rasmindarya, 1999, p. 197), it is also necessary to consider the extent and relevance of those meanings that have motivated the common feelings from the perspective of the performers as interpreters for the people, and not merely investigate the composer's or creator's working process uniquely and in isolation.

There is also a serious need to investigate beyond the expectation that a genre should emulate its 'parent', (Kartomi, 1981) or in this case, *lieder*, which was one of the inspirations for

*lagu seriosa*. Because of the focus on this aspect in previous research, other influencing factors that have contributed to its evolution have been ignored, and in terms of structure and style of *lagu seriosa*, they need to be considered.

Other non-musical aspects should also be considered, including competitions such as *Bintang Radio* and its radio and television network, the government's recording affiliate or Lokananta, *Lomba Cipta Lagu Seriosa*, government and educational events which hosted a *seriosa* category in the Pekan Seni Mahasiswa Nasional (PEKSIMINAS) or National Students Arts Week. It includes performances and competitions organised privately that have continued to promote the *seriosa* repertoire after the *Bintang Radio* competitions ceased to include the category on a regular basis since 1997.

In order for music to be understood, the fundamental structures and processes of the society in which it is created needs to be investigated, rather than universal truths or the inner soul of the composer (Shepherd, in Martin, 1995, p. 112). However, simply following this approach would not explain how the composer's world comes to represent the form of a total society (p. 169), or 'how the social gets into music' (p.113). Therefore it is necessary to approach the study by considering that the composer was a part of a community in which he or she could choose to act or not, in the production of the compositions. More importantly, the composer would be conscious of the factors anticipated by the audience and other musicians, through the act of interaction or socialising within the group. The composer is ultimately the creator, but the art is indeed produced through the process of a collaborative interaction of individuals.

The history of the development of *lagu seriosa* is explored through an examination of role of these songs as 'artefacts' of Indonesia's social and political history, embodying the major ideological concerns and social climate of different time periods. In addition it is a unique genre

that allowed the composers to participate in nation-building yet also be recognised individually as composers.

The manifestation of folk elements as a means to evoke identity is set within an established conventional form of western art. While the claim may seem obvious to some, as some previous studies have revealed how the genre has been aligned to the growth of nationalism in Indonesia, some Indonesian listeners claim that that *lagu seriosa* does not evoke any kind of sentiments of Indonesia (Musafir Isfanhari, personal communication, September 9, 2014). Thus, there is a need to further refine and investigate the extent or use of those features. The use of folk elements are investigated through the perceptions of the composers who utilised them by means of case studies to complement the discourses propagated by the leading musicians of this genre.

Therefore there are limits to how far the perception of *lagu seriosa* depicting national music from its early period can be taken for granted, without substantial investigation. The enquiry in the present study indeed refines and supplements the features and distinguishes *lagu seriosa* amongst the welter of national songs in Indonesia.

### **Research Questions**

In this thesis, musical nationalism refers to national sentiment evoked through musical style as part of the nationalist movement. Instead of viewing *lagu seriosa* in terms of aesthetics, which was the focus of previous studies, an understanding of the genre's growth and development by looking at its non-musical mediators becomes crucial. The scope of investigation also involves the musical content and how the themes of nationalism were developed after the initial periods of the 1950s. Specifically, this concerns the period from 1950 until 1959, during the 1960s, and later, after the 1970s until 1986.

The main research question is:

How does *lagu seriosa* capture the characteristics of musical nationalism?

The subsidiary questions are:

- What are the historical developments that stimulated the growth and decline of *lagu seriosa*?
- How did *lagu seriosa* develop?
- What are the characteristics or elements that elicited nationalism and patriotism by means of folk songs?

Collectively this study is about *lagu seriosa* in Indonesia and the attempts by the Indonesians to make it a genre of nationalistic music.

### **Organisation of the Thesis**

The first two chapters of the dissertation focus on a discussion of *lagu seriosa* and the course of musical nationalism in Indonesia. This historical appraisal is followed by an outline of *lagu seriosa*, reflecting the patriotic themes associated with the genre. Chapter Two reviews the relevant research and theory.

Chapter Three deals with the development of *lagu seriosa*, particularly with regard to the role of *Bintang Radio* and BRTV and their corresponding networks in promoting the genre. The criteria for selection of the songs and reasons for those criteria to be embedded in the songs, as well as documents that outline and support the competition, are investigated. The chapter also discusses one of the devices used to encourage the composition of songs, the competition *Lomba Cipta Lagu Seriosa* (Competition for *Lagu Seriosa* compositions).

Chapter Four is a case study examination, using a standard analysis, of selected songs looking into their regional qualities and shared feelings. A sample of selected songs representing various periods that became popular and important is used.

Chapter Five analyses and discusses the development of the use of identified themes in *lagu seriosa* to highlight the symbolic features invoking subjects or themes reflecting the national spirit that boosted the popularity of the genre to its dominance during the early 1960s. The conclusion of the chapter suggests reasons for the decline of *lagu seriosa*. Chapter Six discusses the findings and conclusions arising from the research.

## Chapter Two

### The Art Song as a National Symbol

#### Introduction

The purpose of this study is to identify and illustrate the ways in which *lagu seriosa* has developed since the 1950s. With the exception of the use of the Malay and Indonesian languages, the music presents itself much like the European art song in performance style and structure. Over time, it came to be viewed as symbolising and embodying the spirit of the people, and was recognised as part of the national music heritage. This thesis argues that the radio-sponsored competitions, *Bintang Radio* (Star of Radio) and *Bintang Radio dan Televisi* (BRTV) (Star of Radio and Television), apart from functioning as the source of the *lagu seriosa* repertoire (Rasmindarya, 1999), refined and defined the *seriosa* genre to what it is today. The role of these institutions as a competition platform for singers cannot be dismissed simply as an artistic exercise, because they influenced the process of writing *lagu seriosa* as most composers adopted the guidelines set by the competition organisers. The criteria and outcome and goals of the competition had to be considered. Since the radio and television stations were government institutions, the criteria for the songs reflected the need for them to serve the nation and symbolise the essence of what could be described as national music.

The quest for musical symbols of nationalism began in the 1920's, with the *kroncong* becoming a prominent representation of the people of the nation (Kartomi, 1998a). The period beginning in 1928 with the Sumpah Pemuda or Youth's Oath marks a period of national awakening for a unified national culture (Foulcher, 2000, p. 383). During the Japanese occupation between 1941 and 1945, the *kroncong asli* became more established as western forms of music were discouraged by the Japanese who wanted to discard any form of music that would

reflect the west (Yampolsky, 2013b). This was also the period when the repertoire of *lagu seriosa* languished (Rasmindarya, 1999) because of the breakout of war. It was during this time too that the endless discussion or *polemik kebudayaan*, which began in the 1930s, on the features that constitute national culture was halted (Parani, 2003). The discussions resumed, however, after Independence in 1945, with the ‘national culture’ conference held in Malang, East Java in 1948 (Parani, p. 70). There were many different views on how musicians should compose music that could be identified as purely Indonesian. This period (after Independence) was a time when modernization in Indonesian music was initiated, coinciding with the period of national awakening (Parani, 2003). The *kroncong* became recognised as ideally representing the people of Indonesia especially during the 1960’s (J. Becker, 1975). Music that reflected a fusion of eastern and western (or “pan-Asian”) qualities (Kartomi, 1998b) became the national symbol. During this time, in the 1950s and 1960s, *lagu seriosa* flourished and was promoted as part of the national repertoire, along with *hiburan* or popular music and, later in the 1970s, *dangdut* (Weintraub, 2010). Conflict about the role and nature of music and the performing arts lasted well into the post-independence period of the state of Indonesia (Foulcher, 1990; Parani, 2003). Therefore, as with other forms of art and music, the assimilation of features that are regarded as “national” (Yampolsky, 1995) within *lagu seriosa* could be anticipated.

Even though much of its historical account seems to be narrated through the perspective of social and political transformation (Notosudirdjo, 2001; Rasmindarya, 1999), the development of *lagu seriosa* owed its growth, to a large degree, to the *Bintang Radio* and BRTV competitions, where pieces were specifically commissioned (Rasmindarya, 1999, p. 195; Tjaroko, 2005, 2008). These events stipulated to a significant degree, the conditions or requirements for acceptable compositions, and these, in turn, influenced the nature of *lagu seriosa*. As the songs in the



competition were broadcast throughout the country, a degree of compliance to criteria such as duration or tempo could be expected in the interest of the radio broadcast and the listeners. Even the tempo of the *kroncong* underwent a variation, as is apparent from an analysis of vinyl recordings over the period of the first half of the 20th century (Yampolsky, 2010). The *kroncong* is a genre that is long rooted in Indonesian culture, with links to a Portuguese ancestry (Ganap, 2006; Kartomi, 1997; Kornhauser, 1978). The slowing down of tempo was seen as an ‘adaptive strategy’ by Yampolsky (2010, p. 50). This strategy was earlier revealed by Kornhauser (1978, as cited in Yampolsky, 2010) who noticed a slowing down of tempo in the Javanese *gamelan*. The indigenisation process, which surrounded both the popular and the traditional music of Indonesia, manipulated the tempo of existing music to become the accepted format. It can be argued that due to indigenisation, music was restructured and modernised and became standardised as a means to develop a recognisable genre that could be identified by the people.

In the post-independence period, culture was monitored by the Ministry of Culture and Education for its political and moral content and to upgrade its artistic quality, in an effort to promote national identity and unity (Yampolsky, 1995). Placed under the *Departemen Penerangan* or Department of Information, the national radio, Radio Republik Indonesia or RRI, and later, the television station, Televisi Republik Indonesia (TVRI) which was inaugurated in 1962, served the priorities set by the government through the medium of the arts (Yampolsky, 1995, pp. 710-711). The role of the RRI was crucial in nation building; it became the State’s main means of disseminating information using the national language, and was accessible throughout the vast archipelago which, at the time, had a low literacy level (Sen & Hill, 2000). The medium of radio was vital from RRI’s inception in 1945. Broadcasting Soekarno’s independence speeches, it continued to be an important vehicle in moulding public opinion in a

diverse country which had a free press, and later it helped legitimise Soeharto's presidency in 1965 (pp. 81-84). In other words, RRI was a primary means to transmit government messages, both through the medium of words and through the use of the arts. Music channelled through this medium would, therefore, embody the pre-requisite elements identified under Indonesia's cultural policy. As a consequence, elements of *lagu seriosa* were dictated by the need to conform to these national ideas.

Although scholars have commented on the role of *Bintang Radio* and *Bintang Radio dan Televisi* (BRTV) as sources and motivators for *lagu seriosa*, studies have not explored the impact of these competitions on *lagu seriosa*. The importance of *Bintang Radio* as a main catalyst for *lagu seriosa* needs to be considered to comprehend the conflict in the discussion of aesthetics that commentators have associated with the genre. Raden, in his thesis, argues that art music, including *lagu seriosa*, is a highly individualised creation (2001, p. 5). Others argue that since it is ideologically motivated, it serves a multi-functional purpose (Mack, 2001, p. 40), which is, therefore, the opposite of being aesthetically artistic. Although structurally it adopts the standard of song forms such as strophic, through-composed and the song-cycle (Tjaroko, 2008), the issues highlighted by commentators include the transient quality of the origins of some *lagu seriosa*; for example, a popular song which was given piano and vocal treatment (Tjaroko, 2008); or that some of its music served a political agenda (Mack, 2001). Much research has, instead, continued to base its investigations into comparisons with the *lieder*. Herein lies the problem of defining *lagu seriosa*. Apart from listing the features of *lagu seriosa* that are compliant with those of its antecedent, such studies also serve to question the features that appear to be non-compliant, to the extent that they are suggested as defects in this western inspired art form.

Through an evaluation of the music scores that were obtained by the researcher, it appears that some pieces were composed collaboratively. This differs from the custom of western art music such as the *lieder*. As such, the collaboration between the songwriter and the arranger (Tjaroko, 2008, p. 68) that was adopted for many of the pieces may cause pieces in the genre to be ambiguous and inconsistent in terms of the stylistics employed by different collaborating composers. The notion that *lagu seriosa* demonstrates a composer's creativity (Notosudirdjo, 2001) therefore needs to be reconsidered. In a land where composers are usually anonymous, the context in which *lagu seriosa* songs were composed changed the situation to a point where the composers of *lagu seriosa* were as publicly recognised as their music. Collaboration in the production of a piece of music may make it difficult to assess an individual's compositional style in selected pieces, and the claim that a particular *lagu seriosa* song or group of songs can truly display a composer's stylistic writing can only be gauged to a limited extent. Without giving specific titles, Tjaroko (2008) finds a small number of the *lagu seriosa* written in strophic form inferior, possibly due to the mediocre musical grammar (Mack, 2001). Such circumstances (i.e. limitations on the part of the composer) may give rise to the need for collaboration. One example of such collaboration is the song *Kapada Kawan* by A. Alhabsji based on a poem by Saiful Bahri and arranged by Mochtar Embut. Another is *Bukit Kemenangan* by Djuhari, arranged by Murjono. These characteristics are anomalous for *lieder* composition. As a result of these factors, *lagu seriosa* is sometimes perceived to be less artistic, with some commentators even implying that it did not display qualities which are musically national, but instead emulates a European commercial folk idiom called the *schlager* (Mack, 2007). Such a narrow interpretation disregards the fact that Schubert and his contemporaries had frequent musical soirees where discussions of their compositions would take place, and which may well have contributed to

alterations. Art songs, such as works of C.P.E. Bach, had long consisted of transcriptions and rearrangements of folk music, and the early German *lied* had a strong moral and patriotic purpose (Whitton, 1999). It is common that European songs are constructed to play a social function, and therefore serve a multi-functional purpose. In addition the history of European art music can be connected with politically nationalist movements in which the art form become formalised at a national level (Aponte, 2008). Therefore, the issue of aesthetics should not be the dominant priority in understanding the *lagu seriosa*. In addition, investigating the genre solely from the viewpoint of aesthetics would be insufficient in terms of understanding how the songs have developed.

*Lagu seriosa* needs to be perceived in terms of the national agenda blueprint, in which the *Bintang Radio* competitions functioned as a dissemination channel for the music. More distinctively, commentators seem to be preoccupied with labelling and appraising *lagu seriosa* against one or other forms of the west, rather than objectively considering other determining contextual factors that contributed to its growth. In other words, the limited literature that has examined *lagu seriosa* measures expectations of the genre against the *lieder*, in terms of its form and compositional process. These analyses force *lagu seriosa* to be measured and understood from a narrow viewpoint. The methods applied not only limit how the songs should be analysed but also ignore the social context, such as how BRTV influenced the genre. Raden (2001) applied the perception of highly individualised art in a broad-brush approach through his investigation of art music of Indonesia. In doing so, he categorised *lagu seriosa* without much scrutiny and perhaps even ignored the influence of the BRTV, an important mediator that is related specifically to this genre of art song. This mediator is unique in comparison to other forms of art music. The genre maintains a balance between acting as an outlet for artistic freedom and

ensuring its dissemination and acceptance through its compliance with the provisions of the competition and the limitations of radio broadcast. The relatively high extent of standardisation, which applies to the majority of songs related to *lagu seriosa*, is explained in the next section.

For the sake of argument, even the *schlager* was able to display regional qualities. Regional identity can be induced through simple melodies and authenticity associated with regional and national culture that relate to a sense of home, hence inducing a feeling of ‘cosiness’ (Süna, 2013, pp. 97-98). In this case, Süna argues that the sense of familiarity within the music can be ascribed to the sense of identity, even without the presence of actual folk musical quotations. Through content-analysis in the texts of the genre, this quality is associated with community, such as attachment to home, commune, shelter, well-being and stability, custom, folk lore, national pride and others that depict political messages (Von Schoenebeck, in Süna, 2013; 1998). In the case of Indonesia’s definition of national music, the scope of regional music integrated with a foreign musical element would cover these areas that Süna described. However, in the absence of folk song quotations, themes within the *syair* or text can be substantial in depicting the identity of the region within *lagu seriosa*.

Music that reflects national qualities is pan-Indonesian or pan-eastern music, reflecting the fusion of two worlds (Jones, 2012; Kartomi, 1998b; Yampolsky, 1995). This simply means a combination of selective foreign elements, such as the infusion of some western trait with features of the regional. The purpose of creating this blend is to ensure that the music that originates from a particular region can be accepted and understood by someone from another region or location. These qualities would be in accordance with the ‘*puncak-puncak kebudayaan daerah*’ or ‘peaks [high points] of regional culture’ proposed by Ki Hadjar (K. H. Dewantara, 1937, 195?, 1952, 1982) incorporated as part of the national culture. National culture is ‘all the

peaks and essences [*sari-sari*] of culture that have value, throughout the archipelago, both old and new, that are national in spirit' (Yampolsky, 1995, p. 704). The importance of using the national language instead of one of Indonesia's many regional languages in art forms is that it aims to address all Indonesians, without regard to geography, ethnicity, or parochialism.

Although *lagu seriosa*'s definition is closely related to the political growth of the country, critics have avoided addressing the orientation of the genre that is nurtured within a national setting. Thus the definition continues to be imprecise, as *lagu seriosa* is dissected in terms of how its elements and processes conform to the formula of a western art form.

Following Süna (2013), it is proposed that *lagu seriosa* can be categorized in terms of varying musical quality, to refine and ease the dispute of terminology and the aesthetics of the genre, as well as an explanation for the increasing use of texts which are self-written, and no longer limited to poems by well-known poets. As with Germany, the rise of nationalism and national poetry in Indonesia saw *lagu seriosa* evolving from using poems or *syair* by prominent poets, to simpler texts written by the composers themselves. This feature appears to be inconsistent with the *lieder*, which is the treatment of texts written by the composers themselves. While the majority of composers have used texts produced by prominent poets such as Sanusi Pane, Chairil Anwar, W.S. Rendra and Kirdjomuljo, some composers after 1960 wrote their own lyrics. This can be found in compositions of Trisutji Kamal in the 1960s, and Yongky Djohary in the 1980s. Upon closer scrutiny of inscriptions on the scores, however, it is evident that some prominent composers of the 1950s such as Mochtar Embut and Iskandar also used their own texts; for example, *Karam* by Iskandar (Iskandar, 1956), *Senjuman Dalam Derita* by Mochtar Embut and *Malam Merana* by Sjafei Embut. However, some pieces composed by Iskandar have texts that were written by others: for example, the text of *Irama Desa* was written by Mochtar

Embut, while the text of *Kenangan* was written by Saridjah Niung Bintang Soedibjo, better known as Ibu Sud (Iskandar, 1956). *Lagu seriosa* in the second generation, beginning 1951, began to depict current social issues and texts, thus becoming more personal (Rasmindarya, 1999). From a survey of the texts from the accompanying scores, it is clear that Indonesian composers began to deviate from the norm of using ‘literary’ poetry that is a hallmark of the *lieder*.

Although there is a deviation from the use of poetry, texts written by the composers themselves or among their colleagues may reveal and suggest a common representation of their surroundings, or an association and depiction of ‘shared experiences and feelings’ (Von Schoenebeck, 1998, p. 288). Therefore, although the circumstances may change, from patriotic sentiments in the early period of the works in the 1930s to more personal attitudes in the 1950s and 1960s (Rasmindarya, 1999), the collaborative or cooperative approach used by composers in writing the *lagu seriosa*, would still reflect a degree of commonality of feelings. In relation to the present study, these commonalities are investigated through the content analysis, which identifies the ascribed meanings of musical content, such as love of one’s home, community, protection and national pride, as proposed by Von Schoenebeck (as cited in Süna, 2013). As a tool for musical nationalism, these themes are used in conjunction with musical features portrayed by the incorporation of the folk songs or regional heritage.

The story of Indonesia’s musical nationalism began with the literature depicting the governance of Indonesia’s national culture, with Foucher’s (1990) *The construction of an Indonesian national culture: Patterns of hegemony and resistance in State and Civil Society*, edited by Arief Budiman. This records the conflicts that arose between attempts to establish the national arts as well as to preserve the existing regional forms. From this fundamental schism,

the development of arts triggered the growth of opposing points of view, in terms of both practices adopted and the support groups that grew up around them.

Recent accounts by scholars portray the effects of nationalised Indonesia in similar terms to Foulcher (1990). In *Culture as art: From practice to spectacle in Indonesia* by Acciocoli (1985), the writer describes the effect of the imposition of the national framework and organisations onto the regional communities, where art has been prescribed by the State. In Parani's (2003) thesis, *National culture and ethnic cultures: Government policy and performing arts in 20th century Indonesia*, the writer provides an extensive investigation into the effects on regional art due to the process of nationalisation, emphasising the changing relations between ethnic culture and national culture. The study provides an explanation for the opposing prerequisites, where the conflict of establishing a national culture must be balanced because not all regional cultures were given an equal voice. The effects of the cultural policy during the post-Soeharto era in 1999 are discussed by Jones (2012) in his book entitled *Indonesian cultural policy in the reform era*. It relates to the effects connected with the process of decentralisation, where culture was placed under the control of the lower levels of the government and linked to tourism rather than to education. Despite the varying effects in the regions, the imposition of a cultural policy propagated the establishment and growth of *lagu seriosa*, and the works mentioned illustrate the effects of enforcement of the policy even though no references were made to the seriosa genre, specifically. The consequences of a policy that destabilised the regional arts either by capturing or through substituting the ideas relays the stimulus or viewpoints integrated within the art form. Similar processes motivate ways in which *lagu seriosa* came to symbolise the national identity and elevated as a national genre.



As part of the framework of this study, Philip Yampolsky's work on regional music (1995), *Forces for change in the regional performing arts of Indonesia*, stimulated a discussion of the definitions of national music. He described the stages that occurred from 1973 in the process of cultural engineering that affected the regional culture through the monitoring of content for morality, and suggestions for a stylistic change, in the name of upgrading artistic quality. These changes are exhibited through costumes, elaborate production values, increased professionalism, greater variety in programming, and integrating modernity through the use of western instruments. The policy promotes the official art to be produced, but unfortunately neglects the true artistic life of Indonesia.

As musical nationalism is closely related to the establishment of national music, Lindsay's (1995) *Cultural policy and the performing arts in Southeast Asia* outlines the ways government organisations were established across the region, including Indonesia's administrative structures, that promoted the national culture. *Heirs to World Culture: Being Indonesian 1950-1965*, edited by Jennifer Lindsay and Maya Liem (2012) comprised several articles that provided the cultural landscape and currents in the national culture from the 1950s to the 1960s. The early part of the nation-building perspective offers a different view, instead of events triggered by the September 30, 1965 failed attempted coup by the communist party. The period described was during a time where the country struggled between two ideological blocks, communism and capitalism. The first part of the book deals with the relationship between performers in the international arena, and the second part focuses on the national and regional context (Suryadi, 2012). The spirit of nationalism included the efforts made during decolonisation and especially how the artists and intellectuals related, which is the subject of *'Whither Indonesian Culture? Rethinking 'culture' in Indonesia in a time of decolonization* by

Els Boegards (2012). The awakening was experienced throughout the archipelago, even in places distant from Java, such as Makassar, where the spirit of unity was present amongst artists in the 1950s. In Barbara Hatley's (2012), investigation of national culture in the regional context, *Creating culture for the new nation: South Sulawesi, 1950- 1965*, she recounted how artists hosted poetry readings, music, and dance performances, where someone would give a lecture followed by a discussion. As an outlet for expression, the works were revised or commented upon and printed in newspapers. These activities were known as *malam gembira* (happy night); there was a sense the artists were probing how they should move forward or whether their craft should take a new direction (Hatley, 2012, pp. 359-360). With regards to *Bintang Radio*, Hatley (2012) revealed the participation of Makassarians, which caused the programme to be enthusiastically followed by the residents of the territory. Awareness of *seriosa* and its songs had penetrated throughout the archipelago by the mid-1950s, through broadcasts featured on state-owned Radio, the RRI (p. 349).

In *Performing Indonesia abroad* by Jennifer Lindsay (2012), the author outlined Indonesia's participation in the international arena through cultural missions that took place between 1952 and 1965. The efforts to perform abroad and in Indonesia were supported by individuals and groups that were promoted by LEKRA (Lembaga Kebudayaan Rakyat/the Peoples Institute of Culture), a communist cultural entity, and are described in *LEKRA and ensembles: Tracing the Indonesian musical stage* by Yuliantri (2012). The *Dynamics and tensions of LEKRA's modern national theatre 1959-1965* by Michael Bodden (2012) described the framework within which art and its artists complied with and were subject to the processes that advanced the socialist propaganda.

These articles form the framework of enquiry with regard to the roles of *seriosa* singers and compositions that will be explored in Chapter 3, and which constitutes the basis for the development of *lagu seriosa* as a nationalist genre, as explained in Chapter 5. In general, the use of songs as an important tool in constructing a national identity is the subject of Dijk's (2003) *The magnetism of songs*. This is concerned mainly with propaganda and campaign songs in Malaysia and Singapore, as well as patriotic and protest songs in Indonesia that were widely used during the period from the 1960s to the 1990s. The studies highlight how the songs in these established nations are used as a political tool accompanying historical events, promoting national unity and good citizenship, rather than evocations of identity that were associated with the earlier periods described.

*The Three genres of Indonesian popular music: Their trajectories in the colonial era and after* by Yampolsky (2013b), relates the detrimental effects on specific regional genres such as *langgam jawa*, *dangdut* and, especially, on the *kroncong*. Although Yampolsky does not include *lagu seriosa*, his discussion provides insights into the factors that affected the music resulting in changes in musical structures over the long term. Yampolsky's earlier work, *Kroncong revisited: New evidence from old sources* (2010), reflected the impact on the *kroncong* arising from the New Order period (1966 – 1998) and other factors within the recording industry that forced the genre to adopt features of popular music. These varieties of music continue to exist; however, despite the superficial continuity of the genre names, there are great differences between their current versions and those prior to the pre- Independence period.

Looking at the regional perspective, Kartomi's *The paradoxical and nostalgic history of "Gending Sriwijaya" of South Sumatra* highlights the controversies that surround the musical work which became the regional symbol. A more recent edition of this study, *The wartime*

*creation of "Gending Sriwijaya" (2012) highlights how songs that became favoured during one period would be banned under different leadership. It exposes the fate of songs composed during the pro- socialist period under Soekarno, which is also the period when lagu seriosa experienced a rapid decline in the 1970s.*

Kartomi's (1981) *The processes and results of musical culture contact: A discussion of terminology and concepts* provides a basis for looking at evaluation of musical genres and recommends a more objective perspective in viewing an art form. Most other studies focus on the rise of popular music under the policy, but Barendregt's (2002) *The sound of 'Longing for Home': Redefining a sense of community through Minang popular music* focuses on the target consumer group of regional music, who are the residents of specific regions of Indonesia. Barendregt outlines the sense of longing incorporated in the music of Minang, that migrants to other parts of the nation and diaspora now share; a popular theme is *merantau* or longing, which is comprehensible to all Minangkabau, whether in Indonesia or further afield. Many other books and articles have been written, demonstrating how music reflects identity, apart from those categorized as national music. However, none of them highlights *lagu seriosa* and most relate only to popular music, such as one by Weintraub (2010), *Dangdut stories: A social and musical history of Indonesia's most popular music*. These studies show how these genres have gone through modifications due to the socio-political dynamism. Although these various works provide a broad pattern of the social and political landscape that also affected *lagu seriosa*, they offer only the outline, and are very much limited in terms of relevance for a detailed study of the *seriosa* genre.

This present study, therefore, contributes to the history and development of the *lagu seriosa* of Indonesia. To date, the only comprehensive work on this topic is Rasmindarya's

(1999) thesis: *The evolution of the Indonesian art song: A historical study of a new musical form in the Indonesian music repertoire*, which provided a chronological account and a list of composers and their repertoire of the *lagu seriosa*. Rasmindarya's study provided an overview of the genre, dividing it into three distinctive periods to trace its characteristics. His study concentrates on the pioneering composers and determines the origins of the first Indonesian art songs, relating their development according to linguistic, political and social factors relevant to the different periods. It offers an historical appraisal of the genre. The study focuses on an aesthetic enquiry through the eclectic analysis of Lawrence Ferrara and the style analysis of Jean La Rue. The second aim of the study was to provide a performance guide of selected songs that represent the best examples illustrating the evolution of the genre.

Notosudirdjo, Franki Suryadarma, better known as Franki Raden, in his thesis *Music, politics, and the problems of national identity in Indonesia* (2001), focuses on chronicling the events that surround the establishment and complications of national music. He is concerned almost exclusively with the tradition of serious music in Indonesia. In his thesis, Raden narrates the beginnings of the concept of national music that emerged throughout the history of the nation-state, leading to the manifestation and implementation of the blending of indigenous music with foreign musical elements. The thesis features an example of *lagu seriosa* with special reference to Cornel Simandjuntak's music, where Raden gives an example of the use of the indigenous scale.

Tjaroko's (2007) master's thesis, *Sejarah perkembangan Lagu seriosa Indonesia* (Historical development of Indonesia's *lagu seriosa*) describes the development in the pioneering stages of the genre and links the growth to socio-political developments as well as to technology. He focuses on comparisons between the structure of *seriosa* and *lieder* and

categorises the songs into its corresponding forms. The prelude to this thesis and a later publication on similar themes are the articles *Musik seriosa sebuah genre musik di Indonesia* (2005), (*Musik Seriosa: A genre in Indonesia*) and *Lagu seriosa, nilai pendidikan dan kebangsaan* (2008), (*Lagu seriosa, the value in education and the nation*). Whereas the qualities of the German and Italian singing style of some songs of *lagu seriosa* present substantial material for music education, this is also an explanation for the diminishing interest in the genre. The article relays opinions and commentaries on the arrival of western music into Indonesia's islands and lists the qualities that have given the genre its profile. A more recent study by Ayu Tresnita (2012) *Kebangkitan nasionalisme Eropa dan pengaruhnya terhadap Perkembangan Lagu Seriosa Di Indonesia* (*The resurrection of European nationalism and its influence on the development of lagu seriosa in Indonesia*) also highlights the forms and the period of the early *lagu seriosa* and suggests its beginnings in line with the period of nationalism in Europe. However this article does not explain how the movement directly influences the art song of Indonesia, but rather is concerned with its similarities to the forms, as proposed by Tjaroko's study.

Publications of music scores, *Klasik Indonesia: Komposisi untuk vokal dan piano*, or *Indonesian Classics: Compositions for voice and piano*, were compiled in 2008 by Aning Katamsi, the daughter of legendary singer Pranawengrum Katamasi, a seven times champion of the *Bintang Radio seriosa* category. This compilation of music scores concentrates on works of composers Mochtar Embut, F.X. Soetopo and Binsar Sitompoel. The only set of *lagu seriosa* scores published by a composer is the *Collection of Iskandar's Indonesian light classic* by Iskandar. The scores by Iskandar, are furnished with expression markings, that signify his attentiveness in giving detailed instructions, and exemplify the documentation of compositions

that are of a high standard. Iskandar's attention to detail in his scores raises questions about the extent of preservation of the hand copied transcripts that form the genre's repertoire.

In general, there is no comprehensive history of the development of *lagu seriosa*, illustrating its progress after the initial periods of independence. Amongst the songs that are represented, most addressed the issues within a limited time period, and are restricted in character to those with connotations of liberation and independence. Although this aspect forms the fundamental background to the *lagu seriosa*, this study recognises that the development of the songs encompasses a more complex background. Although the existing studies related to the *lagu seriosa* do briefly mention *Bintang Radio* as a platform where the songs were featured, the competition itself is never given prominence as a special subject.

In this study, the central focus is the changes in attitudes that took place after the independence period. Coupled with the novel procedures associated with the competition and the musicians' social setting, the genre was dispersed throughout the Republic by means of structures, institutions and agents that supported it.

### **The Standardisation of *Lagu Seriosa***

On-going arguments that form the basis of discussion about *lagu seriosa* among commentators and critics relate to the issue of aesthetics. In his study of the development of art music in Indonesia, Franki Raden (2001, pp. 11-12) differentiates popular music from art music in Indonesia based on the aesthetic and ideological component, which are deemed deficient in the former. Traditional music, although it may reflect both components, mirrors the community's values, whereas art music reflects the values of the individual composer.

Quoting Adorno et al., (1967), Raden summarised that popular musical form is uniform or becomes highly standardised. Music becomes standardised to satisfy the music industry and its demands, incorporating trends which cause music to become popular (Adorno, Weber, & Weber, 1967, pp. 19-132). There is a suggestion that standardisation, which occurs mostly in popular culture, reduces the aesthetic merit of the music (Martin, 1995, p. 91) or makes it ‘uncritical’ (Paddison, 1982, p. 206). This implies that serious music, which does not conform to standardisation, features spontaneity or is less predictable for the listener, and allows the composer freedom to expand musical thought and emotion as far as possible (Raden, 2001, p. 4).

Pertaining to *lagu seriosa*, I propose that, although the songs are individualised to an extent, there is also a degree of standardisation in the genre that is imposed by the format and dynamics of the radio and television broadcast. This is because the majority of the songs after 1951 were staged for, and more importantly were manufactured (Rasmindarya, 1999; Tjaroko, 2008) specifically for the purpose of the BRTV competition. The competition is thus a mediator that creates some measure of shared aesthetics in the representation of the individual, thereby forfeiting freedom of expression for the sake of promotion and publicity, as stipulated by the criteria for entry to the competition. Specifications such as duration, content and other requirements (Adorno et al., 1967) may be imposed. These specifications, to a certain extent, “customised” *lagu seriosa* after 1951, causing it to become more standardised. Submission to these circumstances conflicts with a musical form that is essentially classified as art music; the end goal of songs for the use of broadcast is conditioned to the taste of the public or the listener.

Radio became an important medium after the 1940s disseminating Soekarno’s speeches during the period of unification for independence and national awakening (Kartomi, 1998b). From 1957 onwards, the winning *lagu seriosa* performances by the competitors were recorded



and made into vinyl recordings, produced by Lokananta, a record company affiliated with the RRI and established in 1956. Lokananta functioned as a repository for the vinyl records which were used during radio broadcasts (Ayuningtyas, 2012). It can be argued that songs which are commissioned be designed to appeal to the listener's attention; or as Adorno puts it: 'the composition listens for the listener' (1978, p. 290). This suggests some expectation that songs written for the competition were customised to meet a certain format for recording and broadcast. In addition, further standardisation was imposed in 1962, when television broadcasting began. The competition collaborated with TVRI (Television Republik Indonesia) and came to be known as *Bintang Radio dan Televisyen* or BRTV, in 1974 (Zulkarnain, 1995). The rise in the importance of the genre in the 1960s, which was claimed by Rasmindarya to be linked to television (1999, p. 51) may, in fact, be linked to other developments, such as social and political change. Nonetheless, such adaptations are referred to as "mediatisation", where music becomes modified due to interaction with the media system (Wallis & Malm, as cited in Barendregt, 2002, p. 437).

The *seriosa* genre hovers between being an outlet for artistic freedom, in its position as an art form that reflects the 'universal truths or the inner soul of the composer', (Martin, 1995, p. 112) and, on the other hand, being a compliant "tool", adhering to the requirements of national music proposed by the government. The songs are designed with specific qualities to enable the public to embrace the sentiments that reflect national identity. They ultimately thrive on the acceptance and wide dissemination that is dependent upon their compliance within the provisions of the competition and the limitations of the radio broadcast. Therefore, although there is a substantial degree of personalisation and expression that comes from the composers, the majority of songs undergo some form of standardisation imposed by the BRTV. One of the resources

guiding the songs is the *Lomba Cipta Lagu Seriosa*, or Competition for Composition of *Lagu seriosa*. In the year 1986, the song *Lukisan Tanah Air* by Yongky Djohari was selected as the *lagu wajib* or compulsory song (personal communication, October 9, 2013). The name and year of the competition was printed on the copy of the music score.

Some similarities are noticeable in the case of *lagu seriosa*. A survey of the repertoire reveals that the genre as a whole is consistent in mood and predominantly moderate in terms of speed. With the exception of Mochtar Embut's song-cycle based on *Sembilan Sajak S. Rendra dari kumpulan sajak Bumi Hidjau* (or Nine Poems of S. Rendra from a Group of Green Earth Poems ), the genre was neither developed nor was emulated by other composers in terms of exaggerations of length or in sequential continuity as captured in a song-cycle. It lacked a strict demonstration of an exaggerated *tempi* and variation in mood like the *lieder*. Nevertheless, *lagu seriosa* seemed to conform across the majority of its repertoire.

As mentioned earlier, the issue of standardisation has been raised in other great music traditions of Indonesia. One analyst found that a reduction of the tempo of the *kroncong* and the Javanese *gamelan* was an 'adaptive strategy' to accommodate the process of indigenization (Yampolsky, 2010, p. 50), an important feature in establishing national identity. It can be argued that indigenization, as a means of upholding a policy, had also restructured and modernised music to become more standardised. This process of configuration, which has historically affected the music of Indonesia, encourages the investigation of the *lagu seriosa*. Standardisation could be manifest in adaptations to its tempo and other features that are present in the construction of the music.

It is necessary to probe into the external factors, such as the stipulations given to competitors, in determining the end result of the musical composition. This means that works of

the *lagu seriosa* composed after 1965 that were supposed to be free of ideological dogma (Notosudirdjo, 2001; Rasmindarya, 1999) are not necessarily free of the rules imposed by the competition that had influenced the songs' structure and content (Yapi Tambayong, 1997, as cited in Tjaroko, 2008). The bulk of its repertoire was generated through a standard over a period of years that became a convention for entry to the *Bintang Radio* competition. This negates any claim that most of the *lagu seriosa* repertoire is completely free from standardisation, although the degree of standardisation as an art song may not be as rigid as in popular music; for example conforming to a structure of AABA of popular vocal forms. More importantly, it was through the platform of the competition that most of the surviving music still exists, and was obtained and used in the landmark analytical study carried out by Rasmindarya (1999). A large corpus of the genre had undergone such standardisation, thus indicating that there was implicitly a standard for written music for the competition and for the genre. The fact that most of the compositions remained unpublished by the composers is a testament to this fact, that the existing music was publicized (and later published) due to the efforts of the organising body or persons associated with the competition rather than directly by the composers themselves. Many of the scores by the composers or their kin have been lost or cannot be traced. From the experience of the researcher, many of the scores first obtained were transcriptions by an unknown third or fourth party, unrelated to the composers, and were found to be not legible, raising doubts about inconsistencies and hence the preservation of the composer's original ideas.

In conclusion, the collaborative effort in terms of establishing the structure and other features of *lagu seriosa* relied on the social construct that was provided by *Bintang Radio*. The competition should be included as a vital part of the process involved in the creation of the genre, where criteria and rules were established which the chosen songs exemplified. Therefore,

customisation by both competitors (performers) and composers should be investigated. In the case of the *lagu seriosa*, as much as the intrinsic value of an art song is considered, it is not ‘purely a spontaneous expression of its creator’; it does not exist ‘purely for its own sake’ and it cannot be taken for granted to be ‘natural’ as argued by Zolberg (1990, p. 11). Even Rasmindarya hinted that the survival of the *seriosa* depended on political stability (p. 200), suggesting that *lagu seriosa*’s survival seemed to depend on accessibility and personalization of such competitions.

Imperative to the growth of *lagu seriosa*, the competition is integral to this genre. Segregating this component, as suggested by Bourdieu (1984 in Zolberg, 1990, p. 11) would help us to understand *lagu seriosa*’s place in society, and in particular how it functioned as an embodiment of musical nationalism of the country. The components of *Bintang Radio* will be discussed in order to highlight the network of people and institutions that helped to promote the genre.

### **Theory of Production**

A gamut of activities and interactions that are associated with the creation of art sets up expectations or ‘conventions’ (H. S. Becker, 1974). Artists rely on earlier agreements that become part of the conventional way of doing things in that art (H. S. Becker, 1982, p. 29). The practice of collaboration between individuals to compose *lagu seriosa* is a process that does not conform to any standard that was inspired by the conventions of the lied or art song. According to Becker (1974), such a practice is categorised as the unconventional because a composer is expected to compose an art song independently. Collaboration in producing *seriosa* songs began with the second-generation of composers and became established as a standard practice.

Collaboration, however, becomes functional and allows the inclusion of new members or makes it possible to overcome deficiency of skills, or new appointees and even “outsiders” (H. S. Becker, 1963, p. 85) to overcome pressures that threaten the success of the art (H.S. Becker, 2007).

Becker argues that language can divide art worlds and create distinctions between groups (H. S. Becker, 1963), as each group embodies their own values and concepts. On the other hand, use of language can help practices that deviate from conventions. They are accommodated instead by the use of “scripts” (Taylor & Littleton, 2008) used by actors to manoeuvre their actions. These scripts are not just ‘recognisable, even clichéd resources’ but that they also ‘make available a certain positioning which can be taken up or resisted’ by cultural producers (Taylor & Littleton 2008, p.281).

Some assumptions made by Becker may no longer be relevant in light of modern communities, which would affect the dynamics of the social structure. The social actor himself is versatile and can no longer be independent from the support personnel who, Becker says, the creative producers depended upon. The argument is that cultural producers, as much as they do not remain devoted to one type of art and can be transient; they also do not limit themselves by functioning merely in the role of artistic producers within the social infrastructure. It is common for artists to occupy other vocations as they search for economic and social validity. The additional occupation allows them to enhance their self-image and advances their position in the social strata, promoting the works they produce through networking and accessing other art worlds and social structures. This is evident when social actors can alter scripts when they become concerned with their own self-image (Taylor & Littleton, 2008) and they have to make sense of restrictions imposed on their craft. To some, artistic success is measured by the ability to

make money, while in other societies and time periods, it is the recognition of the artists themselves and their work that matters. The art worlds or the works which receive less attention would also be fostered through the method of self-validation.

Alongside terminologies and vocabularies, Cluley (2012) labelled both scripts and vocabularies as 'art words' (p.211). This refers to situations when specific types of language and meanings for both artist and the support group are used in their working relationships, for the purpose of positioning or manoeuvring their activities in that art world. Contrasting scripts used by social actors are apparent when they are faced with maintaining the value of art in terms of aesthetics, and the maintenance of self-image where economic accomplishment becomes the indicator or validator for artistic success (Taylor & Littleton, 2008).

Collaboration allows for the composer to undertake a subsidiary or supporting role when he is forced to incorporate external viewpoints into the art which conflict with his personal beliefs. He can resume the producer's role if later the artist's creativity is less challenged, or where there exists a middle ground for compromise. Such an exercise ensures the preservation of the artist's 'self-image' (Cluley, 2012, p. 211). Continued participation in the art world gives an indication or a 'marker' of achievement (Taylor & Littleton, 2008, p. 10). A swapping of role becomes a valid exercise when there exists a lack of clarity and opportunities for consequences of misunderstanding, such as when a new directive becomes imposed on the art world (H. S. Becker, 1984, pp. 166-167).

This is especially so if the art world is not a stable ground, or in other words, where the art world is not part of the popular mainstream. Migration would happen more frequently when the level of uncertainty in a field is higher (Pfeffer & Leblebici, 1973). For industries with high innovation and creativity, it is characterized by the migration of people moving within and

between organisations. This leads to a reshaping of the fields, where the micro-dynamics of individual careers can shape the structure of competitive fields (Peterson & Anand, 2002), such as music. Without migration the competitive fields would become static, allowing only the organisations with greater market power to become increasingly dominant.

## **Impact on the Art World**

### **Variants to the Conventions**

In reality, the existence of the unconventional can be detrimental and the avoidance of confrontation can be “costly and difficult” to the art world (H. S. Becker, 1974, p. 775).

The common expectation is that a composer composes an art song independently. Being an unconventional practice, musicians and critics have argued that both collaboration (Tjaroko, 2007) and the inclusion of a political ideology (Mack, 2001) necessarily diminish the expression of the individual. Yet, these practices continued in the process of composition of the art songs.

I argue that instead of establishing the unconventional, multiple variants of the conventional are produced, so that some inconsistencies challenge the convention, yet remain unperturbed. The need to avoid the unconventional becomes necessary to steer clear of difficulties with regard to the cooperation of mediation with the support system that is often associated with innovation. Instead of establishing something unconventional, it would be more acceptable to have variants to the established convention.

Allowing variants of the conventions would enrich those who take part in the collective actions. Such erosion of principles can be found in methods adopted by composers or musicians who employ unconventional methods while still remaining under the category of mainstream classical or serious music. An example is the substitution of literary poems with self-written

popular style lyrics so that art songs could be more easily understood, which would be frowned upon in the classical world. In the long run, however, the genre can become more widely accepted by the public. Another is the transposition of key to accommodate a singer's limited capability, which is accepted in the popular world but reflects the ignorance of timbre and character that exemplifies the classical domain. Variants to the conventions exist alongside both the existing conventions and the unconventional, and remain unresolved or unchallenged, thereby avoiding a threat to the instability of the art world (H.S. Becker, 2007, p. 7).

Collective action includes collaboration with colleagues and mentors, support personnel with administrative function (H. S. Becker, 1982, p. 77), and the infrastructure provided by the social structure, that are crucial to the survival of the art world. Interaction within social circles itself facilitates the formation and division of the social structures. The social structures, in turn, condition human action (H. S. Becker, 1986). The existence of support personnel increases efficiency and creates systems of value and reward (H. S. Becker, 1974, p. 775). A clear division of labour would mean that the artist would still be acknowledged as the maker of the product. This idea is important, as artists want to be known and recognised for their work, and this promotes self-esteem (Maslow, Frager, & Fadiman, 1970). Zolberg (1990) emphasised the diverse talents, rather than talent in the singular, that are involved in the production of a work of art. The 'team-effort' involved in the artistic creation, where a variety of art-producing roles exist, calls for individual actors of considerably different abilities (p. 197).

However, a slightly different view challenges this perspective. From the post-structural perception, origins of a work are not limited to a single person, but distributed among certain creators (Hennion, 2003, p. 7). This approach, according to Foucault (1969), is a reflection in literature, where it is described as the paradox of the author. The fusion of many efforts means



that the artwork reflects a diversity of social connotations. Theodor Adorno (1976), states that ‘all cultural products embodied some kind of social meaning’. Adorno further emphasises that the inherent meaning of a work has nothing to do with the subjective intention of the artist, and everything to do with its status as a representation of social reality (p. 100). These meanings then could therefore be deciphered by a dialectical analysis (in Martin, 1995, p. 91).

Based on structural theory, recognition of the artist is difficult to establish. In order for music to be understood, the fundamental structures and processes of the society in which it is created are considered, rather than universal truths or the inner soul of the composer (p. 112). Therefore, the deliberations of the artist will not be recognised, as the disadvantage of this theory is that it is unable to specify precisely how a composer’s world comes to represent the form of a total society (Martin, 1995, p. 169).

Based on the issue of aesthetics, Becker’s theory of collective action involving the contributions of various parties in the writing process of these art songs, may imply that the genre is less artistic in nature, as the cultural product is ultimately produced collectively (Martin, 1995, p. 164). However, an interpretive perspective offers a different perspective in understanding cultural products. Peterson (1976), Wolff (1993), Becker (1982) and Zolberg (1990) provide an alternative to Adorno’s theoretical models (DeNora, 2004, p. 39). Patterns of social organisation are instead generated and sustained through the collaborative social interaction of individuals. The value of the collective action ensures that the system for recognition and reward be made more transparent. This enriches the genre or the respective art worlds and brings benefits in terms of an art world becoming distinguished. Works can be enhanced or remade, and reach out to a bigger audience (H. S. Becker, 1982; Hauser, 1951; Wolff, 1993). Zolberg (1990, p. 9) summarises that it is, therefore, “a moment in a process

involving the collaboration of more than one actor, working through certain social institutions and following historically observable trends”.

I argue that the presence of the artistic producer in multiple other social structures where he or she holds a position with a considerable degree of influence can change the dynamics in terms of creating variants to the conventional, instead of creating the unconventional; as well as the use of implied language in the corresponding art worlds. Having a position or being employed as a member of the support system in addition to also being an artistic producer is a common phenomenon, and indeed in terms of existing in multiple art worlds without the role as producer becoming diminished, or subordinated in either world. Such is the case of many artists associated with crossovers from classical to popular music, who became accepted in both art worlds. Examples of famous crossovers from the classical to the popular include Pavarotti, Nigel Kennedy, Andre Bocelli, Vanessa May, Charlotte Church, Il Divo, G4, Mario Lanza and Katherine Jenkins.

Such cultural producers who create and exist in multiple genres or art worlds enable works of art world that are commercially or viably less significant to prosper, as well as the lesser established art world. By managing and existing in two patterns of conventions and language, actors are able to transmit and access the barriers by acclimatising to their corresponding art world environments.

This legitimisation sealed a standard or convention that new actors would follow. Through interactions, members of the art world make adjustments to the processes of creating art; otherwise, as Becker noted: ‘participants in the old world who cannot make a place in a new one lost out’ (1974, p. 774). To ensure functionality and relevance, conventions may be reinstated. The art world can develop through various variants and sacrifice and amend its

principles for its survival. Core principles that form the existence of the art world can be forfeited through calculated amendments, but sufficient must remain to ensure the stability of the art world in the face of other competing fields.

Although the art world may be designated as a dominant and recognised culture, it may not necessarily be popular and able to sustain market demands. Instead, its recognition may be due to the interactions of selected actors and their position in other structures. The opportunities provided by creative producers who exist at a point in time can cause art worlds to be re-structured without much challenge from the established conventions. It is argued that the degree of influence and position of the social actors would determine the hierarchical advancement of the genre, bringing it to the forefront in society. Through their interactions, the social actors are made relevant to other structures such as the State in terms of their occupation, and the art worlds to be established. This is normally the case, as the actors themselves are recognised, as much as the genre they operate in or the work they do. This benefits not only the popular culture but also the less well-known art worlds that the composer associates with himself. An example of this can be seen in Kartomi's study of the music and dance piece, *Gending Sriwidijaya* which was reinstated as a provincial South Sumatran symbol (Kartomi, 1993), even though musically it contains many paradoxes. It uses the Javanese instead of the Sumatran scale, and despite a ban on such dances emanating from the Palembang (Sumatran) *kraton* or royal palace, its dance expresses Buddhist antiquity, utilising long golden fingernails in a region that is fervently Muslim (Kartomi, 1993, pp. 43 - 44). The proponent of the music and dance during President Soekarno's administration was Rozak, the new Resident of Palembang, and his daughter, Ibu Delima, choreographed the dance. The song and dance was banned between 1965 and 1970 because one of the lyricists, Nung Cik A.R., was accused of being associated with the communist

party. The piece was an early example of a collective composition that displayed art as a collective action by artists to unite against imperialism, both the Dutch and the Japanese (Kartomi, 2012 p. 202). Eventually, Governor Asnawi Mangkualam, convinced President Soeharto to have it reinstated. Different patterns or habits practised in different communities or diaspora are assimilated from the pre-existing traditions or ways of doing things of that community. In Indonesia, music making as a communal task is a common tradition. Such an aspect of social life embedded in the specific context offers a way to understand the genre. Therefore, working collaboratively and the inclusion of pre-determined themes forms part of the process in composing the Indonesian version of the art song.

The dual position of the social actors can validate the art world, and the art world itself becomes dependent through the legitimization and establishment of other social structures, all functioning and contributing their role as part of the super structure. Legitimation of the art world is empowered by other structures existing further away from the cultural field, such as education. The association of social actors ensures art worlds and products remain mandated but do not ensure the survival or dynamics of the genre. When social actors are no longer in places of power and position, the genre may decline in terms of public acceptance. However, historically it retains its imprint on the perception of legitimate art worlds.

### **Network for Dissemination and Profession of Composers**

*Lagu seriosa* may have benefited from the status and occupations of the composers, who were prominent personalities in the musical community. The integration of the *seriosa* and its inclusion within the education system until 1994 (Mack, 2007, p. 65), encouraged its elevation, and the ‘compulsory songs’ or *lagu wajib* (of the competitions) expanded the practice and

knowledge of *lagu seriosa*. Some composers held important government positions, such as F.X. Soetopo, who headed the Directorate of Culture under the Ministry of Culture and Education (Rasmindarya, 1999, p. 54). It should be pointed out that in Indonesia, the Cultural Department and the Ministry of Education are stationed under the same portfolio (Lindsay, 1995, pp. 658-659). Thus, it can be implied to some extent that this ensured the continued existence and practice of *lagu seriosa*, which was promoted simultaneously within both the cultural and educational systems.

The composer Iskandar was a conductor of the Indonesia Radio Symphony, and had his songs published (Rasmindarya, 1999, p. 64); Binsar Sitompul, a composer, educator and staunch supporter of the art song, was the head of programming at the National Radio Broadcasting Station, and Maladi lent his services to the government after 1945, becoming the acting director of RRI in 1952 (Notosudirdjo, 2001, p. 225; "Radio Republik Indonesia," n. d.). Political and social developments also saw musicians, including traditional *gamelan* musicians, becoming involved with LEKRA, (*Lembaga Kebudayaan Rakyat* - Institute of People's Culture) a cultural entity established by Indonesia's Communist Party, (PKI or Partai Komunis Indonesia) (Sumarsam, 1995). The composer Sudharnoto wrote patriotic songs such as *Asia-Afrika Bersatu* (Asia-Africa United), which utilised propaganda poems written by fellow political members. Mochtar Embut received an award from Aidid, leader of the PKI, which caused him to be regarded suspiciously as an 'insider' of LEKRA (Notosudirdjo, 2001, pp. 298-301). In terms of an interpretive interactionist perspective, through social institutions and within the individual composer's circle of interactions, art is able to reach to a broader clientele (Zolberg, 1990). (A list of the individuals and their affiliations is listed in the footnote on page 140).

The conflict between the traditional method of investigating *lagu seriosa* through music analysis and the social factors provided by the network of *Bintang Radio* provides a stimulus to establish a clearer distinction of this genre in relation to its growth and decline, as well as to investigate the treatment of its compositions and how this affected the performances. The political and social landscape may have stimulated the invention of *lagu seriosa*, but it was the *Bintang Radio* platform hosted at regular intervals that influenced the structure of the work, its continuity, as well as the compilation of its repertoire. One should consider this competition as an agent that was crucial to the growth and later to the decline of the genre. The network of *Bintang Radio*, organised by the RRI, became the instrument of the government to propagate *lagu seriosa* that was created and supported by a group of musicians. In this way, an invented tradition (Hobsbawm & Ranger, 1983) used selected musical features, promoted national identity and hence legitimised the State (Anderson, 1983).

It can be argued that the development and growth of *lagu seriosa* was linked to political associations and the prominence of the *seriosa* composers within the musical circles of Indonesia, and this led to it becoming musically dominant. However, ‘a dominant musical tradition from a sociological angle cannot be representing the core or the soul of the people’ (Martin, 1995, p. 180). Instead, this approach would only mirror the musical taste of certain groups that occupied important positions in society, and which managed to ‘establish and legitimise the music through their privileged access to financial, political and symbolic resources’ (p. 180).

Using the sociological method alone raises some criticisms and leaves out the practical significance and the intrinsic value of the music and its performance. The contrasting perspectives of limiting art to its social function by sociologists on the one hand, and the

formalised conception of art by humanists on the other, need to be considered and applied together for the purpose of this study. The combination of both approaches complements each other (Zolberg, 1990, p. 12). In so doing, there is a need for balance between the aesthetics and the explanation of the art or music as the outcome of a social process, in particular the impact of the genre due to the *Bintang Radio*. It is anticipated that this twin approach will be able to highlight aspects of the art music genre that have been neglected by aesthetic specialists.

From this perspective, the interactionist theory of production, as well as patterns of social organisation are generated and sustained through the collaborative social interaction of individuals (H. S. Becker, 1974). The involvement of various parties in the writing process of these art songs may not necessarily be a matter of emphasis if the genre is artistic in nature. Rather, it acknowledges that *lagu seriosa*, as well as other cultural products, are a result of ‘a collective action’ (Martin, 1995, p. 164), even though ultimately it is the composer himself who produces the music. This can be seen in the evidence that *lagu seriosa* depended for its development largely on a song competition that involved musicians, composers and judges; a kind of cultural community or art world that shaped the genre, and thus the genre must be understood as a result of their collaborations (p. 165).

Within the structure of competitions such as BRTV, there were individuals such as judges and guidelines that provided the specified criteria for the songs that were commissioned. This created a community, or a kind of affiliation, that allowed the genre to be preserved. The fact that only a minority of *lagu seriosa* scores were officially published, such as Iskandar’s collection (Rasmindarya, 1999, p. 64), draws attention to the level of distinction of a composer; for example, holding the post of conductor of Indonesia’s Radio Symphony. Other composers also occupied prominent positions, such as Binsar Sitompul, who became the head of programming at

RRI, and Maladi, who was the Deputy Head of RRI. Their positions may have exposed their compositions to wider opportunities in terms of attention, performance, popularity, and publication.

*Lagu seriosa* did not have a long history in Indonesia compared to the other national genres, but through BRTV a new tradition of performance and singing style was promoted. It became a community that was established, as a consequence of the organisation of this competition which became, to use a term used by Cerulo (1984), a ‘reference group’, a group to which individuals orient themselves as they formulate actions, make decision and plans (in Martin, 1995, p. 169). In the case of *lagu seriosa*, the group which was promoted by the composers in RRI consisted of individuals who were aligned with the ‘senior composers’ as pointed out by F.X. Soetopo (Dewi Sri Utami, 2001).

I argue that this group of senior composers governed the structure and the content to a considerable extent. ‘Standardisation’ came about because certain songs in the era of 1928-1945, and 1945-1965 were categorised as obligatory songs (*lagu wajib*) during the competition, or if not obligatory, were frequently chosen by performers (Rasmindarya, 1999, p. 64). The composer is a member of a musical community, a group with its own standards, expectations and conventions, which individual members will take into account when making decisions in the course of their own activities (Cerulo, 1984). Through the act of socialising within the group, individuals orient themselves to others as they formulate actions, make decisions and plans. Anticipating the reactions of others - musicians, audiences, other composers and so on - influences what they write and helps them to decide whether to conform to established expectation or not. Individual composers can make choices which, cumulatively, give their works their character (Martin, 1995, pp. 169-170).



In other words, the authority of the *Bintang Radio* competition acted as a great influence on the growth and musical style of this genre; arguably, it was as important as the creative decisions of the individual composers. More importantly, in relation to this thesis, the RRI, as the sole organiser of the competition, was part of the entity of the government concerned with enhancing the national spirit and patriotism, and ensuring the dissemination of its music. Through this mediator, *lagu seriosa* can be further understood in its depiction of shared values and feelings, applied together with an individual composer's artistic inclination as a means to promote the unmistakable Indonesian quality and spirit of nationalism.

In this thesis, I have proposed the concept of the art world as a method to understand the development of a genre. Based on Becker's 'art worlds', the framework highlights the importance of looking at social structures as well as social actions, and offers a balance between the two perspectives. As the method of enquiry references the social actor himself, it is at this point that the trajectory of the shaping of the art world commences. The advantage of applying this perspective is that, in terms of the production, it reveals how social factors enter into the music, which is absent from a structuralist perspective. It is based on the principle that through social interactions, social structures are defined, and this is where social actions are conditioned. The creator of the product is acknowledged, and can be assessed through a micro-sociological study based on interviews and support personnel in specific situations and locations.

Rather than labelling this an innovation, the variant of the convention is accepted and exists within, for the sake of the art world. Because the associated art world is not dominant, there is a resistance to highlighting the unconventional, as this would incur setbacks which the artists of the community do not need, especially in competitive fields, in their efforts to obtain greater recognition for the minor art world. Thus, researchers studying art worlds at the micro-

level must be aware of the underlying conventions and not lose sight of these adjustments by simply labelling as innovations such modifications or failures to abide by conventions.

Researchers may lose perspective and overlook the structures around themselves, downplaying the importance of conventional arrangements while ascribing a higher value to artistic freedom. Therefore, it is important to consider the stimulus, such as the self- image of the composer, in influencing the value of both the conventions and the unconventional of the art worlds. It is therefore proposed, from the arguments above, that the study of the art world look at variants to the conventions, in which the unconventional has actually been legitimised and has become an accepted structure in that world.

The analysis of the art world must both focus on the structures that facilitate collective action and the human creativity that innovates those structures. They form the ‘basic unit of analysis’ in the study of cultural production, within an art world (H. S. Becker, 1982, p. 194). Two levels of study must be conducted involving the interaction of the social actors. The first is at the macro level, which refers to the social construct, looking at the cultural production based on social structures and on its infrastructure (Peterson, 1982; Peterson & Anand, 2004; Ross, 2005; Sanders, 1982). The second is the micro-sociological level which relates to interactions, such as language used between social actors within the art world (Bennett, 1980; Cluley, 2009; Cohen, 1991; Finnegan, 1989; Negus, 1992, 1999). This ensures that the social constructs that are established to promote the genre, as well as the artist, can be considered as the definitive creators of a cultural product.

### **The Importance of *Lagu Seriosa***

*Lagu seriosa* is a genre that has been recognised as one of the varieties of national

music of Indonesia. By contrast to the other well-known national genres, like the *kroncong* or *dangdut*, *lagu seriosa* is not as easily accessible or as commonly heard. It is unlike those genres, which are present in people's daily lives, regularly played and performed, with which the masses are commonly associated. Its presence is not discernible in terms of the frequency of performances or the availability of its repertoire. Songs are performed particularly during the months leading up to the anniversary of the Republic (August 17). Practitioners are limited to those who have a classical background or training in music, who make up only a very small percentage of the people of Indonesia. Most Indonesians who have been exposed to musical training are more familiar with the traditional specialised scales that exist in the corresponding regions. How then can this genre be reflective of and become part of the national repertoire and be symbolic of Indonesia?

From a musical point of view, this particular genre demonstrates many paradoxes in terms of its suitability to become a national symbol. The use of the piano and the European style of art singing originated from the European tradition of the colonial powers. Melodies were composed to accompany poetry, structurally set out according to customary Germanic traditions, and enhanced by the major-minor harmonies. The accompaniment texture highlights the pianistic rudiments, revealing a close association with religious education brought by the missionaries during Indonesia's pre-independence era and its colonial past. In addition to the Indonesian text, some pieces are also injected with nuances of Javanese characteristics. The songs are far removed from the lineage of the country's own multitude of traditional scales and modes that have long existed in the archipelago. Furthermore, some of the composers were suspected of being associated with the communist party, which resulted in some songs being banned. Although the *kroncong*, *dangdut* and even popular music are also products of assimilations with

other foreign cultures, they are heard and played by the majority of the population, while the audience and listeners of *lagu seriosa* have remained limited.

Only a handful of the remaining repertoire is widely recognised, and a majority of songs are unfamiliar to modern Indonesians due to the decline in popularity of *lagu seriosa*. It is not easy to observe performances of these songs; they are rarely performed and the public are not able to access recordings nor the music scores. As part of the national repertoire, these songs are not commercially marketed. Furthermore, the outlawing of works that were banned during the time when anti-communist massacres took place from 1965 for up to fourteen years, resulted in the loss of a large part of the repertoire, even if the songs did not reflect the composers' alleged political beliefs. At the end of that tumultuous period, much of the *seriosa* repertoire was depleted.

The existing pieces are staged in performances, which are normally part of the events accompanying the period when the country's National Day is celebrated in August every year. Even then, the performances feature only a small selection of the songs, and make an impression too limited to arouse much interest. The limited exposure and inaccessibility hinder extending the coverage to other lesser-known works. The fact that the performances are held almost exclusively during National Day events further contributes to the impression that the songs are merely patriotic.

Hence the genre is often thought of as falling within a narrow dimension, bonded to a permanent image of patriotism. Combined with the situations described in the earlier paragraphs, *lagu seriosa* also faces some negative response due to its depiction as a colonial art form, with a history that is further clouded by the implied contradictions. Therefore, *lagu seriosa* must be explored in terms of how it is represented as a symbol of nationhood. Moreover, it must be

examined for the diversity of themes that are incorporated into the music, which served to symbolise Indonesia's identity. As with other arts, it would not have remained static or continued to exist merely to capture events or symbols relating to political occurrences. Although the pioneering composers are regarded as nationalistic composers, the treatment of the motifs is not limited to excessive expressions of nationalism, but also to other ideas such as personal ambitions and religious sentiments. Some pioneering composers' works extended over the period of post-independence, and more songs were composed by the next generation of composers under different social circumstances and establishments. These varying conditions and opinions can be elucidated from the manner in which the songs are constructed. It is, therefore, a unique genre that is set apart, existing within the national repertoire that yet allows the song form to be highly personalised.

The importance of finding folk traits is partly due to the fact that the songs involved a paradox: the songs, which in their beginnings were used to acclaim or symbolize resistance, were western in their art form and thus appeared to be 'submissive to a colonial cultural system', (Notosudirdjo, 2001, p. 12). Raden refers to the situation as ironic, not just for *lagu seriosa*, but for art music in Indonesia, in general. This thesis proposes that the network of national institutions that supported *lagu seriosa*, such as the *Bintang Radio* and its associated entities, can now be seen as vital to the genre's growth because, unlike the situation for other genres that were already rooted in Indonesian music, listeners would otherwise not easily associate music that emulates a European art form as reflective of an Indonesian identity.

Essentially, as a form of art music, this means that awareness of the indigenous traits incorporated in *seriosa* music that supposedly display that identity may not be as obvious to an Indonesian, compared to a westerner who listened to this music. Indeed, this perception is

shared, as an indigenous listener may need guidance in listening for and recognising those folk traits (Notosudirdjo, 2001, p. 211; Rasmindarya, 1999, pp. 196-197). In other words, someone who grew up surrounded by indigenous sounds may have become too familiarised with them and not be able to hear the folk elements when they were set with considerable artistic value and experimentation in a different compositional approach. It is here where this study becomes essential, as even a non-indigenous listener may need guidance. While some music may evoke the soul of the people, other compositions may be more ‘cerebral rather than emotional’ (Aponte, 2008, p. 163).

Instead of regarding music as fulfilling a passive function, this study, therefore, does not consider music in isolation but rather appreciates the meanings that *lagu seriusa* emanates through its musical properties, and identifies where and how the properties are ‘imagined, represented and performed’ (Revill, 2000, p. 610). The associations of text, nuances and musical evocations of particular landmarks and personal sentiments function to ‘legitimise specific landscapes and histories, valorising particular notions of subjectivity and the subject, thereby helping to define the moral and social role of the citizen’ (p. 610). As part of social engineering, nationalists infuse a ‘suitable historic past’ as part of the exercise (Hobsbawm & Ranger, 1983, p. 1). Therefore, an analysis of the music remains an important element of this research to investigate and identify the use of folk music or songs and or regional traits as a means of introducing elements of an old tradition that has been revived. It is also a justification, as critics (Bromley, 1988; Collard, 1989; Groube, 1985; James, 1990) question the manner by which historical memory can be engendered and reproduced (in Foster, 1991, p. 241).

In support of the material used by the composers, activities were held promoting the genre. The annual competitions were organised by government officials who were also members

of the cultural elite (Parani, 2003), and this process further facilitated the congregation of artists. The competitions were held at regional level throughout the archipelago, with regional winners competing at the national level in different categories. By the end of the competition, the top ten best performers had been selected (p. 104). Due to the popularity of the competition and the fierceness of the contest, winning led to popularity and even stardom (Lockard, 1998; 1996; Yampolsky, 1989). The community of judges at the festivals, who were usually well-known artists and musicians who had formulated and adapted the detailed elements of the genre, offered a forum for professional development in educational experiences and also opened the path to significant opportunities (Parani, 2003, p. 105). Inadvertently they became responsible for defining a new language of music and creating symbols of identity, as well as the mechanisms for their implementation.

Musicologists have not looked closely at the relationship and development of the presence of folk features in *lagu seriosa*, especially after 1950, nor how the songs developed in the post-Independence period. Their accounts focus on the early songs of the first period, limited to Cornel Simandjuntak's music, as part of Indonesia's *musik nasional* or national music (Notosudirdjo, 2001, pp. 209-220). Viewing the evolution of *lagu seriosa* as representative of the art songs genre parallel to the rise of nationalism occurring in other countries in the early twentieth century (Yunita, 2013) again limits the scope to the early or first generation composers. The genre's development is often measured against the strict limitations stipulated by the forms of the Lieder (Tjaroko, 2008), and the relationship with *Bahasa Indonesia* (Rasmindarya, 1999). Although Rasmindarya captured some aspects of the evolution of the genre, social constructs such as the relationships among the composers and with *Bintang Radio* must be considered as influences in the development of *lagu seriosa*, especially at the time when its popularity was at

its peak. The composition process of *lagu seriosa*, therefore, must take into account other aspects of its final form rather than the ontological world of the composer, as viewed by Rasmindarya (1999).

The songs developed and became more complex and fused with personal artistry as the genre advanced and creators established definitions, marking a kind of convention that is exclusive to *lagu seriosa*. Through the composers' interactions, vocation, affiliations, and social constructs, these influencing factors are interwoven into the works. All these factors are present against the backdrop of a new era where the process of acclimatisation was taking place in a shifting environment that constantly posed new challenges.

No other musical genre in the country developed in a manner where it has been introduced and awakened by a group of composers who not only encouraged this musical style to evolve as an art form that was unique to the country's musical heritage but ensured the institutionalisation of *lagu seriosa*. The assembly of composers for the production of this genre and its promotion, by means of which it was disseminated all over the archipelago, was an unusual process. No other genre benefited as much in terms of dependence on a group's collective actions and social position.

Through *lagu seriosa*, the composers' talents were channelled in such a way that governmental strategies and policies were fused with their artistry. Hence, it is a unique genre that allowed the composers to participate in nation building yet also enabled them, uniquely among other genres of Indonesian music, to be recognised individually as composers. These characteristics are captured through the history of *lagu seriosa*, which is both a social and musical history.



This research continues a scholarship that will serve to document a vital musical form that had its origins in a desire for liberation of the nation. The evolution of *lagu seriosa* following the early period of its inception in the 1930s and after the period of the 1940s remains unprecedented in Indonesian's musical history. It has formative influences that supported and advocated the genre. Its growth after independence reflects the context of the artistic and musical landscape that engulfed the nation.

With a colourful history, *lagu seriosa* deserves to be appreciated as part of Indonesia's musical repertoire. The research journey to *lagu seriosa* will document an art form that is losing its hold on the nation's history and the memories of its people. The historical record of this genre remains limited and vague. The documents and artefacts may soon disappear as a genre because even the music scores are difficult to locate. The pioneering composers have passed on, while only a few surviving second-generation composers who were involved with the pioneering group remain. Those who remain are now in their 70s and 80s. A scholarly treatment is essential to elucidate the convention that has been exchanged either verbally or implicitly in *lagu seriosa*. This study is, therefore, timely as a serious effort to amass evidence regarding this important genre for future scholarly investigations into the music of this unfamiliar subject.

### **Overview of the Methodology**

For the purpose of this study, several parameters are outlined to provide boundaries for the scope of the study. The study of *lagu seriosa* is limited to the music that utilises the piano and voice solely, in the tradition of the art song, as outlined by Meister (1980). The use of a chamber orchestra as an accompaniment to an art song (Kimball, 2006) marks a diversion from the song tradition but retains its character as deriving from the classical genre. The association of *lagu*

*seriosa* with these instruments is further emphasised in the study of the genre by Rasmindarya, and limits this thesis to works produced using the piano and voice. The general methodology for this study is a descriptive method, involving participant observation, semi-structured interviews, information from newspapers and magazines from specific time periods and examination of official records and case studies.

A combination of approaches is applied in this study. The investigation of the institutions, or the non-musical factors that form part of *Bintang Radio*'s support of the compositions of *lagu seriosa*, but which have been underexplored in existing studies, are highlighted. Interviews with the second generation of composers, who interacted with the reference group consisting of the senior composers of the RRI after the *Bintang Radio* was established, were considered to be important in terms of outlining the criteria of the songs, and thus establishing how the songs developed after the period of post- independence. The interviews with the composers regarding the music they composed, and how the music became personalised, complemented the analysis of their works. The data formed the basis for a musical analysis of the works and helped to find the source and inspiration of the composers' work and themes. Interview questions focused on how their songs were selected for the BRTV competition and whether previous composers of *lagu seriosa* had influenced them. Enquiries included their perceptions, changes, representation and opportunities for performance and the growth of *lagu seriosa*.

Judges of the *Bintang Radio* or BRTV are a source of information about how winners were chosen and the processes of the competition. Organisers of competitions and concerts were interviewed regarding the criteria for the featured songs in the performances. Singers and piano accompanists represent the fourth group of respondents; they were interviewed to determine their perceptions and awareness of the Indonesian characteristics and interpretation of songs. Most

musicians were formerly participants of the *Bintang Radio* and BRTV. A specific area of focus is the participants' awareness of the songs they performed or chose for their performance.

### **Description of the Fieldwork**

The research involved conducting interviews in several locations in Indonesia, including Jakarta, Surabaya, Bandung, Yogyakarta, and Malang. Most concerts that included *lagu seriosa* took place after the National Day period in August and towards the end of the year. Among the important ones that contributed to finding respondents for the study was the two-day contest of *Tembang Puitik Ananda Sukarlan* (TPAS) held in Surabaya from the 7th to the 8th of September 2013 and the *Untukmu Indonesiaku* concert organised by Airlangga University in Surabaya, on November 15th, 2014, in conjunction with commemorating Hari Pahlawan (Heroes Day).

Through participant observation, I have been able to observe the performance ethics and approaches and expectations regarding performance styles. Moreover, the role of participant observer provides the opportunity to enter the discourse in daily social interactions among participants and audience members that otherwise would not take place, nor would it be able to be retrieved through direct interviews with either group. This method was particularly important for me as a foreigner who did not have an extensive network of relations within a genre that is limited in exposure and membership.

### **Archival Research**

Between 1951 up until 1957, coverage of the competition appeared in several Dutch newspapers as well as in advertisements of singers in movie roles such as *de Preangerbode*, *Java Bode*, *De Nieuwsgier*. These can be retrieved at the Dutch site, <http://www.delpher.nl/>. Similar information was retrieved in Indonesian papers, which showed that the scope of involvement and direction of musicians changed after 1959 following the implementation of Guided Democracy,

a political system introduced by Soekarno in 1957. Their activities and ideas were featured in the left wing newspaper *Harian Rakjat*, particularly during the second half of 1964, when the newspaper featured a regular coverage of the first national music conference. The newspaper is available on microfilms at the Indonesian National Library. I collected articles from magazines that featured winners of *seriosa* competitions during the middle until late 1960s such as *Madjalah Merdeka*, *Media-Radio -Televisi-Film*, *Mimbar Indonesia*, *RRI-Radio dan Televisi* at the Perpustakaan Nasional (National Library) in Jakarta.

### **Interviews**

The semi-structured interviews were conducted to acquire data. Respondents were encouraged to elaborate on general matters related to *lagu seriosa* before subsequent questions were asked to assess the scope of their involvement. This made it possible for the researcher to ask relevant questions and probe into other related issues, such as those that could provide information on the interactions with the pioneering group of *seriosa* composers at the RRI. From the time the informants were contacted, some interviews took between two to three months to complete.

The interviews were conducted in Indonesia with composers and art song singers and participants, the majority of whom were involved in *Bintang Radio* or *Bintang Radio dan Televisi* (BRTV). A total of twenty-seven interviews were conducted. Among them were interviews with six composers, three of whose compositions were used for *Bintang Radio* and BRTV, three piano accompanists who performed for the competition, organisers of performances or competitions, three competition jury members, and thirteen other musicians comprising of singers for the competition. The main respondents included the following:

Composers Slamet Abdul Sjukur, Yongky Djohary and Michiel Karatem.

Musician and academician Musafir Isfanhari of Surabaya, who became a judge from the 1970s until the 1980s. Conductor to the Surabaya Symphony Orchestra (SSO), Solomon Tong, who was head judge of the *Bintang Radio* competition in the 1990s. Both Musafir and Solomon adjudicated for the East Java province. Rose Pandanwangi Sudjojono, who was a national *seriosa* champion in 1961 and a runner-up in 1962, 1964 and 1965. She won the rising starlet prize (*Bintang Harapan*) during her debut 1958 and was placed third in 1959. (See the full list of respondents is in Appendix 1).

The remarks from the interviews were transcribed and the data analysed to be categorised with similar themes that emerged from the interviews. The themes are coded using the NVIVO program which in addition, assisted in detecting the frequency of responses. One example is determining the songs that were mentioned as the more popular, which were later selected as case studies in Chapter 4.

### **Song Analysis**

The aim of the analysis was to determine how features of folk songs and themes were incorporated into the art music setting and some criteria that were imposed to identify elements of standardisation among these songs. The standard method of analysis was applied, by investigating the melodic scales or contours, rhythms and the use of the poems or *syair*. The descriptions and meaning were derived through content analysis of the poems, to seek themes that evoke the feeling of the region or the depiction of shared values and feelings. The selection of music that will be analysed derives from compositions written and featured for the competitions in the 1950s, 1960s, 1970s and 1980s. In the 1990s the *seriosa* category was absent from the competition, until the year 2007 (Sundah, 2007).

The case studies introduce presentations featuring the ‘analyzable and describable aspects’ of the performer, as well the experience of the audience, where these aspects exemplify performance issues and techniques (Kartomi, 2014, p. 2). This approach offers various degrees of depth and analysis depending on context, through attendance at performances or from recordings provided by respondents. Some areas of performativity in the case studies included the presentation of the artists’ persona through his or her competency and approach, and factors that influence a performance such as the choice of repertoire, as well as the contributions of the stakeholders outside the control of the government that induced the performer’s creativity. Such considerations revealed how the genre continues to be relevant outside of the scope of national or government controlled activities in the present day.

## **Chapter Three**

### **The Rise and Decline of *Lagu Seriosa***

The focus of this chapter informs and discusses the background that created the stimuli for *lagu seriosa* and the reasons behind its decline, based on the empirical data gained from the interviews. This information was obtained through interviews with twenty-seven respondents who were involved as composers, performers, administrators and organisers and members of the jury of *Bintang Radio* (Radio Star) and *Bintang Radio dan Televisi* or BRTV (Star of Radio and Television) competitions. Besides the semi-structured interviews, data were collected through newspaper clippings supplied by those who kept records of their involvement in the BRTV competition. The interviews took place between January 2014 and April 2016.

There are three sections in this chapter. The first section charts the beginnings of *lagu seriosa*, and the next section reveals the mechanisms that encouraged its growth and the messages it tried to convey. The chapter ends with findings of the study derived mainly from the interviews that were carried out.

#### **SECTION ONE**

##### **How It Started**

##### **Pre-independence Period (1942-45)**

##### **The Early Lagu Seriosa**

Although this study focuses on *lagu seriosa* or art songs composed by Indonesians, lieder-like songs in Malay had been in existence since the beginning of the twentieth century through the activities of the colonial expatriate musical community. Paul Johan Seelig (1876-1945), a German-trained Dutch composer wrote many songs and ran a music shop in Bandung

(Spiller, 2015, p. 63) and published his works under Edition Matatani (Spiller, 2009, p. 137). In 1907, Seelig was director of the Thai King's Orchestra (Spiller, 2015, p. 63) and gave music lessons to the Surakata royal family (p. 62). Drawing on tunes of folk songs that he knew intimately, he wrote music with Malay texts set in a high romantic or impressionist manner, using pentatonic and diatonic melodies from the music tradition of the East Indies (Spiller, 2009, pp. 134-138). The songs were performed more often in Europe and America than in the Dutch Indies (pg.138).

His songs were performed by Eva Gauthier (1885- 1958). After failing to establish a career in opera in Europe, she married a Dutchman, planter Frans Knoote in 1911, and settled in the estates in Java (p.56-59). At the turn of the twentieth century, there was a thriving European music scene in the Indies, which provided diversion and entertainment for the many expatriate Netherlanders who lived there. By 1914-1915, ever looking for ways to revive her operatic career, Eva organised a concert tour to Australia, where she gave concerts in private homes and even on small, remote plantation estates (p. 62). By 1912 she had performed arias and art songs with Seelig in Thailand (Spiller, 2015, p. 64), and had sung Javanese and Malay songs for her Indies audiences (p. 65). Seelig dedicated two songs to Eva, entitled *Pakai Chinchin* (Wearing a Ring) and *Kupu-Kupu* (Butterflies) which were published in 1914 as Opus 24, *Zwei Malayische Lieder (Pantun aus Malakka): Fur einer Singstimme mit Pianofortebegleitung* (p. 68-77). It was claimed that she was the only white woman who had learned the songs and sang in the original languages (Spiller, 2015, p. 69). Other Malay text songs were *Djika Begini* (If This Is It) and songs by Constant Van der Wall, *Apakah Goena Berkain Batik* (What is the Use of Donning Batik), *Lagoe Bersoesah Hati* (Song for Sadness) and *Klaoek Toean Djalan Dahoeloe* (If You Walk In Front) (Spiller, 2015, p. 69). Eva still hoped to revive her career in Europe, but after a



tour in Australia and New Zealand, due to outbreak of the First World War in Europe, she changed her plans and booked a passage to America. There, Eva's performances exaggerated her ties with the Indies, as she donned fabricated Indies' costumes, which entranced the American audience (Spiller, 2015 pg. 68- 80). Severing her ties with Seelig, she gradually erased Seelig's contribution and claimed that she had collected the songs herself (Spiller, 2015, p. 70, 86-87), which contributed to a lack of awareness of his compositions. Unfortunately, Seelig died in 1945 in a Japanese prison camp.

Some upper-class Indonesians regarded European music as a sign of sophistication, and so European dance and music were integrated into their lives (Spiller, 2009, p. 132). Dutch residents of Java's major urban centres were patrons of *kunstkringen* (art circles), where international musicians performed, but the venue also provided an opportunity for local musicians.

The early songs of *lagu seriosa* composed by Indonesians were linked to Cornel Simandjuntak (1921-1946), who studied with Van Schouten at St. Xavarius, Muntilan (Sitompul, 1987, pp. 15-19). Cornel performed the songs himself during his schooldays, such as *Kemuning* (Sitompul, 1987, pp. 47-48). One of his classmates, composer Liberti Manik, recognised that Simandjuntak was the first Indonesian to compose music based on poems set to music to evoke the nuances of the language (Manik, 1951a, p. 493). The evocation in its music is to elicit the mood of the poems. As an accomplished pianist and clarinettist, Cornel acquired composition techniques to a level of skill and awareness that enabled him to set music that could complement the text. Music education was an essential element to accomplish this mission. Despite his adoration for the music of Schubert, Cornel's liking for Indonesian poems fuelled by his aversion of the colonialists led to his desire for original compositions with a purpose, which had never

before occurred in Indonesia's music. Along with songs for propaganda, the artistry he learned from the European model enabled him to incorporate poems in songs.

*Lieder*-like songs composed by Indonesian composers depicted everyday life. Straightforward melodies accompanied texts that were thoughtful in character, such as *Mekar Melati* (Blossoming Jasmine). The more dramatic style of *O Angin* (Oh, Breeze) and *Kemuning* (Yellow) was already known by 1943 (Sitompul, 1987, pp. 12, 40), when composer Binsar Sitompul moved to Jakarta to live with Cornel (p. 40). These songs emulated *lieder*-type music that reflected the early *lagu seriosa* (Yongky Djohary, personal communication, May 19, 2014). *Mari Berdendang* (Let's sing) was the last piece written before Cornel died in 1946 at the sanatorium, and it expressed his passion for life after he was injured in the war of independence (Sitompul, 1987, p. 56).

When he was working at the Japanese Cultural Office, *Keimin Bunka Shidosho* (Sitompul, 1987, p. 36), Simandjuntak was employed to create music for the Japanese propaganda. His associations ensured his works were transmitted through the radio. While there was still suppression of local Indonesians in the form of bans on activities and associations for any political purpose, his compositions of patriotic marches and songs were played on the radio during the Japanese occupation from 1942 until 1945. His compositions offered heroic texts and rhythmic marches, which favoured the Japanese propaganda (Sitompul, 1987, p. 48). They include *Menanam Kapas* (Planting cotton), *Menabung, Bekerja* (Work), *Bikin Kapal* (Building a ship), *Hancurkanlah Musuh Kita* (Defeat our enemies) (Sitompul, 1987, p. 34). Later, when living conditions became more difficult, songs like *Menanam Jagung* (Planting Corn) were played through radio transmitters (Sitompul, 1987, p. 34) in every village to counter hunger

(Mintargo, 2012). Accompanying Soekarno's speeches, the songs and their lyrics were effective in getting the farmers to work on their land to cultivate crops.

### **Anthems, Marches and *Lagu Seriosa***

By 1945, the public had become exposed to the songs that boldly declared the hope and desire for Indonesia's autonomy. Disseminated through the radio, the patriotic songs that were first encouraged by the Japanese imperialists were effective in conveying this new-found enthusiasm. The era of decolonisation accompanied a desire to make good, meaningful music (Slamet Abdul Sjukur, personal communication, March 1, 2014). Slamet Sjukur stated that getting rid of colonial ideas was not easy, as some of the politicians were Dutch-educated, and had intellectual and cultural ties to the Netherlands (pers. comm., March 1, 2014).

*Seriosa* music with its ambiguous beginnings became a device during the revolutionary call against the resettlement of the Dutch colonisers, who had ruled Indonesia as a colony for 350 years. Known as the National Revolution, it lasted for four years from 1945 to 1949. This time, the new-found spirit of nationalism and the resourcefulness derived from songs became part of the mechanisms that dismantled the political and social structure of the colonial state (Vickers, 2005, pp. 69, 118).

Simandjuntak's patriotic songs such as *Pada Pahlawan* (To the patriot) and *Tanah Tumpah Darah* (Homeland) became anthems, which embraced and featured the classical singing style and were sung by a lone voice. They are typically limited to strophic form, with repeated melodies. These features are equivalent to the singing characteristics that provided the foundation that was expanded to lyrical melodies and personal expressions, which were similarly

employed in *lagu seriosa* compositions (Solomon Tong pers. comm., March 26, 2014; Yongky Djohary, pers. comm., May 19, 2014).

In *lagu seriosa*, the use of Indonesian text is due to its shared beginnings with the patriotic songs that functioned for the unity of the nation. The choice of words, even if the text is not a poem or *syair*, according to Yongky Djohary, remained “courteous and civilised” (personal communication, May 19, 2014).

### **Sacred and Formal**

Patriotic marches or anthems and *lagu seriosa* conformed to the musical indications formulated by the composer, such as tempo and dynamics. The words were not to be substituted freely or imposed with any additions, variation, improvisation or diversion of the pitch, and with minimal or no variations of melody (Solomon Tong, pers. comm., March 26, 2014; Yongky Djohary, pers. comm., May 19, 2014). Such customs introduced by *lagu seriosa* and patriotic songs brought a sacral quality never before practised or widely exposed in the archipelago (Yongky Djohary, personal communication, May 19, 2014). In addition, the existence and reliance on scores for *lagu seriosa* further suggests they were regarded as a sacred work (Yongky Djohary, personal communication, May 19, 2014)

Such strictness reflected a new approach in 1945; *lagu seriosa* introduced a new way of executing music to a public that was used to the unrestricted or free performance style of *kroncong*, *stambul* or *langgam*. Even the anthem, *Indonesia Raya*, had been sung in a variety of *cengkok* or different manners (H. Setiawan, 2014a), being sung with improvisations derived from traditional music. In comparison to the other genres that existed in the period of the 1930s, indications of instructions in the music and through scores formalised the genre, and were coupled with a staid and demure presentation in the performance of these works. They were free

from improvisation and spontaneity, such as filler words and vocables, which existed in the music that was contemporary at that time, the *kroncong*. It was encouraging and indicated a significant change in preference of radio listeners towards more meaningful words in music. With the national awakening, Armijn Pane observed that listeners began to have different standards (Yampolsky, 2010). With the national fervour engulfing the archipelago, the audience became restless and demanded music with significant content rather than the meaningless words that had been widely used in *kroncong* music since 1900 and 1915 (Yampolsky, 2013a, pp. 306-308).

Slamet Abdul Sjukur gave the example of *kroncong* text that has nationalistic tendencies. There were *kroncong* songs that consisted of text depicting heroism, such as *Pahlawan Merdeka* (Hero of Liberation), but in no way was the music related to the text (personal communication, March 1, 2014). A light and charming *kroncong* accompaniment failed to emphasise the enthusiasm and vitality of the text in the phrase ‘Merdeka, Merdeka, Indonesia’ (Slamet A. Sjukur, personal communication, March 1, 2014). The melodic line does not necessarily highlight the drive or sentiment and can be substituted by any text (Musafir Isfanhari, personal communication, March 22, 2014). The music fails to reflect the title and it does not create urgency in its meanings (Slamet Abdul Sjukur, personal comm. March 1, 2014). Slamet quoted the nursery rhyme *Bintang Kecil di Langit Yang Biru* (Small Star in the Blue Sky) by Dolyono, where the absence of manipulation and neglect in the rise and fall of its melody instead contradicted the text.

Even simple repeated words within a sentence could be made more meaningful by gradually increasing the intensity in the musical setting, in both piano accompaniment and tone of voice. In *Mekar Melati* (Blooming Jasmine Flower), Cornel Simandjuntak utilised the

repeated word of *Mekar* (Bloom). Each utterance was accompanied by a gradual contrast in its chords, with slight crescendo and movement illustrating in the literal sense, the blossoming of the flowering *melati* (Debrina Zulkarnein, personal communication, May 14, 2014). Songs utilising the *syair* or poem required a thoughtful approach to the music setting. The phrasing of music must consider the structure of the words where the melody is arranged with the correct text structure and syllables, as well as the vocal range for which the text is suited (Trisutji Kamal, personal communication, March 2, 2014). The role of the piano is to illustrate texts, providing an interlude or an elaborate introduction (Yongky Djohary, personal communication, May 19, 2014). However, to accommodate for any lack of musical instruments, slight variations of accompaniment can be made without interrupting the flow of the melody (Yongky Djohary, personal communication, May 19, 2104). This convention for singing national songs in Indonesia has remained; the melodic structure remains true to the original and improvisations of these songs are forbidden (Solomon Tong, personal communication March 26, 2014).

### **Subtleties of Poetry**

Patriotic songs, which utilised a poised and well-projected voice, were considered to have given inspiration to early *lagu seriosa* songs (Solomon Tong, personal communication, March 26, 2014). However, the messages incorporated into *lagu seriosa* compositions were more subtle than those of the patriotic songs, as they made use of poetry (pers. comm., March 26, 2014). The method of utilising poems was very new at that time; it was a medium to express the personal message of the composer, which had been kerbed in the past.

The characteristic that makes *lagu seriosa* typically Indonesian is its use of depicting sadness and “to say something in a polite manner and subtly rather than being too direct” (Jusak

Nugraha, personal communication, March 25, 2014). Due to the subtleties of the text, *lagu seriosa* did not encourage the revolution, unlike patriotic songs; instead, it romanticised it (Teddy Suthardy, personal comm., April 9, 2015; Yongky Djohary, personal comm., May 19, 2014).

The rise of *Pujangga Baru* provided the inspiration for music with a standardised text. Poems by W.S. Rendra, Usmar Ismail, and Chairil Anwar recounted human feelings in daily lives, such as love, suffering and loneliness. Cornel Simandjuntak introduced a novelty by manipulating music for the poem *Kemuning* by Sanusi Pane. No Indonesian composer had previously explored the use of words in such a bold manner (Slamet A. Sjukur, personal communication, March 1, 2014). Cornel had the idea of educating and introducing the masses to the western scale through his music, an extension of the five-tone scale that most local people, especially farmers in the more remote provinces, would have come into contact with (H. Setiawan, 2014a). He was also concerned with the setting of the text to music, of the correct emphasis on the syllables (Manik, 1951b; H. Setiawan, 2014a).

Deep meanings and symbolism exist in selected subjects such as the *melati* flower (jasmine), about hope (Debrina Zulkarnein, personal communication, May 14, 2014). The *melati* is not only a national symbol depicting fallen heroes, but also represents femininity and is present in everyday lives in events such as marriages, funerals, weddings and spiritual associations such as death, reflecting sincerity and hope (Musafir Isfanhari, personal communication, September 3, 2013). It can be related to the fostering of a sacred ambition as in *Mekar Melati* (Blooming Jasmine), when the flower symbolises the mounting intensification of courage in the pledge for a liberated nation (Debrina Zulkarnein, personal communication, May 14, 2014). While many associated *seriosa* songs with *perjuangan* or struggle, the struggle is not

limited to patriotism, but also the struggle of the individual in pursuing his ambitions (Suhaimi Nasution, personal communication, January 28, 2015).

The themes of patriotism incorporated revolutionary sentiments, such as *Gugur Bunga* (Fallen flower) and Ismail Marzuki's *Melati di Tapal Batas* (Jasmine on the border). Commissioned by Moeffreni Moekmin, *Melati di Tapal Batas* represented the struggle of women in the town of Bekasi, during the war of independence (Debrina Zulkarnein, personal communication, May 14, 2014), and carried the message that heroism does not necessarily require women to be physically involved in battlefields. The text is poetic and, regardless of whether songs depict personal longing or abandonment by a loved one, listeners from all walks of life could accept the choice of words (Yongky Djohary, personal communication, May 19, 2104).

*Seriosa* became a novel music genre at that time, accompanying the spirit of a new nation and Indonesian identity. Firstly, the appeal of songs consisted of texts that tended to be uplifting, rousing the spirit, particularly the early songs that romanticised the revolution. Even if some texts were not specifically about revolution, they revealed the philosophy and values of the artists, to take a stand for what they believed in, or of their personal reflection. Secondly, this allowed the composers to channel their courage and stand for truth (Yongky Djohary, personal communication, May 19, 2014). This outlet for expression of emotions introduced a new way to compose music for Indonesians. Music gave voice to ideas and thoughts from the past that earlier had been difficult to relay due to the suppression by the Dutch colonialists and throughout the Japanese occupation. Folk songs tend to depict communal feelings, leaving personal feelings to indirect speech. Indonesians are mostly reserved when expressing personal feelings (Jusak Nugraha, personal communication, March 25, 2014). Some song texts depict heroism, others



express feelings about places such as Bandung in *Bandung Selatan Di Waktu Malam* (South Bandung at night) by Ismail Marzuki, or the beauty of nature, romance and unrequited love such as in *Kemuning*.

The development contrasted with the earlier era when those who composed for the Japanese authorities remained anonymous. Even when songs served the Japanese propaganda, the composers and musicians were never recognised, with musicians living in appalling financial conditions (Mintargo, 2012).

## SECTION TWO

### How and Why *Lagu Seriosa* Grew; What It Tried To Convey

#### *Hari Radio* (Radio Day)

*Hari Radio* (Radio Day) is a celebration on 11th September that marks the anniversary of Radio Republik Indonesia (RRI), established in 1945. It is linked to events that commemorate the revolution or the war of independence (1945-1949). The tribute recognises those who struggled to ensure the broadcasts by the RRI continued after the return of the Dutch and the Allied Forces to the archipelago.

In 1952, activities were held in honour of Cornel Simandjuntak, a week after the *Bintang Radio* National competition ("*Bintang Radio* 1952," 1952). In 1953, together with the introduction of the *seriosa* category that began that year, the broadcast of *Bintang Radio* was extended to accommodate a half-hour programme entitled *Memperingati detik berdirinya RRI, 8 tahun jang lalu* (Remembering the moments of the formation of RRI, eight years ago) ("*Aetherklanken Bandung*," 1953). 1954's celebration saw the commemoration of RRI's 9th anniversary in a solemn celebration that included a few minutes of silence to remember those

who had lost their lives in the revolution ("Plechtige herdenking in de studio," 1954). During the darkest hours of the revolution, RRI administrators safeguarded the transmitters to ensure that the radio would not be seized and broadcasts could continue. These incidents, which depicted the threat of the potential loss of transmission, were captured in RRI's motto, '*Sekali di Udara, Tetap di Udara*' (Once on air, always on air). A symbolic gesture of lighting of candles by all the heads of the RRI was led by Maladi, the Head of the Indonesian radio service. The gesture was to signify the representation of the radio fighters and their bravery during the 'dark times', of the war to ensure that news with regards to the insurgency by the rebels/nationalists could be disseminated throughout the archipelago ("Plechtige herdenking in de studio," 1954).

Radio had an exceptional impact on the lives of Indonesians. In the villages and remote areas, very few people owned radios, perhaps just a single individual within a village, but everyone eagerly anticipated whatever was broadcast (Musafir Isfanhari, personal communication, November 5, 2014). Most significant were Soekarno's speeches. Accompanying the broadcasts was music, which would reach the deep interiors throughout the archipelago.

The climax of the *Bintang Radio* culminated in the National Final that took place as part of the celebrations for *Hari Radio* in the 1950s and 1960s. The national finals were held at the stadium, Gedung Olahraga Bung Karno, (known as Gelora Bung Karno) in Senayan, Jakarta. Musafir Isfanhari, a *Bintang Radio* juror since 1977, noted that up until the 1970s, the events surrounding *Bintang Radio*, to select the champions for the three genres: *kroncong*, *hiburan* and *seriosa*, produced a nationwide fever or *demam masyarakat* (personal communications, March 28, 2014). With *Hari Radio* marking an acknowledgement to war heroes and the inclusion of *seriosa* as *Bintang Radio*'s third category by R.A.J. Soedjasmin (Teddy Suthardy, personal

communication, April 12, 2014), *lagu seriosa* was given a pre-eminent position through its associations with the war of independence that capitalized on sentiments of revolution.

The finale of the competition was a highly anticipated annual occasion, watched by the public and at times attended by President Soekarno himself (Rose Pandanwangi, personal communication, March 3, 2014, Debrina Zulkarnein, March 30, 2014).

## **Building the Repertoire**

### **The Role of RRI Musicians**

As mentioned earlier, after independence, some former colleagues of Cornel Simandjuntak became musicians at the RRI. They held administrative positions and conceived the *seriosa* category of singing in the competition (Yongky Djohary, pers. comm., May 19, 2014; Musafir Isfanhari, pers. comm., March 28, 2014; Solomon Tong personal comm., March 26, 2014). As *lagu seriosa* did not have a long history, there was a need to create songs for use in the competition. Studio Jakarta composers formed the national or steering committee (Musafir Isfanhari, pers. comm., March 28, 2014; Solomon Tong, pers. comm., March 26, 2014). A prerequisite of including a compulsory song (or *lagu wajib*) in the competition meant that the organisers needed to come up with the compulsory songs that all participants had to learn and to sing.

### ***Commissioning of Songs***

The networking and interaction among the RRI Jakarta composers include inviting their counterparts to write for the competition. The composer for *Bukit Kemenangan*, Djuhari (1925-2010) reported being invited to compose a *seriosa* song, a genre into which he had never ventured, for the *Bintang Radio* in the 1960s (I. Setiawan, 2010). Djuhari was an employee based in RRI Bandung between 1951 and 1975 (I. Setiawan, 2010). According to Setiawan, being

invited by the ‘senior composers’ of Jakarta, specifically Iskandar and Mochtar Embut, was a compliment and honour and showed recognition of his work by the musicians at the Jakarta studio, and Djuhari remembered the invitation proudly. His first *lagu seriosa* was *Bukit Kemenangan* (Victorious hill). It was featured as the compulsory song for 1960 and led to other *seriosa* songs such as *Hati Penuh Kerinduan* (Heart fills with longing) (I. Setiawan, 2010). Djuhari was one composer who responded to the invitation and submitted his composition *Seuntai Manikam* for a competition to be hosted by RRI in 1960 (I. Setiawan, 2010).

The composer Trisutji Kamal told a similar story. She was never an associate of the RRI but got to know of ‘a group comprising of Mochtar Embut, Iskandar and Binsar Sitompul’ (personal communication, March 2, 2014) at the RRI. During the 1950s and 1970s, the ‘RRI group’ was small and ‘close-knit’ (Rose Pandanwangi, pers. comm., March 3, 2014; Trisutji Kamal, pers. comm., March 2, 2014). The studio learned of Trisutji’s return to Jakarta after her studies at the Santa Cecilia Conservatory in Rome. When contacted by Mochtar Embut, Trisutji had already composed *Tembang* (1973) and sent it to him (Trisutji Kamal, pers. comm., March 2, 2014). *Tembang* was featured in the 1974 competition; the other was *Kepadamu Ibunda*, which was written after her mother’s passing (personal communication, March 2, 2014).

In contrast to the way in which Trisutji was ‘discovered’ by the RRI musicians, Slamet Abdul Sjukur took the initiative and sent his newly composed work, *Kabut*, through the post to the RRI in Jakarta. He took a risk, as he had not known anyone to name as the addressee (Slamet A. Sjukur, personal communication, March 1, 2014). He was aware of *Bintang Radio* and the existing composers such as Mochtar Embut and Amir Pasaribu and was a keen follower of the competition broadcast on radio. Slamet had composed the song after discovering poems in cultural magazines published by Mimbar Indonesia, particularly in its cultural edition, *Zenith*.

Several issues focused on music and the *seriosa* compositions of Cornel Simandjuntak (Slamet A. Sjukur, personal communication, March 1, 2014). *Zenith* was a monthly cultural magazine, which kept abreast of political, economic and social progress and in particular captured interesting developments in Indonesia's music scene (Slamet A. Sjukur, personal communication March 1, 2014). In a triumphant outcome, Slamet's song was featured in the following year's 1960 *Bintang Radio* competition as a compulsory song. He recalled that there were not many entries and that the best song was to be represented in the upcoming BRTV contests. In fact, songs were hardly ever rejected by the organisers, as there were not many compositions submitted (Trisutji Kamal, personal communication, March 2, 2014; I. Setiawan, 2010).

The advantage of songs sourced from composers is that they retained some degree of individualism and an authentic display of the composer's character. As Teddy Suthardy explained,

“The uniqueness and wonder is that they passed their own "personalities" in accordance to the spirit of poetry. Soedjasmin, the religious and polite, can erupt in the song *Semangat* with a poem by Chairil Anwar. The *seriosa* songs of Binsar Sitompul are often soft [gentle], and sweet [delightful] as he is, himself!”

“Tapi unik dan hebatnya mereka bisa melewati “garis pribadi” masing-masing sesuai dengan jiwa syair. Soedjasmin yang religious dan santun bisa meledak- ledak dalam pada lagu “Semangat” dengan syairnya Chairil Anwar. Lagu-lagu seriusnya Binsar Sitompul lembut dan manis seperti pribadinya!” (Teddy Suthardy, personal communication, April 12, 2014)

Trisutji remarked that *Tembang*, depicting her faith in religion and *Kepadamu Ibunda*, were personal revelations and drew inspiration from her personal experiences. (Slamet Abdul Sjukur's work *Kabut* is explored in Chapter 4).

### ***Lomba Cipta Lagu Seriosa RRI/TVRI***

Whenever necessary or when the need arose, a competition called *Lomba Cipta Lagu*

*Seriosa* (Competition for Composition of *Seriosa* Songs) would be organised by the RRI to generate new songs (Musafir Isfanhari, personal comm., March 28, 2014). Soelistyo Hadi, the head of music at RRI in Surabaya, stated that the importance of the competition was to demonstrate musical knowledge and to cultivate appreciation and discussion about *lagu seriosa*. In 1986, there still existed a considerable number of Dutch listeners and local Indonesians who were influenced by European traditions. Furthermore, at that time, some considered it was important to promote the idealism that had been eroded by popular music (Soelistyo Hadi, personal communication, March 27, 2014).

Djuhari was involved in such a contest in 1960, and his work, *Seuntai Manikam* (A strand of jewels) was the winning song (I. Setiawan, 2010). The effort to cultivate songs through competitions continued into the 1970s. Amongst songs specifically written for the contest was *Balada Perjalanan* (Ballad of a Journey), which was specially composed by F. X. Soetopo for use at the national level in 1975 (Teddy Suthardy, personal communication, April 12, 2014). Another song that won the contest was *Pesan Kartini* (Kartini's Message) by Ibenzani Usman (Debrina Zulkarnein, personal communication, May 15, 2014). The competition was not regularly organised, and most interviewees either did not remember it or had never heard of it.

In 1986, Yongky Djohary submitted *Lukisan Tanah Air*. It won third place and became the compulsory song for *Bintang Radio dan Televisi* (BRTV) in 1987. Such a competition, as well as *Bintang Radio*, stimulated Slamet Abdul Sjukur (personal comm. March 1, 2014) and Yongky Djohary (personal communication, May 19, 2014) to offer their first *seriosa* compositions.

The announcement for the contest was made by radio (Musafir Isfanhari, personal communication, March 28, 2014) and advertised by TVRI (Djohary, personal communication,

May 19, 2014). According to Yongky Djohary, contestants were required to present by post a music score, preferably with piano accompaniment, a cassette which featured the audio recording of the music and a written description of the song. These were the materials that the judges used during their private deliberations. The winners received a certificate, a trophy and a token sum of money during an award ceremony held at a later date (Yongky Djohary, personal communication, September 26, 2014). In 1986, the results ceremony took place in August, and it was the last time such a competition took place at a national level (Musafir Isfanhari personal comm., March 28, 2014, Yongky Djohary, pers. comm., May 19, 2014; Soelistyo Hadi, pers. comm., March 27, 2014).



Figure 1: Third Place Certificate for *Lomba Cipta Lagu Seriosa 1986* Competition awarded to Yongky Djohary for his entry *Lukisan Tanah Air*.

### *Gauging the Criteria*

As with any competition, the guidelines for composing the songs or theme was decided by the event organisers; in this case, the Ministry of Information. The criteria for the songs were not openly announced or determined and were never specific (Musafir Isfanhari, personal communication, March 22, 2014). According to Yongky Djohary, in 1986 songs were required to reflect ‘the spirit of nationalism and love for the motherland’. This was reflected in the titles of the three winning entries: *Bumiku Indonesia* (My land, Indonesia) by Lilik Sugiarto, *Bagimu Pertiwi* (For you, my Motherland) by Waluyo, and *Lukisan Tanah Air* (Painting of My Homeland). The terms “motherland” and “fatherland” refer to one's native land or country of origin, and the differences are mainly semantic. Since this was the last competition held at a national level, other features embedded within *seriosa* songs submitted for such competitions could not be determined.

However, a more recent example of a song competition was suggested by the Head of Music of RRI, Surabaya, Soelistyo Hadi (personal communication, March 27, 2014) which may help to determine some of the criteria that were considered by the government. A song competition, *Lomba Cipta Lagu Empat Pilar Kehidupan Berbangsa dan Bernegara*, (Song Competition for the Four Pillars of the Nation and State), was organised by *Majelis Permusyawaratan Rakyat Republik Indonesia*, (MPR-RI) or the People’s Consultative Assembly of the Republic of Indonesia in 2012. This competition provided an illustration of the issues central to the administration, and which it wished to be captured in songs, which was the usual impetus for the competition (Soelistyo Hadi, personal communication, March 27, 2014). The competition was organised in 2012 at the level of the greater Jakarta metropolitan district or



Jabodetabek.<sup>2</sup> Although any genre could be submitted for this competition, its aim was to integrate the *Empat Pilar* or the four pillars of the Republic into songs, which would be archived by the Ministry of Culture. The four pillars referred to are: the *Pancasila* which enshrines the national ideology; *Undang-Undang Dasar Negara Republik Indonesia Tahun 1945* or the constitution; *Negara Kesatuan Republik Indonesia* or the Indonesian Republic; and *Bhinneka Tunggal Ika*, or the motto ‘Unity in diversity’. Among the criteria were that the songs should reflect the four aspects described above with the use of appropriate language to avoid creating conflicts among members of different SARA in the country (Musafir Isfanhari, personal communication, March 22, 2014). (SARA is the abbreviation for *suku* or ethnic group, *agama* or religion, *ras* or race and *antar golongan* or social groups.)

The melodic style (*gaya melodi*) suggested must be original and not previously published. The song style did not mention the *seriosa*, but it could be anything ‘national’. The examples given included hymns, marches, and other regional varieties. The poem used must be well set to the appropriate music and style, and its melody must be easy enough for the public to sing (Sekretariat Jenderal MPR RI Jakarta, 2012). The songs chosen, therefore, would project a specific vision in relation to the government’s propaganda, as well as be memorable, for a time.

Specific trends or themes captured in the music of *lagu seriosa* would continue, until there was another turn of political or memorable events (Soelistyo Hadi, personal communication, March 27, 2014). Among past administrations, Soekarno’s government led the way in using and promoting national music since the inception of the Republic. Subsequent administrations also used music for purposes of propaganda and nation- building. Such competitions reflected the social and political background so that the songs could become

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<sup>2</sup> The areas of Jakarta, Bogor, Depok, Tangerang and Bekasi.

historical artefacts representing any particular period. In choosing songs to be used, Bohlman suggested that in competitions, certain songs were preferred over others, and typically the favourites would be those that would ‘articulate the historical moment’ (2004, p. 9).

## **Promotion of Singers**

### **Elevation of Singing as a Profession**

Soekarno had an interest in art and music; he commissioned paintings and sculpture and became the patron of Indonesian arts. Soekarno himself enjoyed the *seriosa* (Rose Pandanwangi, personal communication, March 3, 2014). With the approval of Soekarno, the first batch of singers pursued opera studies overseas between 1953 and 1954 (Catharina Leimena, personal communication, June 19, 2014). Such a move was in line with Soekarno’s policy to cultivate a generation of artists and his role as Indonesia’s patron of the arts. He strategised the selection of the singers to ensure that the various ‘*suku*’ or ethnic groups were represented in the contingent of recipients (Catharina Leimena, personal communication, June 19, 2014). The first group of singers who left for overseas study included those who were trained in classical western music. Catharina Leimena, who was one of the members, listed the following beneficiaries: Rukmini Sukmavati (alias Lay Njoek Lan),<sup>3</sup> was of Tionghoa or Chinese descent; Ade Ticoalu was from Minahasa, Manado; Dien Jacobus was from Nusa Tenggara Timur; and Catharina was of Maluku and Sundanese parentage. It was reported, however, that Ade declined the offer of the scholarship as she was getting married ("Ade Ticoalu niet naar Itali," 1954; Dewi Sri Utami, 2001). Ade was invited to join Orkes Studio Jakarta, to work with composers and performers to

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<sup>3</sup> Lay Njoek Lan, who was the adopted child of the Foreign Minister, Achmad Soebardjo, was given the name Rukmini Sukmavati by President Soekarno himself (Catharina Leimena, personal communication, June 18, 2014).

expand its musical activities (Bruner, 1999). Effie Tjoa and Catharina Leimena had specialised in the western classical repertoire, while others who were trained had also been involved with *lagu seriosa* competitions. Dien Jacobus was runner up in 1954 and reached second place in 1955 ("Ade Ticoalu en Sam Saimun de radio-sterren van 1954," 1954; "Djakarta blijkt zeer rijk aan radiosterren te zijn," 1955). During the days of Dutch East Indian rule, most of indigenous Indonesians who got the opportunity to study overseas were members of royalty. Because scholarships were very scarce, quality of singing was essential, and those who were not exposed to western training would be able to obtain the same opportunity through singing Indonesian versions of the European song that promoted similar techniques of singing.

Music had become a noble career, and winning the *Bintang Radio* was regarded as an honourable feat. Debrina Zulkarnein, who was a representative for over two decades, was only supported in her singing career by her family and parents after her involvement in the *Bintang Radio* when she won the regional competition, with the prospect of proceeding to Jakarta for the finals. Attending the auditions in secret, she was soon found out when an RRI member arrived at her parents' doorstep with a scarf she had left behind at the studio. Debrina Zulkarnein's association with RRI gave her proud moments when her mother and father, on separate occasions, accompanied her on two visits to Istana Bogor that stemmed from her participation in the competition, to be met by the president (personal communication, May 15, 2014). The importance of *lagu seriosa* meant that singing was no longer regarded as a pastime, but was able to break the stereotype regarding singing. It removed the stigma that had plagued musicians for decades, such as the term "buaya *kroncong*" (lit. '*kroncong* crocodile'). (The term "crocodile" refers to lower-class males, especially gangsters and philanderers.)

### **Formalisation and Exposure in the International Arena**

Effie Tjoa was one of the first recipients of a government scholarship for music study, and she graduated about the time the *seriosa* category was conceived. By 1953, Effie had graduated from her music studies at the Amsterdam Conservatory and had won an Italian competition in 1953 ("Effie Tjoa oogst weer triomf in Italië," 1953) at "Societa del Quatteto-Vacelli", and then pursued further studies at the Conservatory Santa Cecilia in Rome in 1955. She was arguably the first Indonesian opera singer and concert artist ("Effie penyanyi yan ta' asing dengan ra'ayat," 1959; "Talented singer to woo Singapore," 1959). Understandably, she had some reluctance to return to Indonesia as she had been offered a role in a performance of Puccini's opera, and Indonesia was far from offering such opportunities to excel in opera as a concert artist. Both Effie and her sister were instructed to return ("Effie Tjoa terug in Indonesie," 1957; "Indonesische zangeres keert terug," 1957).

Based on this circumstance, it can be argued that the *seriosa* category was established, at least in part, encouraged by the return of a generation of trained classical singers who were recipients of scholarships in the early 1950s (Catharina Leimena, personal communication, July 1, 2014). The genre aroused the interest of composers in the 1950s to become productive in composing lieder style compositions for *lagu seriosa* compositions (Catharina Leimena, personal communication, June 19, 2014). This condition led the new composers at the RRI to embrace western composition techniques and orchestration with Jos Cleber to venture into semi-classical arrangements in the early 1950s (Discussed in Chapter 4 under *Background for Iskandar* and in Chapter 5, *Growth and Importance of Orchestras*). The realisation of the importance of having

western technique applied to local compositions was followed by the growth of choir ensembles comprising of local singers catering for *lagu seriosa* compositions (E.F.H., 1957).<sup>4</sup>

Back in Indonesia in 1957, Effie was featured in RRI for a slot with pianist Joan Giesen ("Radio RI," 1957) and then as a judge for the *Bintang Radio seriosa* category later that year ("Radiosterren 1957 Norma Sanger in serieuze liederen," 1957). She performed extensively in the region ("Effie penyanyi yan ta' asing dengan ra'ayat," 1959) and in socialist countries.

Effie Tjoa toured Japan, Hong Kong, Philippines, and Singapore ("Talented singer to woo Singapore," 1959). Locally, she toured Indonesian towns to perform every two weeks ("Effie penyanyi yan ta' asing dengan ra'ayat," 1959) and gave lessons for youngsters at the RRI ("Talented singer to woo Singapore," 1959). Catharina ran a music school and became a teacher to future *seriosa* category winners. Pranadjaya went to Japan and returned to start the *Bina Vokalia* music school in 1972. The opportunity for further study, recognition by the government, and the possibility of obtaining stardom gave a new meaning to music as a career. The inauguration of the *seriosa* category may have been motivated by Indonesian singers venturing to apply their education in musicology and seeking international recognition upon completion of their studies.

The Republic's early beginnings saw relationships with other countries as critical, with cultural missions being set up in foreign nations, including socialist and communist countries. In the late 1950s, *seriosa* songs were featured in these international competitions. The best and most outstanding representatives, such as Effie Tjoa and composer Mochtar Embut represented Indonesia in cultural missions. These efforts were of prime importance in the middle 1950s until

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<sup>4</sup> The evolution of ensembles and choirs, which would recruit *seriosa* singers, will be explored further in the section of 'The Establishment of Lagu Seriosa Choir' in Chapter 5.

the early 1960s. Cultural missions all over Southeast Asia included *seriosa* singers that had featured as radio musicians (Lindsay, 2012, pp. 211-213). *Lagu seriosa* became part of the delegations' repertoire during visits to neighbouring countries. The first cultural delegation of 65 personnel travelled to Malaya for the first time in 1960 (after two postponements) and introduced and promoted Indonesia's musical genres, including *seriosa* (Majid, 1960). By this time Indonesian musical genres such as *langgam*, *Melayu Asli* (traditional Malay music) as well as *seriosa* were becoming popular in Malaysia due to the broadcast, *Inti Sari dari Indonesia* ("*Langgam* dari Indonesia sa-makin di-gemari," 1960). Dol Ramli, the head of Malay programming at Radio Malaya, acknowledged that through the programme, the singer Norma Sanger and *seriosa* songs became known among listeners in Malaya. His acknowledgement confirmed that *lagu seriosa* represented a distinct form of music that was associated with Indonesia.

### **Stardom and Artefacts**

In the 1950s, singers become celebrities overnight. It was common for *Bintang Radio* winners to star in films. Ade Ticoalu, who was a champion in 1952 and 1953, starred in Bachtiar Effendi's 1953 film *Meratjun Sukma*, while Ping Astono and Norma Sanger, acted in *Seniman Desa* (1955) ("*Seniman desa*," 2010). The advertisements for *Meratjun Sukma* appeared on *Javabode*, between 14 to 19 May 1954, and in the nationwide newspaper *De Niewsgier* on 15 May 1954.

The film's promotion counted on Ade Ticoalu's *Bintang Radio* achievement and hinted at her oncoming win for the third time as part of the hook for the film. At the same time, the newspaper reported that challengers from outside Jakarta had shown their potential to take over

the national title, after displaying the possibility of becoming equal contenders at the recent competition ("Negen jaar R.R.I. Ade Ticoalu en Sam Saimun "*Bintang Radio*" 1954," 1954).



Figure 2: *Meratjun Sukma* Poster featuring Ade Ticoalu in Javabode, May 18, 1954

The broadcasts of *lagu seriosa*, through both radio and television, were made during prime time or peak time of programming. On the radio, *lagu seriosa* programmes would follow the evening news. The radio featured both *Njanjian Ade Ticoalu* (Songs of Ade Ticoalu) at 10.30 p.m. for twenty minutes before the final news programme ("Radio RRI Djakarta Maandag," 1955). At the time, there were multiple slots featured on the same day, at 7.20pm for *Suara Ade Ticoalu* (Voice of Ade Ticoalu) and then at 8.30pm *Njanjian Ping Astono dan Norma Sanger* (The Voices of Ping Astono and Norma Sanger) ("Radio Djakarta Zaterdag 21 Augustus Programma III," 1954). Ade Ticoalu and Norma Sanger were featured singing together in a regular fifteen-minute programme at prime time at 8.30 pm called *Njanjian Ade Ticoalu dan Norma Sanger* ("Radio R.I., Zaterdag, 12 Mei," 1956). The programme simply listed the names

of the singers such as *Njanjian Sam Saimun/ Ade/ S. Saulius* ("Radio R.I. Waterdag, 9 Juni," 1956; "Radio R.I. Woensdag, 31 Juli," 1957) demonstrating that they had achieved a high level of recognition amongst listeners. Usually, the programmes were short, lasting for fifteen minutes. They were transmitted via different regional stations, and included the programme *Lagu seriosa* aired at 10.10 pm in RRI Bandung, ("Aetherklanken," 1954), *Lagu-Lagu Indonesia Seriosa* at 8.15 am in RRI Surabaya, ("Radioprogramma 's R.R.I. Surabaya," 1954) and *Seriosa* broadcast through RRI Jakarta at 8.30 pm.

The coverage of *lagu seriosa* continued into the 1980s at the regional level, where the television station TVRI would feature '*Irama Seriosa*' Republik Indonesia produced by RRI Surabaya. The recording would be sent to RRI Jakarta to be telecast nationwide. One recording which has survived featured Surabaya's well-known singers like Debrina Zulkarnein, Sueb Abidin, Henry Young and Emmy Young (TVRI Surabaya, n.d.).<sup>5</sup> These recordings were special compared to other programmes by RRI because they featured winners of *Bintang Radio*, at least until the mid-1960s. The broadcasts popularised some songs that became associated with other entities. *Citra* (Imagery) by Cornel Simandjuntak became the theme song for the annual Anugerah Citra awards, the Indonesian version of the Oscars, while *Rayuan Pulau Kelapa* by Ismail Marzuki sung in *seriosa* style was featured in the evening transmission during the New Order period (1966-1998) (Yongky Djohary, personal communication, May 19, 2014).

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<sup>5</sup> Many thanks to Soelistyo Hadi for providing a recording of a *lagu seriosa* programme by TVRI during my visit to Surabaya in 2005



### Recognition of Lokananta Recordings

RRI director general Maladi established Lokananta in 1956. Its primary function was to provide soundtracks and duplications for the RRI branches for broadcast. Shortly after Lokananta's launch, the first *lagu seriosa* album was recorded in 1957. Yampolsky's (1987) documentation totalled four albums produced between 1957 and 1959.<sup>6</sup> The establishment of Lokananta contributed to several significant developments in the *lagu seriosa* community. They included the validity and recognition of winners of *Bintang Radio* and the transition of *seriosa* songs to orchestral versions. Both showed growing support among musicians that enriched the genre.

The enthusiasm of the period can be gauged by the fact that the recordings were completed soon after the finals of the competition in 1957. The dates of the first LP revealed that recordings took place over a period of three days from 20 to 27 September 1957, (Yampolsky, 1987, p. 138), almost immediately after the competition. The finals was held on September 11, 1957 ("Radiosterren 1957 Norma Sanger in serieuze liederen," 1957), in conjunction with *Hari Radio*. Sudharnoto and *Orkes Sapta Nada* completed six *seriosa* songs over the course of two days. Mulja, who was the champion in 1956, was the first to record. He sang *Kisah Angin Malam* and *Kisah Mawar di Malam Hari*.<sup>7</sup>

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<sup>6</sup> Iskandar's songs formed 7 out of 32 songs recorded in the four albums. Other composers included were Mochtar Embut (4 works), Cornel Simandjuntak (4 works), Ismail Marzuki (3 works), G.R.W. Sinsu (3 works), Saiful Bachri (3 works) Binsar Sitompul and Sjafei Embut (2 works, each), and one each from Nick Matheus, Dasim, Maladi and Surni Warkiman.

<sup>7</sup> Champion for the year (1957) was Norma Sanger who sung *Kasih Di Ambang Pintu* while Pranadjaya ("Radio's beste zangers," 1957) sang *Dahaga*. All these songs were by Iskandar. Sudharnoto's orchestra in 1959 featured artists like Rose Pandanwangi (*DiSela-Sela Rumput Hijau, Sekar Priangan*), Anas Jusuf (*Setitik Embun, Wijaya Kesuma*) and Masnun (*Bahagia, Lumpur Bermutiara*). A

## Customisation for Radio and Television

The development of the musical structure of *lagu seriusa* stemmed from songs chosen by RRI Studio Jakarta. The studio functioned as the central or national committee of *Bintang Radio* and BRTV. As BRTV was the source and initial site of exposure for *lagu seriusa*, this structure disseminated the ideas or foundations that dictated the trend for the songs, even if there was an absence of explicit instruction. Members of the organising committee changed, and there was an absence of continuity in the competition during the period covered by this research. As earlier mentioned by Isfanhari, the criteria for the songs were not openly announced (Musafir Isfanhari, personal communication, March 22, 2014).

While the song competition ensured that the necessary requisites and considerations were applied, the voluntary submission of work which had been created outside of the contest reveals that the younger generation had unconsciously aligned their compositions with previous songs written by the first generation of composers in the genre. The younger generation of composers followed the lead of their seniors, and the broadcasting of songs through the competition became influential in embedding the structure or expectation of the music. The expectations and standards acquired by the composers revealed their exposure to the contest and the influences that accumulated during their formative years.

### Standard Duration

Composer Yongky Djohary, who submitted his composition through *Lomba Cipta Lagu seriusa*, did not recall if the organisers specified the length during the announcement for the entries. However, Yongky acknowledged that there was a sense of standardisation with regard to

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consolation winner for women, Intan Nurtjahja Simandjuntak recorded *Lagu Untuk Anakku* by Saiful Bachri and *Tempat Bahagia* by Binsar Sitompul.

the songs (Yongky Djohary, personal communication, May 19, 2014). Yongky had already finished the melodic line of *Lukisan Tanah Air* and originally wrote the song for a purpose other than the competition. Keeping in mind the *seriosa* songs he had been exposed to by his father, he admitted to customising the piece by creating the piano setting and making adjustments so that he could submit it for the contest (Yongky Djohary, personal communication, May 19, 2014). Djohary also communicated to the winner, composer Lilik Sugiarto, whose work *Bumiku Indonesia* (My land, Indonesia) was a rearrangement from an original choir piece composed earlier (Djohary, personal communication, May 19, 2014). This showed that both Yongky and Sugiarto, the latter who was known to write choral pieces, had customised and constructed new arrangements in order to compete.

In the case of Trisutji Kamal, her song *Tembang* was completed before she received the request from Mochtar Embut. She had gauged the required length through her exposure and awareness of previous pieces that she had heard. The songs were typically approximately four to five minutes in duration (Trisutji Kamal, personal communication, March 2, 2014). Similar tendencies for an unconscious awareness of the requirements of the genre are reflected in F.X. Soetopo's songs. He had composed *Puisi Rumah Bambu* and *Elegie* in the late 1950s as part of his development as a musician, but he only submitted them in the late 1960s for the singing category (The discussion on F.X. Soetopo's piece, *Puisi Rumah Bambu* is included in Chapter Four). Composers Trisutji Kamal, F.X. Soetopo, Slamet Sjukur and Yongky Djohary, through their associations with *Bintang Radio* and BRTV, as well as through their interactions and verbal exchanges, revealed an awareness of the expectations that was required standard length and style of the *lagu seriosa*.

### Understood By All

To appeal to the masses, melodies were lyrical, sentimental and mellow in character, ‘leaning towards Schumann, Schubert or Mendelssohn’ (Yongky Djohary, personal communication, May 19, 2014). In ensuring the music could be easily accepted by listeners, songs had simple melodies, which were straightforward and repetitive and usually in the strophic form (Yongky Djohary, pers. comm., May 19, 2014). As a criticism, composers kept away from the ‘fundamentals’ of Beethoven and Bach (Hardjana in Miller, 2014, p. 139); the straightforwardness of melodies, however, may be intentional. It was kept unpretentious so most people could memorise the melody after listening to the song only a few times (Soelistyo Hadi, March 27, 2014). This feature is in accordance with the entries to a recent competition organised by the Indonesian government, following earlier suggestions by Soelistyo. In some government-organised competitions, participants are requested to compose songs that the “public would be able to sing” (Sekretariat Jenderal MPR RI Jakarta, 2012). A well-known song, *Gugur Bunga* (Fallen flower) written by Ismail Marzuki in the 1950s, utilised a lateral melody (Rasmindarya, 1999, pp. 94-95). Arguably, as a new tradition that was introduced to the public, *lagu seriosa* was easily accepted into the daily lives of Indonesians due to such uncomplicated, repetitive melodies. Mothers hummed the melodies of *seriosa* songs while doing their daily chores or while bathing their children (Yongky Djohary, personal communication, May 19, 2014).

The song texts typically have a sentimental character. Most songs are sung in a slow to moderately fast tempo.<sup>8</sup> As a mode of relaying the romanticism of the revolution and the war of independence, the mood of the music is rather sombre and stately in nature and performance

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<sup>8</sup> Only Cornel Simandjuntak’s *Ku Pinta Lagi* (I Ask For More), which was originally written for choirs, has a fast tempo.

style. Despite this, songs continued to remain melancholic during the period the second generation (post-independence) *lagu seriosa* composers. With the change of presidency in 1965 and changing social circumstances, the spirit of revolution in *seriosa* songs was replaced with a growing sense of individual expression; yet the genre still typically revealed characteristics which most respondents described as sad and sentimental, and often pessimistic (Solomon Tong, personal communication March 26, 2014).

Although many of its themes highlighted the romance of the revolution, *seriosa* embraced the emotions and the human spirit. Romanticising the revolution, self-sacrifice, and suffering in addressing women's role, recreated a sense of consolation and homage to the common feelings of a disconcerting past. The sacrifices that were recognised as being for the greater good of the nation also became central to songs composed after the 1950s. Chairil Anwar's most famous poem "*Semangat*" (Vitality) which was originally entitled "*Aku*" (Me), was set to music by R. A. J. Soedjasmin. It reflected his individualist nature and his desire to live for a thousand years, but only through endurance of suffering and pain (Solomon Tong, personal communication, March 26, 2014). The varying use of dynamics and tempo change were intended to evoke the words. In comparison to regional dialects, the Javanese language includes many nuanced words to describe emotions (Jusak Nugraha, personal communication, March 25, 2014); in this way, some songs managed to evoke the sentimentality of emotions. Common symbols such as *melati* (jasmine) and the spirit of longing due first to war were not only relevant during the specific period but are symbolic of Indonesia's culture and way of life. These include songs such as Iskandar's *Kisah Mawar di Malam Hari* (The Story of the Rose in the Night) that mourn a loss. *Dewi Anggraini* is based on a character from the Indian epic *Mahabharata* and depicts her suicide to restore her and her husband, Arjuna's, esteem, a tale which became elevated as a role

model for Indonesia's women. Iskandar's *Karam* (Sunken), depicts the feeling of being overwhelmed by defeat and sinking to the bottom of the sea (Solomon Tong, personal communication, March 26, 2014). *Karam*, referring to a sinking in the ocean, reflects the sea which surrounds the archipelago, that is connected to the lives of many Indonesians (Jusak Nugraha, personal communication, March 25, 2014). The sea suggests a common meaning and evokes scenery and landscapes that are common to all Indonesians.

Songs needed to achieve an acceptable standard for use in selecting winners, while at the same time they needed to appeal to the radio and television audience. Knowledge of the music penetrated into people's daily lives, showing how compatible it was to everyday life during these years. Womenfolk who zealously disciplined their children would normally be annoyed if their children were to play or sing, but would be enticed by the *lagu seriosa* whenever the children sang or practised it (Yongky Djohary, personal communication, May 19, 2014).

For example, a song that depicted the romanticism of the Revolution, songs triggered subtle emotions and reminded people of the hardships that the ordinary folk had suffered, thereby romanticising the war of independence and increasing its popular appeal throughout the nation. With RRI as part of Ministry of Information, it served the government, and as a result of the *seriosa* compositions fed through these mechanisms - the singing, and songwriting competitions, the song texts captured the party's ideals rather than the historical moment or other aspects of the period.

## **Practices Not In Accordance with the Art Songs**

### **Crossover between Genres**

Except for very few performers like Pranadjaya, Pranawengrum Katamsi, and Catharina Leimena, most singers of *lagu seriosa* did not sing *lagu seriosa* and art songs exclusively. It was

rare for singers to not sing other genres (Yongky Djohary, pers. comm., May 19, 2014, Rose Pandanwangi, pers. comm., March 3, 2014). Even those who had overseas training in teaching and performing art music, such as Rose Pandanwangi, would sing pop and *kroncong* songs. Sometimes, as in the case of Sam Saimun, they became better known after they diversified into popular music. This versatility was emphasized when the singer Masnun Sutoto became a prize winner in all three *Bintang Radio* categories, albeit in different years: *kroncong* in 1957; *seriosa* in 1959 ("Jakarta kirim 'duta-duta' budaya," 1960), and *hiburan* in 1960 ("Bintang- Bintang Radio Indonesia di sini," 1967) (Aidit, 2001), as a consolation prize winner (Zulkarnain, 1995). She went on to record the *seriosa* song, *Lumpur Bermutiara* (Pearl within Mud) by Surni Warkiman (1959) under Lokananta, the *kroncong* song, *Mawar Sekuntum* (A Single Rose) and popular song *Bunga Mawar* (Rose) with Surti Suwandhi.<sup>9</sup> Zeth Lekatompessy from Ambon was runner-up for national level in the *hiburan* category in 1976 and competed in the *seriosa* category between 1976 and 1980 ("Zeth Lekatompessy: Dari *Bintang Radio* & TV, penyanyi legendaris, rekor MURI hingga Piala Grand Marshall, AS," 2010). The precedent perhaps was set by the first *seriosa* winner in 1953, Ade Ticaolu, who made this crossover after winning *Bintang Radio* the first time in 1952, for the *langgam* category ("*Bintang Radio* 1952," 1952; Dewi Sri Utami, 2001). This practice occurred at the regional legs of the competition; for example, in North Sumatra, in which singers won in two categories contested. Nani Josodinagrat won second place in the Sumatran level heat in both *seriosa* and popular songs in 1955, with Tuty Daulay third and fourth respectively in the two categories. For the men's competition,

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<sup>9</sup> A recording of *Bunga Mawar* can be located at <https://www.youtube.com/watch?v=vcmtPVOdpzk>

*seriosa* winner Parlindungan won fourth placing in the popular category ("Radioster Nord-Sumatra," 1955).

Pieces exist in *kroncong*, popular styles and *seriosa* style, such as *Sepasang Mata Bola*, *Pahlawan Merdeka*, *Rayuan Pulau Kelapa* and *Wanita*. It became a common practice for performers to feature popular songs to sustain a connection with the audience, and to promote their identity as a *seriosa* singer, to sing popular songs as an encore sung in a classical style. This phenomenon of promoting identity through the choice of *seriosa* songs would be explored further in Rose Pandanwangi and Teddy Suthardy's performance in Chapter 4 in *Kisah Mawar di Malam Hari* and *Bukit Kemenangan* respectively. Debrina Zulkarnein provided some examples of popular songs sung by 'crossover' artists such as those featuring a tribute to mothers, like *Esok Milik Kita* (Tomorrow Is Ours) by Kiki Maria and Bing Slamet's *Hanya Semalam* (Only One Night) (personal communication, March 30, 2014). As much as some of these efforts helped to promote *seriosa*, it cannot be denied that *seriosa* was being challenged, as it trailed behind other genres (Musafir Isfanhari, personal communication, September 9, 2014).

In addition, the trend of making cover versions of popular European songs, giving them Indonesian texts and singing them in the *seriosa* style had begun earlier. *Lagu Saduran*, or *Daur Ulang*, is the practice of making cover versions by adding Indonesian lyrics to popular Western works (Musafir Isfanhari, personal communication, March 28, 2014). The tendency to cross over in musical styles was picked up by many composers. The 1902 Neapolitan song, *Torna á Surriento* (Return to Sorrento) by Ernesto De Curtis was adapted by many artists, including Mario Lanza in the film *Serenade* (1955),<sup>10</sup> and Elvis, with his song entitled *Surrender*, that

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<sup>10</sup> The actor played the role of opera singer Enrico Caruso (1873–1921) in the film *The Great Caruso* (1951)



became a number one hit in both the United States and the United Kingdom in 1961. Luciano Pavarotti released it 18 years later, in 1979. In Indonesia, it was given a *seriosa* style treatment and retitled *Awan Cemara* (Evergreen Cloud). In a TV programme called ‘Irama Seriosa’ produced by Studio RRI Surabaya in the 1980s, Henry Young performed it along with other *lagu seriosa* standards such as *Wanita*, *Pesan Kartini* and *Makam Pahlawan* (TVRI Surabaya, n.d.). This followed a trend of adaptation into different languages, offsetting lyrics to popular instrumental music such as in the case of Sonny Miller’s *So Deep is the Night* based on Chopin’s *Etude Opus. 10 No.3*, that was popular in the early 1940s.

In a reverse situation, popular singers covered *seriosa* songs. The pop group Trio Bimbo, led by Sam Bimbo in the 1970s, created a ballad setting for *Kisah Mawar di Malam Hari*, one of the earliest *seriosa* songs by Iskandar. This trend continued into the new millennium: *Wanita* was remade to accompany the 2013 movie *Soekarno* directed by Hanung Bramantyo, arranged into the pop style (Musafir Isfanhari, personal communication, March 20, 2014).

### **Orchestral Accompaniment**

In the competition finals, an orchestra accompanied *seriosa* performances. This development was in line with the growth of orchestras within RRI circles and branches. It served to promote the Orkes Studio Jakarta (Jakarta Studio Orchestra), which consisted of local Indonesians who played “serious Indonesian music” under Saiful Bachri, (Suka Hardjana, in Miller, pg. 77) along with entertainment songs and contemporary styles of Western music. Its counterpart was Orkes Radio Jakarta, which had survived from the colonial days, and which played Western classical works led by Dutch conductor Henke Strake. Local musicians were reluctant to be involved with the latter orchestra because it predominantly consisted of European members (Pasaribu in Miller, 2014, pp. 77 - 80). (The activities of Orkes Studio Jakarta as a

meeting point for composers, accompanied by the establishment of a *lagu seriosa* choirs is discussed in Chapter 5).

Not surprisingly, professional partnerships and alliances developed as colleagues rearranged these new songs that were traditionally for piano and voice into chamber settings or orchestra parts for the grand national finals.

Piano scores were transcribed for orchestra, usually by someone from the RRI (Trisutji Kamal, pers. comm., March 2, 2014; Yongky Djohary, pers. comm., May 19, 2014). The competition dictated how the genre evolved in terms of its performance practice. For example, to encourage participants, organisers at the regional level used orchestral accompaniment from the 1970s (Tjaroko, 2008). Typically, art songs were accompanied by piano (Meister, 1980), but the use of a chamber orchestra as an accompaniment to art songs (Kimball, 2006) marked a diversion from the song tradition, as an attempt to add interest and to encourage popularity. The presence of an orchestra gave the performances a much grander effect in contrast to the almost intimate setting usually associated with chamber music. This presentation expanded the way in which *lagu seriosa* was usually presented, and the alternative use of the orchestra dictated a standard that would later be imitated in future performances of the *lagu seriosa* compositions, even for events that were not affiliated with BRTV (Yuwono Arifin in Tjaroko, 2005). In the present day, many performances of *lagu seriosa* take place using a symphony orchestra resulting in many versions and medleys of the genre.

### **Pianists, Scores and Transposition**

Most contestants were amateurs and were not able to read *not balok* (scores with complete musical notation), opting instead for *not angka* (numeric scores that were a much more accessible form of musical notation). The *not angka* are not accurate, so they were recommended

only for beginners and amateurs (Hardjana, 2004). Some learned music through cassette recordings that were obtained from the organisers during registration (Warto Kiyanto, personal comm., April 6, 2014; Teddy Suthardy, personal communication, April 12, 2014; Albert Maramis pers. comm., June 20, 2014). Even then there were instances when the recordings had errors in pitch or had been altered from what was found in the more reliable *not balok* (Teddy Suthardy, personal communication, April 12, 2014). The *not angka* were inadequate concerning musical instructions. Comprising only the melodic line, the *not angka* score does not have certain musical indications that would disclose extra instructions from the composer regarding the music's aesthetics.

At times, contestants were unaware of the character within the range of voices. For example, while *Cintaku Jauh di Pulau* (My Love Is Far in the Island) by FX Soetopo was used for both baritone and tenor voices (Teddy Suthardy, personal communication, April 12, 2014). *Karam* (Sunken) by Iskandar is suited for a tenor, and *Dahaga* (Thirst), also by Iskandar, is for baritone (Debrina Zulkarnein, personal communication, May 15, 2014). Singers would bring their *not angka* score and the pianists appointed by the RRI would be required to generate the accompaniment or transpose the given music (Jusak Nugraha, pers. comm., March 25, 2014; Patrisna Widuri, pers. comm., March 27, 2014). The transposition may involve transposing the music one or two tones lower from the original key. At times, it was transposed into five different keys (Patrisna Widuri, pers.com., March 27, 2014; Jusak Nugraha pers. comm., March 25, 2014; Albert Maramis pers. comm., June 20, 2014 ). There was no strict regulation in terms of key change from the organisers of either *Bintang Radio* or BRTV. Anyone could request a key adjustment; but at times this was to their detriment, as not all contestants were experienced

enough in choosing the appropriate range to complement the music, or in knowing which key was more suited to their voices (Teddy Suthardy, personal communication, April 12, 2014).

Composers opposed the transposition into different keys (Trisutji Kamal, pers. comm., March 2, 2014; Solomon Tong, pers. comm., March 26, 2014; Patrisna Widuri, pers. comm., March 27, 2014), but this practice became particularly common for the compulsory song that was decided by the committee. Such a lenient approach was perhaps a way to encourage more contestants, but this practice can be regarded as ignorance on the part of the organiser, as the key affected the overall outcome of compositions regarding musicality (Trisutji Kamal, pers. comm., March 2, 2014; Solomon Tong, pers. comm., March 26, 2014).

Scores with full musical notation were mostly available to piano accompanists who compiled them through their involvement with competitions over the years and handed them down to the next pianist appointed by the organisers (Patrisna Widuri, personal communication, March 27, 2014). Without them, reliable scores of a large number of songs in this format would have been lost.<sup>11</sup> Manuscripts were obtained through freehand copying. However, many versions of *seriosa* existed owing to transpositions. It also allowed for simplified improvisation on the piano accompaniment and overrode the collaborative effort or resourcefulness of the composer who prepared the original score. Handwritten scores for piano were simplified, accommodating only chords to accommodate the lack of competency of some of the pianists (Suhaimi Nasution, personal communication, September 10, 2014). Other missing information includes items such as

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<sup>11</sup> A fire at RRI Jakarta in 1985 affecting eight floors damaged the archive section of discotheque and *lagu seriosa* recordings and artefacts. Following this, the RRI requested pianist Sunarto Sunaryo and others to replenish recordings on a voluntary basis, and he extended the invitation to Rose Pandanwangi after relaying to her the details of the unfortunate incident (personal communication, March 3, 2014). Unfortunately, this effort never materialised. Sunarto Sunaryo passed away and by the 1990s that left a severe lack of *seriosa* documentation.

indications of expression. The qualities are further adulterated when there has been a tendency for the music to cross over into another genre (as discussed earlier).

It was the pianists, rather than the RRI, who were usually the custodians of a complete *lagu seriusa* compilation, with the original form for voice and piano. The best-known *Bintang Radio* pianist, Sunarto Sunaryo, had a complete collection, and would copy them in immaculate penmanship by hand should they be requested (Rose Pandanwangi, personal communication, March 3, 2014). Sunaryo's collection continued to be distributed to other regions and forms part of the collections of other accompanists such as Ine Lopulisa in Bandung, and Jusak Nugraha, Alex Maramis and Patrisna Widuri in Surabaya. Even the researcher's own collection, first obtained in 2005 from a visit to 1964 *Bintang Radio* winner Soedarjanto of Bandung, was passed down from Sunaryo.

In the past, Sunaryo who was based in Jakarta, was a reliable point of contact between singers, and the decision made by the RRI regarding the compulsory song. Seasoned contestants would contact him directly to obtain the score (Debrina Zulkarnein, personal communication, May 15, 2014). This was because announcements made about competitions did not include details of the music and requirements, which would only be obtainable during registration or due to the delay in information about the *lagu wajib* that needed to be studied. (Debrina Zulkarnein, personal communication, May 15, 2014). This signalled the crucial role of the co-repetiteur-pianists who may not have been employees of the RRI but were appointed by the competition organisers.

Very few complete music scores were published privately outside of the competition. The only composer to publish a collection was Iskandar, with his 1956 collection published by Melodia. In 2008, *Klasik Indonesia* was published by Grasindo publications, featuring a

compilation of works by Binsar Sitompul, FX Soetopo, and Mochtar Embut. Aning Katamsi, the daughter of the legendary *seriosa* category winner Pranawengrum Katamsi, compiled the collection. For at least sixty years, the majority of *lagu seriosa* scores were not published and remained limited until December 2013, when Dewan Kesenian Jakarta (DKJ) released a volume of *lagu seriosa* as part of an anthology. It was the first of six volumes of the *Anthology of Indonesian Classical Music Series 1 (Art Song)* or *Antologi Musik Klasik Indonesia, Seri I, Vocal and Piano, "Seriosa", Art Song. Seri II* is for choral works. This information was relayed to the researcher by Slamet A. Sjukur (personal communication, March 1, 2014), as a recipient of the initial copies of the publication. Six copies were presented to composers following its launch during Pekan Komponis Indonesia 2013, from December 2 to 5, 2013. Its recipients included the composer Slamet Abdul Sjukur, singer and educator Catharina Leimena, and Rahayu Supanggah (Slamet A. Sjukur, personal communication, March 1, 2014). The circulation of the volume became available to the public in November 2014.

The RRI and the Ministry of Information have published some music in the form of *not angka*. A collection of *not angka* forms a small part of the collection of songs published by the RRI, *Laporan Perekaman dan Penyebaran Musik nasional dan Daerah ke RRI Daerah, th. 1977/1978 (Report of Recording and Distribution of National Music and Regional for RRI Divisions)*. Published by the RRI Jakarta, the document was distributed to its regional divisions such as Surabaya as a means to disseminate the notation of songs that have been recognised by the government as national songs. According to the foreword by its project coordinator, IMP Tantrawan, the project was conducted to fulfil the functions and needs of the regional stations and the government. Its purpose was not only to document the relevant music for elevating the quality of broadcasts but also to form part of the nation building of Indonesia. As expected, the

number of entries for other genres such as *kroncong* and *hiburan* far exceeded the songs compiled for the *seriosa*. There are only twenty entries for *lagu seriosa*, in comparison to a hundred and forty-two entries for *kroncong*, and eighty-two for *lagu hiburan*. Other entries in the catalogue were seven *lagu perjuangan* or revolutionary songs and thirteen national songs, which included the national anthem. While the *not angka* existed, the documents were not freely distributed. Musafir Isfanhari obtained the score not because of his role as a judge but because of his interactions with members of the RRI in Surabaya (personal communication, March 24, 2014), as they regard him as a mentor and teacher to them. Earlier, a collection of not angka scores which included *lagu seriosa* distributed together in a compilation of folk songs – *kroncong*, and *langgam* by Muchlis and Azmy (in five volumes) were published for distribution in primary and secondary schools. Only Volume 3A of the *Lagu-lagu untuk Sekolah Dasar dan Lanjutan* contained *lagu seriosa*. The authors stated that the selected *lagu seriosa* were considered of a higher level of difficulty (Muchlis, Azmy, & Tarmidi, 1973), and compiled for students between the ages of thirteen and fifteen. However, only fifteen songs were featured.<sup>12</sup>

The RRI has not preserved the collection of scores that have been produced over the years, and even create new versions of the piece should they be required to be played by their current musicians (Soelistyo Hadi, personal communication, March 27, 2014). Rearrangements of music have resulted in multiple arrangements for any song. The extensive use of numeric score and the almost non-existent publication of musical parts led to the production of many versions, transposition of keys, multiple music settings, and treatments in different styles and

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<sup>12</sup> Kemuning, Irama Desa, Melati Suci, Mekar Melati, Kisah Angin Malam, O Angin, Citra, Embun, Malam Kenangan, Wanita, Kisah Mawar di Malam Hari, Malam Syahdu, Lumpur Bermutiara, Lagu Untuk Anakku, and Dewi Anggraini.

moods. While art song singers who abide by the discipline consider these as shortcomings undermining the practice of aesthetic and musical strictness, such flexibility ensured *lagu seriosa* was accessible for other occasions outside the scope of national events. These manipulations meant that the song gained a wider exposure, but at the expense of the aesthetic qualities of the genre. This tendency to adulterate has increased in more recent years because, since 2002, RRI has become a public broadcasting service catering to the needs of listeners, rather than a propaganda instrument of the government.

The return to the observation of the music score has been appreciated by the younger generation, as demonstrated in the competition for *seriosa* in the Pekan Seni Mahasiswa Nasional (Cultural City for National University Students) or Peksiminas.<sup>13</sup> For the *seriosa* category, the 2014 brochure specified an enhancement in the competition never before imposed: that the performance shall be executed without any amplification (Buku panduan Pekan Seni Mahasiswa Indonesia Nasional (Peksiminas) ke XII di Palangka Raya Kalimantan Tengah, 2014, p. 9). This suggests that the university educator organisers wanted the genre to follow the authentic approach of an art song. Clearly, this approach has created a distinction from the other genres in the competition such as popular, *dangdut*, and *kroncong*. Although the organisers appointed pianists to accompany *seriosa* singing, contestants were encouraged to provide their own (p. 9). Following the manner of *Bintang Radio*, the criteria for judging included: technicality, interpretation, and stage presence (Etika panggung, Kewajaran sikap) (p.8). The key

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<sup>13</sup> The Peksiminas is organized every two years by the Director General of Higher Education. The aim is to inspire creativity and to develop appreciation of Indonesia's cultural heritage based on *Bhinneka Tunggal Ika*, as well as fostering a sense of brotherhood, character building and cooperation among university students.



of the song needed to be submitted to the organisers before the technical meeting (p.9) indicating that transposition of the original key was still allowed. A more recent competition, the Tembang Puitik Ananda Sukarlan (TPAS) competition that took place in Surabaya in August 2013, stipulated that no transposition was allowed, and that contestants were required to use the original key as indicated by the score. This requirement was made mandatory by the organiser and director of Amadeus Institute, Patrisna Widuri (personal communication, March 27, 2014) who shared a sympathetic understanding of aesthetics based on the range and chosen key decided by composers.

### **Relationship to Indonesia's History**

RRI's role was to project the statements of the government through broadcasts of songs, and songs derived from competitions would be collected and archived by the Cultural Ministry, or Kementerian Kebudayaan or Depdikbud (Soelistyo Hadi, personal communication, March 27, 2014). They would be contributed to a collection for use by the government whenever necessary, whether about a particular issue of interest or to feature certain composers or personalities for their specific objectives (Soelistyo Hadi, personal communication, March 27, 2014). While the structure and duration of *lagu seriosa* remained very similar throughout the years in which it thrived, Soelistyo's comments suggest that each period had distinctive themes that recurred within a specific time, and were selectively promoted.

The honouring of the revolution or the war of independence that took place between 1945-1949 meant that *lagu seriosa* composed during the 1950s was not forward-looking, but instead greatly idealised the revolution (Teddy Suthardy, personal communication, April 12, 2014). This was partly because Simandjuntak's contemporaries who became the associates of the

RRI were the ‘senior composers’ and musicians and they carried on the traditions that fuelled *lagu seriosa*. Friendships and sentiments formed the undercurrents within *lagu seriosa* community. This not only extended the network and characteristics practised by Simandjuntak, but also his legacy. The connection was further cemented with the acknowledgement of radio heroes, honoured on *Hari Radio*, that sustained the connection to the war of independence.

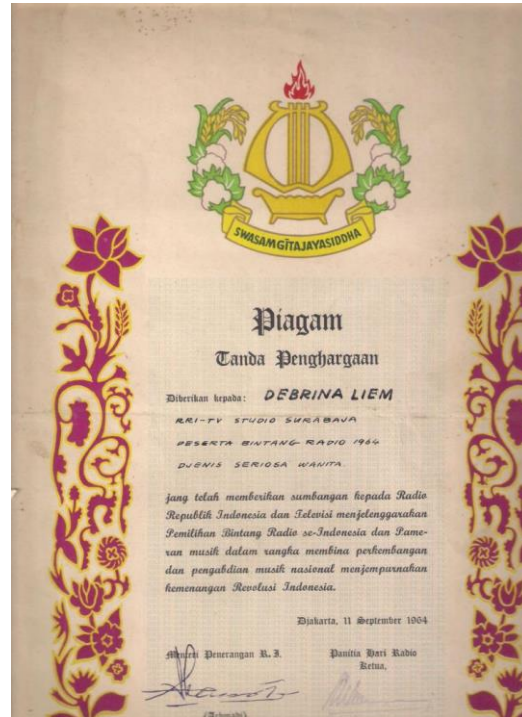


Figure 3: Certificate of Participation of Debrina Zulkarnein in *Bintang Radio (seriosa)*, 1964

Together with the spirit of a sovereign nation and the importance of establishing a national identity, there was a tendency for the *lagu seriosa* of the 1950s to capture the themes of longing and loss. *Disela-Sela Rumput Hijau* by Maladi, and *Melati di Tapal Batas* and *Bukit Kemenangan* by Djuhari, related to the period, although not they did not refer to a specific location or a particular event (Yongky Djohary, personal communication, May 19, 2014). That these sentiments were encouraged by the government is supported by documents: up until 1965,

the certificates received by participants in *Bintang Radio* and BRTV conveyed the words that involvement in *Bintang Radio* and BRTV was ‘in accordance with the fulfilment of the triumph of the Indonesian Revolution.’

### ***Undoing the Revolutionary Sentiment***

With the change of presidency from Soekarno to Suharto and the social changes that were taking place by the 1970s, the spirit of revolution in *seriosa* songs was being overtaken by more individual expression, yet the genre still typically revealed characteristics which most respondents described as sad and sentimental. A new generation of composers and songs emerged. An example of the selection of songs featured in BRTV in the 1970s included a reversion to personal experiences, relationships, and spirituality. *Kepadamu Ibunda* (For You, My Mother) by Trisutji Kamal was an ode to her mother, *Tembang* (Singing) was inspired by the Muslim call to prayer or *azan* (Trisutji Kamal, personal communication, March 2, 2014). Unrequited love was the theme in *Cintaku Jauh Di Pulau* by F.X. Soetopo. Binsar Sitompul (who became one of the signatories of *Manifes Kebudayaan*), was perhaps encouraged and composed a theme of spirituality entitled *Doa* (Prayer) (Debrina Zulkarnein, personal communication, May 14, 2014). Debrina remembered having to study the new and challenging work during her train ride from Surabaya to Jakarta to attend the competition in 1980. It was followed by a training session with the composer at RRI (Debrina Zulkarnein, personal communication, May 14, 2014). Unlike the period of the 1950s, in this period it was common for composers to write the words for their songs and not use the poems of others.

To illustrate the discrimination practiced during the 1970s, *Kabut* (Mist) was catalogued by the Ministry in 1978 (*Laporan perekaman dan penyebaran musik nasional dan daerah ke RRI*

*Daerah, th. 1977/1978, 1978*). In contrast, Djuhari's best-known work, and one of the most famous *seriosa* songs often quoted by the respondents in this study, *Bukit Kemenangan* (Victorious hill), which was written about the same time as *Kabut* in 1960, was not included in the volume. This reveals the official attitude towards revolutionary themes; they were deemed to be no longer suited to the government's objectives which, by the 1970s, were focussed on the development of the nation.

Certificates of participation no longer reflected the link to the revolution, and the presidency palace, now under Soeharto, no longer hosted the prestigious annual congregation that was linked to *Hari Radio*. From that time until 1986, the beauty of the landscape and love for the country became more important themes, but no longer evoked the sadness depicted in *Bumiku Indonesia* by Lilik Sugiarto and *Lukisan Tanah Air* by Yongky Djohary. The main criteria for the 1986 competition, as mentioned earlier by Djohary, shifted instead to the spirit of nationalism and love for the motherland. The second place winner in a similar competition, Waluyo (a major in the marines who was also a conductor at BRTV) was encouraged to compose, as he felt that *seriosa* songs did not offer much variation ("PBRTV 1986 Komposisi Juri Disesalkan," 1986). In this criticism, he may be referring to the content and themes of the music from the previous decades that had much to do with glorifying the revolution, rather than referring to the form or typical structure of the music, or perhaps to the limited repertoire of songs which restricted choice.

### **The Conflict of the Singing Competition**

In this section, we move on to the treatment of songs in the BRTV competition in the 1980s. Although the effort to increase the repertoire through the *Lomba Cipta Lagu Seriosa* competition may have broadened the participation of composers from all over the nation, only

the selected or winning songs from the song competition would appear in the upcoming singing contest. The remaining entries remained hidden in the RRI archives. *Bumiku Indonesia* (My Land, Indonesia) by Lilik Sugiarto and *Bagimu Pertiwi* (For You, My Motherland) by Waluyo, were selected as the compulsory songs for men and women, respectively ("Final BRTV 1986 kemenangan Eko diwarnai protes," 1986; "PBRTV 1986 komposisi juri disesalkan," 1986). When these works made their debut, according to one commentator (Hardjana, 1986; 2004, p. 170) and contestant (Warto Kiyanto, personal communication, April 6, 2014), they were the only *seriosa* compositions sung that evening.

A controversy arose which went to the heart of RRI's definition of *seriosa*. Warto Kiyanto, who had competed numerous times, complained that songs commonly associated with the genre such as those that featured longing or romanticizing the revolution that had previously been the standard for *lagu seriosa*, no longer appeared in the list (Warto Kiyanto, personal communication, April 6, 2014). The list of songs from which contestants could select their second number (*lagu pilihan* or free choice), were recent well-known popular songs (Warto Kiyanto, personal communication, April 6, 2014). In other words, contestants were expected to perform popular evergreen songs in a *seriosa* style. This was ironic because Information Minister Harmoko had recently announced that as of 1985, 300 *seriosa* songs had been compiled ("PBRTV 1986 komposisi juri disesalkan," 1986). The contestants were expecting songs that had become part of the standard *seriosa* repertoire and which were deemed ideal for *seriosa* singing. Included in the selected song choice was *Angin Malam* (Night Breeze) ("Final BRTV 1986 kemenangan Eko diwarnai protes," 1986), a popular song written by Broery in the 1970s. Kiyanto was given a song called *Sewindu* and felt more nervous singing it because it was not suited to his voice in terms of range than the newly introduced compulsory piece by Lilik

Sugiarto that he had to learn (Warto Kiyanto, personal communication, April 6, 2014). The only tolerable selection was *Sepasang Mata Bola* by Ismail Marzuki ("Final BRTV 1986 kemenangan Eko diwarnai protes," 1986) which was assigned to Edward Hutapea of Jakarta, who eventually became the champion that year. Even then, *Sepasang Mata Bola* is a piece that occurs in all genres, *kroncong*, *hiburan* and *seriosa*. After thirty years, one would expect songs that were customized and exclusively written to be the focus of *seriosa* singing that had motivated the creation of the category. The criteria to judge singers during the 1986 final held in Surabaya emphasised singing style. According to judge Musafir Isfanhari, they included tone colour (*materi suara*), technique, interpretation (*pembawaan*) and appearance or stage presence or (*penampilan*) (Musafir Isfanhari, personal communication, March 24, 2014).

The optional song choices were voted in and assigned to the singers by a committee in Jakarta (Warto Kiyanto, personal communication, April 6, 2014). Kiyanto assumed that the popular selections were a strategy to revive the appeal of *seriosa* to the public. It could also be either a strategy to return the genre to its roots, or to take at face value the definition of the terminology which referenced only the singing manner of BRTV; or perhaps an attempt to create a new cohort of songs in the *seriosa* repertoire. Waluyo, whose song was used for the women's division, commented that even if new *seriosa* songs are featured, they should still reflect the features of the genre ("PBRTV 1986 komposisi juri disesalkan," 1986). He implied that the intrinsic value of *lagu seriosa* should not be ignored. The treatment of *seriosa*, at least by the RRI in the 1980s, reflected a focus on the style of singing and was losing the emphasis on the musical substance. This led to criticism that *seriosa* was becoming 'semi-*hiburan*' (Hardjana, 1986).

The displeasure of practitioners and commentators reflects the fact that they had different expectations of the genre, and did not agree with the guidelines dictated by the steering committee of the RRI. It must also be said that by the 1980s, many of the original RRI administrators who first ventured into *lagu seriosa* compositions in the early 1950s, such as Mochtar Embut, Iskandar, and Sudharnoto who had inspired the early composers, had already retired from the RRI or had passed away. In the past, substance and content both defined *lagu seriosa* and not merely the manner of singing.

Contestants in 1986 felt strongly not only that song choices were unsuitable, but contestants were unable to choose from the songs provided by the committee. Suka Hardjana (1986) criticised this administrative ignorance as the allocation of ‘old songs drawn from the wrong box’ (*lagu-lagu lama dari kotak yang salah*) and queried what had become of the other 300 ‘new’ songs that the Minister had mentioned. While the 1986 BRTV saw the use of Orkes Keroncong Asli as an effort to restore the authenticity of the *kroncong* ("Final BRTV 1986 kemenangan Eko diwarnai protes," 1986), the *seriosa* genre, on the other hand, was being rehabilitated in an unflattering manner by being imposed onto some of its contestants. The selections provided did not reflect the efforts to promote *lagu seriosa* in the song competition held earlier in August. Performers were also restricted and unnatural, as they were subjected to television shooting requirements ("Program PBRTV mendatang harus lebih saksama," 1986). This was to accommodate filming by the television medium for the public. Furthermore, footage was fed to judges who were located in a separate room in the venue, (Musafir Isfanhari, personal communication, March 28, 2014), a protocol that had been practised since the 1950s ("Radioster Nord- Sumatra," 1955). In his speech, the Minister commented that statistically the number of young singers and orchestra players was rising, increasing the likelihood that more new

composers like Mochtar Embut and W.R. Supratman would appear ("PBRTV 1986 komposisi juri disesalkan," 1986). However, in practice, far from nurturing the genre, the practices encouraged in 1986 saw the complexities of *lagu seriosa* officially diluted by the very agents that had first introduced and refined it.

Another exercise that had fallen out of use was the effort to upgrade the genre by using composers to train singers, or at least involving them as jury members, as had been practised in the past. The decision-making process might have been more objective if the composers themselves became part of the jury, but unfortunately, this was not the case ("Program PBRTV mendatang harus lebih saksama," 1986). Their non-participation had implications for one prerequisite for the *Lomba Cipta Lagu Seriosa* competition, relating to the additional purpose of involving the composer. Songs could have been better interpreted through the guidance or judgement of their composers. The lack of accommodation for promotion and refining the work created a detachment regarding interpretive and technical aspects. This practice was contradictory to the manner in which standards were reinforced as exemplified by Binsar Sitompul's coaching sessions that took place from the 1960s until the early 1980s. Apart from appearing as a judge, Sitompul was remembered by many as being present to coach and hand down information about songs to contestants who travelled from all over Indonesia for the finals (Debrina Zulkarnein, pers. comm., May 15, 2014; Teddy Suthardy, pers. comm., April 12, 2014).

*Lomba Cipta Lagu Seriosa*, the competition for song composition, was a mechanism to promote the value of *lagu seriosa* by reaching out to independent musicians or outsiders. It was an opportunity to extend the range of *seriosa* beyond the limitations and musical stylistics often found in the administrative circle and musicians of the RRI. However, with some of its necessary



measures strategically removed, *lagu seriosa* was heading towards the adulteration of some popular aspects of its characteristics and discipline.

### **Decline**

Respondents believe that from the 1970s onwards, *lagu seriosa* has become less represented in people's daily lives and for Indonesians as a whole (Solomon Tong, pers. comm., March 26, 2014). It is rarely performed or played, except during the periods of Indonesia's Independence celebrations. From this view, it is apparent that *lagu seriosa* is losing ground and may no longer be regarded as representative of the people of Indonesia. Today it is exposed to only a limited number of members of society: those who study classical music. *Lagu seriosa* is often a high spot in their repertoire, especially the works that featured regional or Indonesian musical nuances (Rose Pandanwangi, pers. comm., March 3, 2014; Debrina Zulkarnein, pers. comm., May 14, 2014). Even if the songs are used by music students for study, they are only for practice or as a means to an end in advancing the students' techniques to prepare them for more demanding works such as arias and foreign-language art songs (Debrina Zulkarnein, personal communication May 14, 2014).

### **Out of Date – Songs for the Old?**

In the first instance, "the repetitive melodies, slow tempo, and melancholic quality of *lagu seriosa* are no longer appealing" (personal communication, Solomon Tong, March 26, 2016). Musically, the slow melodies of *lagu seriosa* that supposedly encouraged familiarity with the population can become monotonous, and the similar content of the songs may seem 'boring' for the younger generation (Solomon Tong, personal communication, March 26, 2014).

Furthermore, the population is no longer so "nationalistic" (Solomon Tong, personal communication, March 26, 2014), as the revolutionary fervour had dissipated over time.

Being lyrical and having a romantic quality is not in line with the musical preference of the current generation; Yongky Djohary associated this perception as merely a stereotype that had existed. In his personal encounters and short interaction at the RRI, he found that even the 'senior composers of the RRI' looked upon *seriosa* songs as being designed 'by the old, for the old' (Yongky Djohary, personal communication, May 19, 2014). During the award ceremony, the organisers misidentified Djohary's father as its composer, assuming that the older family member must be the composer who had written such music (personal communication, May 20, 2014).

Rather than a lack of interest, Yongky Djohary asserted that the current generation had lacked sufficient exposure or access to make an evaluation of the genre, which has had very limited air time from the late 1980s onwards (personal communication, May 20, 2014). Although it may appear that there has been a decline in the popularity of *seriosa*, it may not necessarily indicate that the public's interest in such music is waning. Yongky Djohary gave an example of the teenage singer Putri Ayu, who sang in the classical style in the talent show, *Indonesia Mencari Bakat* (Indonesia Searches for Talent) in 2010, and led to a revival of popular classical singing (personal communication, May 19, 2014). There is also a tendency for Indonesian art song singers to perform a limited repertoire of *lagu seriosa* (Haryadi, 1975). The lack of innovation or a continuous supply of new compositions may be the reason professional or classically trained singers venture into other repertoires of foreign languages for continual improvement because *lagu seriosa* offers limited resources. This perception is reinforced by Rose Pandanwangi's recollection that young members of the audience repeatedly greeted her after her performances at her concert, expressing their curiosity and interest, and querying the

lack of exposure of lesser-known *seriosa* songs (Rose Pandanwangi, personal communication, March 3, 2014).

### **Promoting Amateurs**

Professional musicians and those who have reached a level of expertise could not always rely on continuous involvement, and at times were discouraged on such platforms. In the case of the Yogyakarta representative, Teddy Suthardy, as a reigning champion, he was discouraged from further competing by the organisers (personal communication, April 9, 2014). Some winners were advised against competing the following year or representing the region (Debrina Zulkarnein, personal communication, May 14, 2014). Similarly, after her win in 1964, Rose Pandanwangi was discouraged from entering competitions ostensibly to encourage the participation of young singers (personal communication, March 3, 2014). On the ground there were mutterings, *'kalau ada Ibu Rose, kita enggak ada kesempatan naik'*, "if Rose is around, we will not have any chance of winning" (personal communication, March 1, 2014). If organisers did not impose such restrictions, Jakarta representatives would probably have won most of the time, as the competitors had more of an advantage (Rose Pandanwangi, personal communication, March 3, 2014). Earlier, this development could be anticipated as national champions Ade Ticoalu and Norma Sanger, who came from other parts of Indonesia, relocated to the capital city to realise other opportunities that awaited them. Starring in movie roles and residing in the city meant they represented Jakarta in subsequent years. It is possible that the singer Masnun, who had won *in seriosa*, *kroncong*, and *hiburan* competitions eventually made organisers review their nominations.

Even though there was no official word regarding the matter, such unspoken expectations that successful participants would withdraw had occurred in the past (Rose Pandanwangi, pers. comm., March 3, 2014; Debrina Zulkarnein, pers. comm., May 14, 2014).

In an attempt to encourage participants from less prominent regions, the idea was put forward that the national champion should be rotated to allow other districts to win, because Jakarta had won most often since the competition began (Rose Pandanwangi, personal communication, March 3, 2014). Some of the organisers felt that the monopoly by Jakarta contestants in *seriosa* needed to be changed. In some years, the word was that it was Yogyakarta's (or some other region's) 'turn' to take home the championship (Rose Pandanwangi, personal communication, March 3, 2014). Such developments forced established singers to seek opportunities elsewhere, or they were recruited as jurors for the competition (Teddy Suthardy, personal communication, April 9, 2014). The national level contest was not all about singing excellence but showcased representatives from provinces of newly acquired territories such as West Irian after 1963, as part of Indonesia (Debrina Zulkarnein, pers. comm., May 14, 2014, Rose Pandanwangi, pers. comm. March 3, 2014). The regional rounds, for example in Jakarta province, was highly competitive, compared to the contest at the national finals (Rose Pandanwangi, personal communication, March 3, 2014).

The amateur practices (transposition of keys that justified the continuing importance of the numeric scores to be used, distribution of cassettes to learn songs) to counter the difficulty and demands in learning songs (TVRI Surabaya, n.d., Rose Pandanwangi, pers, comm., March 1, 2014, Teddy Suthardy, pers, comm., April 9, 2014), as well as deterring previous winners from competing, indicate that organisers regarded the competition as a platform for new talent rather than an opportunity for the expansion of skill.

## Removal of Members, Artefacts and Models

In 1965, the *seriosa* category crowned five winners, according to their tessitura - soprano, mezzo-soprano, alto, tenor, and bass (Zulkarnein, 1995) (For the list of winners, please refer to Appendix 7). However, after that, the number of categories in the *seriosa* competition was reduced, and subsequently the number of participants (Tjaroko, 2008).

The sudden decline in the number of participants resulted in inconsistencies after 1965, with a depletion of contestants, or of interest in the *seriosa* category, bringing about a different situation in the years that followed. After this period, there was almost an entirely different set of singers and winners, but the absence of their ‘seniors’ left a void with regard to the expertise and intellect that had established *seriosa* as a dominant genre. The move diminished *lagu seriosa*.

The importance of the earlier group involved in developing the genre is that they were role models not just for the singers; they were also the experts that the younger generation of musicians looked to for guidance. The early 1950s singers, who were European-trained, such as Catherina Leimena and Effie Tjoa (later known as Gita Dewi), became consultants and teachers to many later *seriosa* singers and were Indonesia’s highly regarded music reference for classical type singing. Almost as a requirement in the words of composer Yongky Djohary,

“Discussing or studying Music *Seriosa* Indonesia without asking for input and opinions of Mrs Catherine Lemeina is a big mistake. This is not my personal opinion but I think it is also the opinion of all *seriosa* music lovers in Indonesia”

“Berbicara ataupun mempelajari Musik *Seriosa* Indonesia tanpa meminta masukan dan pendapat dari Ibu Catherine Lemeina adalah sesuatu kesalahan besar. Ini bukan pendapat saya pribadi tapi saya rasa pendapat seluruh masyarakat pencinta musik *seriosa* di Indonesia” (Yongky Djohary, personal communication, October 9, 2013).

Before submitting his composition, Djohary discussed it with singer Catharina Leimena, which led to changes in the music. He had intended the finale to be reminiscent of a prayer, in

tribute to the beauty of the landscape (Yongky Djohary, personal communication, May 19, 2014) (See Chapter 4).

The interactions between musicians and administrators were significant in increasing and refining the repertoire. The interactions also assured that the creation of new songs would be promoted. However, after 1965, there was an incalculable diminution of opportunities for interaction and exchanges resulting from the absence of the earlier members.

The economic recession in the late 1970s, which led to the absence of the *Bintang Radio* competition at the end of the decade, kerbed the monopoly by past winners. The end of the 1960s and mid-1970s had also seen many wins by one singer, Pranawengrum Katamsi. She won the competition six times in 1965, 1966, 1968, 1974, 1975 and 1980, and for these consecutive wins was awarded the Piala W.R. Supratman. Pranawengrum married Amaroso Katamsi, an actor who played Soeharto in the film *Pengkhianatan G.30 S-PKI* (Sari, 2012). It is hard to deny the connection between the symbolism of the role he undertook that highlighted the dominance of Soeharto, and the sudden absence of former singers who had been closely linked and commended by Soekarno's government. This association with the image of the President is explained in Chapter 4, '*As a Symbol to Honour Humanism and Expression*'. The dissuasion of established singers in the mid-1960s and 1980s, perhaps to encourage the new generation, saw the rise of a new breed of singers. The mid-1980s saw a dominance of another singer, Tetty Manurung, who won in 1985, 1986, and 1988.

Not allowing previous winners to compete encouraged a drive for songs that no longer represented the interests and sentiments of the past. By detaching these symbols and eliminating the values, the genre has become part of the vehicle for a state-funded cultural propagation.

### **Changes to RRI and *Bintang Radio***

The guidance that was previously present through the efforts of the second-generation composers was no longer available. The central committee for the *seriosa* category for the BRTV that provided the repertoire for competitors appeared to be incompetent, as judged by previous standards (Hardjana, 1986; Solomon Tong, personal communication, March 26, 2014). Solomon Tong, in his role as juror of the competition in the early 1990s in Surabaya for the region of Jawa Timur (East Java), had suggested to organisers that they should work in cooperation with music institutions and universities to generate new compositions. However, working with the colleges would involve the Education and Cultural Ministry, while the RRI and TVRI were under the Ministry of Information and remained independent and separate entities from the cultural division. Thus for bureaucratic reasons, the suggestion was not feasible (Solomon Tong, personal communication, March 26, 2014). Even though Trisutji Kamal continued to compose into the 1980s and 1990s, she was no longer sourced for her music (Trisutji Kamal, personal communication, March 2, 2014).

### **The Shift of Interest**

The infiltration of western popular music that permeated the airwaves after 1965 caused a further dwindling of interest in the genre. *Seriosa* trailed behind the other two categories (*kroncong* and *hiburan*) in popularity, the number of participants and compositions (Musafir Isfanhari pers. comm., March 28, 2014., Solomon Tong, pers. comm., March 26, 2014). In the 1970s and 1980s, the largest number of *lagu seriosa* participants Jusak Nugraha accompanied in any year was thirty (Jusak Nugraha, personal communication, March 25, 2014). The number continued to decrease during Solomon's involvement as a juror at East Java regional level from 1991 until 1993 (Solomon Tong, personal communication, March 26, 2014).

The rise of private radio and television stations since the 1980s have diminished the role of RRI and TVRI as the exclusive broadcasting stations (Hardjana, 2001; Musafir Isfanhari, pers. comm., March 26, 2014). Competitions organised by private companies were more lucrative for privately sponsored organisations, such as karaoke competitions for openings of shopping malls that promoted popular music and even *dangdut* (Musafir Isfanhari, personal communication, March 28, 2014). These were indicators of the consequences of the reversal of politics that took place in 1965. (The position of *lagu seriosa* in this matter is discussed in greater detail in Chapter 5).

Attempts at revival of the competition and *seriosa* category were not encouraging. After the 1997 competition (Tjaroko, 2008), the *seriosa* category saw its longest gap of a 10-year lapse before returning to BRTV in 2007 (Sundah, 2007). Although the revival seemed to offer a new start, the *seriosa* category failed to appear at regular intervals. It was included in the competition in 2009 in Makassar (Permadi, 2009), but was not featured in 2010 (Sirpa, 2010). It was staged as part of an exhibition during the BRTV finals in Papua in 2013 (Radio Republik Indonesia, 2013; Soelistyo Hadi, personal communication, March 27, 2014).

Moreover, since 2002 when RRI became Lembaga Penyiaran Publik (LPP, or Agency for Public Broadcast) it discharged its role from merely airing national songs. LPP RRI has now become independent and neutral, concerned with matters that appeal to the interests of the broader public (Soelistyo Hadi, personal communication, March 27, 2014). It serves as a broadcaster that “networks nationally and can cooperate in a broadcast with foreign broadcasters” (Profil Radio Republik Indonesia, n.d.). The competition itself has since reverted to *Bintang Radio* as it is broadcast solely through radio, and winners represent Indonesia to compete at the



level of ASEAN. The attachment of *Bintang Radio* with *Hari Radio* is no longer emphasised, along with the removal of associations to events in Indonesia's revolution.

The task of keeping to RRI's motto '*Sekali keudara, tetap di udara*', denoting determination against the threat of a shutdown during the revolutionary struggle, has instead given way to a struggle for survival and attention of listeners in the wake of the expansion of private radio and television stations. Each regional office of RRI acquired its independence, and the decentralisation led each site to search for its own means of survival and relevance within its region.<sup>14</sup> Information about the competition is disseminated on LPP RRI's website and through social media. Its Facebook page ("*Bintang Radio* Indonesia," 2013), established since 2013, has received complaints about the lack of publicity for the competition. The responsibility of RRI to support and promote *lagu seriosa* was no longer an obligation or priority, and therefore the musical genre has lost the benefits of earlier policies that had fostered it.

## Conclusion

### Music Mapped Attitudes

The inclusion of the *seriosa* category in *Bintang Radio* became an ideal means by which the public voluntarily participated in propaganda designed to achieve the government's policy aims. Rather than merely being used to instigate nationalistic tendencies, the different periods of music reveal the various attitudes that the government focussed on or goals it wanted to achieve.

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<sup>14</sup> The self-sufficiency of each RRI office results in participants for *Bintang Radio* registering with a different fee for each district, ranging from 50,000 rupiahs in Palembang, North and South Sulawesi, and up to 100,000 rupiahs in Padang. No fee was imposed for Madiun participants, East Java, and the winner in Kupang NTT, besides receiving a trophy, a certificate, and 25,000 rupiahs would represent the branch for the 2014 nationals. The lack of publicity shows the changing priorities of the RRI and in general, a loss of interest in the struggle for the contest that had lasted since 1951.

*Lagu seriosa* related to the people and addressed their emotions, and humanised the propaganda. The songs include sentiments of loss or longing in the aftermath of the war of independence in the early 1950s, and the feelings of the revolution were rekindled to accommodate the needs of the government in the late 1950s and early 1960s. After the mid-1960s and 1970s, the themes returned to personal matters, such as affirmation of one's spirituality and being. In the 1980s, the element of patriotism was captured through the depiction of attitudes, through love for the land and its landscapes, praises of the country and reflections of gratitude to God. The 1980s focused on attitudes to mobilise and develop the nation, to work hard for the future and to forget the dark times that had happened. There was no longer a place for reflecting the sad moments of the past; instead, the focus was on outlining the country's development and future. The songs tended to be more uplifting in mood, instead of arousing the sentiments of the revolution and encouraged the people to manifest the ideas portrayed in lyrics. The songs were uplifting and marked a change from their typical pessimistic nature. They depicted the interests as well as the aspirations of the ruling government and encouraged the people to display the ideals portrayed in the lyrics. These songs, greatly assisted by *Bintang Radio*, became artefacts threading Indonesia's social and political history, through the use of the government's imposed music ideas.

The competition can be seen as supporting the idea of an invented tradition whose purpose was to serve the nation. It can be likened to a sporting event; competitions brought people together for a specific aim (Hobsbawm, 1992), acting as a mechanism to instil patriotism or convey the propaganda of the government whenever necessary. Such a function may have given similar inspiration for Soekarno's administration to host events such as *Bintang Radio*.

### Standards Adapted to Mediatisation

Matters such as the study of the repertoire, transposition, amplification and unpredictable repertoire choice involving popular music contradicted the discipline of classical singing. The compositions introduced through *Bintang Radio* and BRTV were aimed at the masses and sustained the interest of the public. Popular songs were given a *seriosa* style treatment in the 1986 contest, indicating the organiser's efforts to modify the genre to attract a wider interest, rather than a concern to cultivate the genre in its established form. *Bintang Radio* focused on giving a platform for enhanced opportunities for amateurs and new talent to such an extent that champions were no longer allowed to compete.

*Lagu seriosa's* presence in daily lives today is reduced to private initiatives. Regular competitions at the national level are still held but within the university arts competition circuit. A small selection of songs would be listed coinciding with the period or anniversary month of the country's independence.

The decline of the genre in broadcasts by BRTV and *Bintang Radio* parallel the change in RRI's role. A change in policies resulted in practices that in turn created an inconsistency of practices for practitioners who study *lagu seriosa*. There was a constant need to attract a new generation of composers, to create a wider range of subjects than in the past, and in this way to increase interest in and an audience for the competition. From the discussion above, it can be seen that for years the RRI's in-house composers struggled to create a new repertoire in compliance with the needs of the government. Although RRI is part of the infrastructure of *lagu seriosa*, it did not necessarily promote the genre's growth. From the sorrow of the revolution to the uplifting messages of the Soeharto era, and the individualist approach free of dogma in the new millennium, such changes can be said to be writing a new historical moment, moving away

from the glory of Soekarno's musical cultivation. In the era of 'de-Soekarno-isation' (Sudibyo, 1998), and post-Soeharto, Indonesia's history continued to be re-written by the government in power (Gerry, 2005). Discouraging winners from competing, perhaps to accommodate fresh young singers and new models, deviations in practices for *lagu seriosa*, and the removal of past ideas show that the RRI is not genuinely concerned with sustaining the genre. It is clear that in a changing political environment, RRI no longer prioritises or has the need to promote *lagu seriosa*.

### **The Rise of the Reference Group**

The second-generation composers of *lagu seriosa* became prominent composers of the Republic. These composers, who were based in Studio Jakarta, were well known as senior composers. This was a significant development in a country where composers had previously remained unidentified. It also contrasted with traditional music, where the musicians also remained unknown, as well the music that they performed (Kartomi, 1998, p. 89). The competition organisers sought out and invited potential composers who could contribute to the repertoire of the genre to serve the needs of BRTV. Sustaining the genre was an important central purpose of the RRI as a medium of music broadcasting. Furthermore, as a unit, the group of composers attached to the RRI had a strong influence on imposing the criteria of the genre. Their input and decisions shaped the features that made the genre as distinctive and characteristic as it is today.

This group of people, the reference group, are primarily the gatekeepers of *lagu seriosa*. The direction undertaken by Mochtar Embut and the RRI musicians became a point of reference for new composers, or at least they were inspired by the developments being made by the group of composers who were creating a new musical landscape. The group led the way for novelty,

but also encouraged a more active role for other musicians. The group can be seen as a role model for future generations of composers to think innovatively.

Although they were a small group, the influential membership that evolved around BRTV had the capacity to raise *lagu seriosa* to become a dominant cultural element that was recognised by Indonesians throughout the entire country. They were able to use their official position to implement whatever they were thinking. In addition, younger generation composers regarded the influence of the senior group as important. This is apparent, following Cerulo (1984), because there was relatively little evidence of change in their compositional styles and practice. Critical to this issue is the consciousness with which one identifies with a particular group. If the younger composers saw the older composers as "experts" in their craft, they may indeed have identified with them. This perception can be verified by the interviews held for this study with members of the younger group.

The evidence that composers or musicians knew one another was apparent in their collaborative efforts that were acknowledged on the scores of their *seriosa* compositions. The composers and musicians were influential, as they held important administrative positions in the government or the Ministry. A review of their biographies (as mentioned on page 59) reveals that composers who wrote in this genre came together through their career association with the RRI or the government. They included Maladi, Iskandar, Sudharnoto, Mochtar Embut and Saiful

Bachri.<sup>15</sup> Composing music became a secondary occupation as a means to cope with the economic instability of the time, and the competition was the only platform for new art songs to be written and performed.

In addition to the composers, several performers, such as Pranadjaya, Norma Sanger, Pranawengrum Katamsi, are synonymous with the *lagu seriosa* genre. They are known for a particular style of singing and were exclusively associated with *lagu seriosa*, to a greater extent than the composers who wrote for the genre.

### **Devised Mechanisms**

Besides identifying and inviting potential composers, songs were constructed through a method of consultation and interaction with the community. Collaborations regarding setting the arrangements to the melody were accepted and relatively common from the 1950s. Not only did they legitimise practices in composing, they devised methods for the public as well a new generation of performers to learn the songs. This may be the reason that the numeric score or *not angka* continued to be important, not only for wider dissemination to the public but so that those who could only construct the melody could write songs and become acknowledged as a composer.

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<sup>15</sup> Maladi, (alias ‘Arimah’ for his compositions), was the General Director of RRI, the Minister of Information (1959-1962), and Sports Minister (1964-1966). Iskandar was the leader of the Chamber Orchestra of the Indonesian Republic Radio (RRI), or *Orkes Studio Jakarta* in 1945, and its artistic director in 1962 (Pasaribu, in Notosudirdjo, 2001). Saiful Bachri was the conductor from 1949 (Majid, 1960). Sudharnoto (later nicknamed Dharmajah) was with RRI from 1952 until 1965 (Rasmindarya, 1999). He was a conductor that recorded most of the *lagu seriosa* songs under Lokananata, and the chairperson for the music division of LEKRA (Lembaga Kesenian Rakjat/ Institute of People’s Culture). Mochtar Embut was a clerk at the National Radio Discotheque, and composer for the same *Orkes*. During the New Order, F.X. Soetopo, became Director of Culture at the Ministry of Culture from August 1981 until April 1995.

### **Imposing of Standards and Expectations**

Often the conditions of the song would be imposed through the competition requirements, or composers from various parts of the country would be invited to submit a song through personal contact with the composers of the RRI. Either way, there was an opportunity for further consultation with several prominent members attached to the group that consisted of composers, conductors, and singers. This art form, even when it was independently composed, would be subject to constant guidance and influence of the composers at the RRI before the final version was aired to the public. It accommodated a membership of a sort, comprised of composers and practitioners, during the 1950s and the 1960s. Although *lagu seriosa* had existed since the 1930s, it was through the mediation of *Bintang Radio* that it became an established, formalised genre.

### **Prioritising Selected Songs**

The presence of BRTV affected the shape and structure of the music. As mentioned earlier by the respondents, composers were asked to write simple melodies so that the public could easily understand them. While the decline of *lagu seriosa* parallels the influx of popular songs, the introduced by Suharto after 1966 brought a change by stepping away from the trend to sentimentalise the revolution, and the organisers of the song competition worked to ensure the ‘new’ competition differed from previous leitmotifs.

The criteria specified for the *Lomba Cipta* dictated which songs would become popular, as the winning songs would gain nationwide publicity; the selected songs would be introduced and become the *lagu wajib* or mandatory song in future *Bintang Radio* contests. In this way, they were promoted and institutionalised. They were also those that the government considered to be relevant and able to capture the ideals for the particular time, and they were then customised by

the reference group for a different generation and periods. Selected art works or products become more relevant than others through acknowledgement of the reference group.

The group of composers and musicians were largely the gatekeepers of the genre. However, information about the reference group as gatekeepers with regards to *lagu seriosa* is not widely available. They became the cultural elite because they attracted the most educated, most experienced and best musicians throughout the region. Their activities and the fact that the RRI was the sole source of broadcast music enabled them to implement the blueprint and dictate how genres and national music should be performed. The loss of the reference group resulted in differences in expectations and conflicting definitions of *lagu seriosa* between practitioners and administrators of the RRI. At least in the 1980s for the RRI, aestheticism was not of prime concern.



## Chapter Four

### Case Studies

The five songs featured as case studies in this chapter represent the association with a particular decade since the beginning of *Bintang Radio* in 1951. They are *Kisah Mawar di Malam Hari* by Iskandar, *Kabut* by Slamet Abdul Sjukur, *Bukit Kemenangan* by Djuhari, *Puisi Rumah Bambu* by F.X. Soetopo and *Lukisan Tanah Air* by Yongky Djohary. The background and rationale for each song is described and analysed as a case study. The sections include an analysis of the text or poem followed by the music, divided into sections such as melody, rhythm, and harmony that involved the piano as part of the setting. An analysis of the song's symbolism concludes each section. The inclusion of songs for specific events addresses the relationship between the performances and the theme of the event. The chapter ends with an overview and comparison between the case studies that identifies the opportunities or their decline.

#### **Kisah Mawar di Malam Hari (1953) by Iskandar**

##### **1.1 Background**

Iskandar (1920-1978) was a prominent Hawaiian guitar player for *kroncong* groups (Majid, 1960). In the early 1950s, Indonesian musicians began to fill positions with the RRI

orchestra, formerly Dutch-run, as well as to take up other administrative posts previously held by the Dutch. Between 1945 and 1948, Iskandar participated in the development of various orchestras in the RRI, including *Orkes Putra Indonesia*, *Orkes Empat Sekawan* and *Orkes Puspa Kencana*, continuing to become the chief for developing RRI studio orchestras until 1975 ("Iskandar," n.d.). In 1950, Iskandar became arranger for *Orkes Studio Jakarta*, one of the two principal orchestras based in the RRI. He became the orchestra's second conductor in 1958 (Majid, 1960), and artistic director in 1962 (Rasmindarya, 1999, p. 125). The formative years of the orchestra were important because he exerted his influence and introduced works and pieces that became the orchestra's main repertory; namely, Indonesian songs arranged in a semi-classical style.

The RRI orchestra, earlier known as NIROM (*Netherlands Indische Radio Omroep Maatschaapij*), split after the Dutch nationals vacated their posts after Independence. The leadership of the orchestra, known as *Orkes Studio RRI*, started in 1948 under the direction of Sutejo (Majid, 1960). With only 12 players at first (Majid, 1960), it was known as the Chamber Orchestra (Rasmindarya, 1999, p. 125). This was followed by a merger with Jos Cleber's Cosmopolitan Orchestra in 1950 (Nainggolan, 2010), which was led by Saiful Bachri, while Iskandar functioned as its arranger. By 1960 the number of members expanded to 45 (Majid, 1960).

Iskandar formally learned music from Cleber and one of Cleber's musicians, Tom Dissevelt (Usman in Miller, 2014, pp. 87-88).<sup>16</sup> Cleber mentored other post-independence

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<sup>16</sup> Cleber's arrival in 1948 was important; he was asked by the RRI head, Jusuf Ronodipuro, to orchestrate the national anthem, *Indonesia Raya*. Soekarno approved it after the third attempt at orchestration.

Indonesian musicians including Ismail Marzuki. These second-generation composers of the *seriosa*, including conductor Saiful Bachri and the pianist and composer Mochtar Embut, were all self-taught. At RRI, they were exposed to already-established musicians. Their backgrounds were unlike the pioneering composers like Cornel Simandjuntak and Binsar Sitompul, who studied at Muntilan and focused on classical music (Sitompul, 1987, pp. 2-19).

Following Cleber's mentorship, utilising saxophones, brass, and a rhythm section of piano, guitar, and drums, with strings and orchestral woodwinds (Miller, 2014, pp. 79-80), his students who had secured leadership roles in *Orkes Studio* emulated Cleber's former orchestra and continued with a pops orchestra format. *Orkes Studio* concentrated on light classical music such as semi-classical songs or *seriosa*, *hiburan*, and *kroncong* (Hardjana, 2003, p. 224), and regional songs arranged for the symphony orchestra, as well as Western pop songs (Majid, 1960). In this way, it served its purpose and began appearing regularly in the development of *Bintang Radio* competitions (Nainggolan, 2010). On the other hand, RRI's alternative orchestra, *Orkes Radio Jakarta*, which was made up of European members and led by Henke Strake, played music from the European classical canon, (Miller, 2014, pp. 75-79; Nainggolan, 2010).

In terms of standards, the *Orkes Studio Jakarta* in 1954 was seen as far less worthy than even those headed by Jos Cleber ("De dirigent een autodidact Orkest Studio Djakarta trad op in Bandoeng ", 1954). However, it was important that local Indonesians were able to fill these positions and function to fulfil commitments that arose from the achievement of independence. Amir Pasaribu, director of the RRI Jakarta in the 1950s, acknowledged that the local musicians did not get involved with the expatriate Dutch orchestra; they may have regarded themselves as inferior, an issue which could be resolved with musical education (Miller, 2014, p. 78).

Iskandar was the backbone of the pops orchestra *Orkes Studio Jakarta* that dominated Indonesia's classical scene (Miller, 2014, pp. 78-80). Iskandar's distinctive style included incorporating features of classical music, such as using orchestral string sections as "markers of seriousness," even when writing popular songs (p. 147). He founded and conducted *Orkes Telerama* in 1978, a monthly feature on TVRI in which popular songs were played with an orchestral arrangement including *lagu seriosa* (Yongky Djohary, personal communication, May 19, 2014). Iskandar passed away in September of the same year and his younger brother, Isbandi, took over as conductor until 1994.

## 1.2 Reasons for the Song

### 1.2.1 The Publication of *Lagu Seriosa*

*Kisah Mawar di Malam Hari* (or *Kisah Mawar*), was published by Melodia in a compilation of works by Iskandar in 1956. Apart from making arrangements for *Orkes Studio*, both Iskandar and Mochtar Embut were part of the steering committee for *Bintang Radio* and became responsible for the repertoire for the *seriosa* category. Besides composing, their responsibility included identifying and contacting composers for new music (Trisutji Kamal, personal communication September 21, 2013; Setiawan I, December 15, 2010). '*Kisah Mawar*' serves as an example from Iskandar, whose newfound position allowed the testing of his new ideas on stage.

*Kisah Mawar*, as well as his collection, reveals Iskandar's effort to continue the classical tradition in the form of art songs. It was an important landmark because at the time there was an invasion of popular songs, as well as the orchestra which Iskandar had helped to develop gaining prominence as a pops orchestra. In Iskandar's foreword to the compilation, he described the term *seriosa* as referring to Indonesian light classical songs. The publication of Iskandar's scores is a

rare collection representing one of the few collections of *lagu seriosa* that was ever printed by its composer. As a result, the authenticity of the score is ensured, unlike songs by other composers that had been hand-copied. Exceptional transcription standards that included detailed expression markings capturing the demands of the song make it both accessible and continually utilised in voice lessons.

Iskandar was exposed to a broad range of influence from film and radio. In *Kisah Mawar*, the text was by Zainuddin, a writer of drama at the RRI. The song was Iskandar's first *seriosa* composition ("Iskandar pentjipta hymne Djakarta Raya," 1969). Iskandar collaborated with Mochtar Embut (1934-1973) upon the latter's arrival in 1954 ("Mokhtar Embut - abadi dlm khazanah muzik Indonesia," 1979). Since Iskandar is the songwriter, it is possible that the melody for *Kisah Mawar* may have been written much earlier, in 1953 ("Iskandar pentjipta hymne Djakarta Raya," 1969, p. 29), and made Ade Ticoalu the champion of *Bintang Radio* (Dewi Sri Utami, 2001). Mochtar composed *Setitik Embun*, a collection of popular music and piano suites, at the age of 16 (Majid, 1960; "Mokhtar Embut - abadi dlm khazanah muzik Indonesia," 1979). Along with Sudharnoto, Mochtar was one of the leading accompanists in *Bintang Radio* during their time (Hardjana, 2003). He became a piano teacher to the children of President Soekarno ("Mokhtar Embut - abadi dlm khazanah muzik Indonesia," 1979). As RRI officials, both participated in cultural visits (Majid, 1960), so their compositions were written for local audiences as well as for exposure on the international stage.

### **1.2.2 Popular Choice for Competitors and Recording**

*Kisah Mawar* is widely sung by both men and women and has been recorded by both *seriosa* and popular singers. Andi Mulja, who represented Surabaya and placed second in *Bintang Radio* in 1954, ("*De minister van voorlichting, Tobing, heeft Maandagavond ...*", 1954)

recorded it in 1957 under the Lokananta label. Pranawengrum Katamsi recorded the song under the Irama Mas label in 1978 (Dewi Sri Utami, 2001), accompanied by Sunarto Sunaryo. Masnun Sutoto, accompanied by Sudharnoto on a Lowrey organ, recorded cassettes of music titled '*Lagu-lagu seriosa bersama Masnun*' in 1979, under *Sumber Ria*. In the 1970s it was arranged as a ballad and recorded by Trio Bimbo during a phase when the band wrote songs based on the poems of Taufic Ismail.

*Kisah Mawar* enjoyed continuous popularity throughout the years of *Bintang Radio* competitions, within the inter-university competition, *Pekan Seni Mahasiswa Nasional* (PEKSIMINAS), and in competitions such as *Tembang Puitik Ananda Sukarlan* (TPAS) in 2011 and 2013.

### **1.2.3 Lagu Seriosa on the International Stage**

Although *Kisah Mawar* was composed for the *seriosa* category, it was often sung by singers of *kroncong* and *hiburan*. Nevertheless, the song was written to promote the characteristics of *seriosa* singing. The feature that distinguishes *Kisah Mawar* as *seriosa* was the way the song was sung in accordance with the score. The need for this style of composition was evident because in the 1950s more opportunities arose for Indonesian composers, singers and musicians to participate on the world stage. Andi Mulja sang two of Iskandar's songs from the collection at the Youth Games in 1959 in Vienna and won third place (Machfud, 1959). Singers were required to sing Western aria, but Mulja broke tradition when he featured Iskandar's composition, *Dewi Angraeni*, as an art song or romantic song, and *Karam* as an aria (Machfud, 1959). The existence of Iskandar's publication of scores fulfilled the condition set by the organisers. The event boosted Indonesia's international profile and marked the international introduction of Iskandar's songs from the compilation outside the boundaries of *Bintang Radio*.

It is one of the songs that a *seriosa* singer is expected to perform. Andi Mulja was held up as an example for *seriosa* singing and as a model of wellbeing and healthy lifestyle for his achievements. He was also admired as an example of someone who aspired to improve himself through consistent practice and education (Ariff, 1960). These aspects were informative during the early days when local Indonesians first competed against the better known and conservatoire-trained European singers. Mulja's win and his discipline accommodated by Iskandar's piece contributed to the idea of defining '*pahlawan kebudayaan*' or cultural heroes and icons associated with the development of Indonesia's contemporary culture (H.B. Jassin in Bogaerts, 2012, p. 242).

### 1.3 Analysis of the Poem

The poem that formed the lyrics was written by HME Zainuddin, an actor and director of radio plays at Radio RRI and later a film director at the TVRI; the melody was written by Iskandar, with accompaniment arranged by Mochtar Embut.

	<i>Kisah Mawar di Malam Hari</i>	Story of the Rose in the Night
Stanza 1 :	<i>Duhai malam alangkah cepat berlalu meninggalkan kisah mawar kan melayu di embun pagi melesu</i>	Oh night, how fleeting is time leaving the story of the rose that witheres in the languid morning dew
Stanza 2 :	<i>Malam dengarkan rintihan mawar merindu berbisik dengan irama nan merayu melagu kasih padamu</i>	Night, listen to the yearning of the rose whispering with rhythms that plead a love song to you
Stanza 3 :	<i>Malam apakah gerangan meninggalkan mawar juwita nan duka</i>	Night, what is ever possible in leaving young roses grieving

Stanza 4 : *Malam betapa  
masih puspa juwita  
setelah kau bersama embun tiada  
kan hancur mawar merana*

Night, how  
still young the flower  
after you were here, there is no more  
dew  
the crushed roses languish

In the music, the poem is organised into four stanzas. In the literal sense, the poem narrates the moments at the end of the cycle in the life of a rose. The first stanza addresses the anticipation but the quick passing of the night. As the morning dew forms, which is vital for its life, it follows with more suffering as lethargy sets in the morning heat. The second stanza contains the plea and longing for nightfall. It is followed by the third stanza, pleading for reason and decency against the end of the night. The final stanza confesses that when the night ends, the morning dew will soon evaporate, and the youthful blooming rose will quickly become frail and deteriorate.

The melancholy behind this poem essentially concerns separation; that with the passing of time, something precious or beautiful will end, as life itself ends. In the first stanza, the poem encompasses grief in search of fulfilment, then a plea in the second stanza, a lament against abandonment in the third stanza, and in the final stanza, the pain of parting and suffering.

The poem exemplified the romanticist that is the ‘unattainable goal and endless yearning [that] ultimately dissolves into melancholia (Kravitt, 1992, p. 101). The romanticist seeks happiness in a way that leads to despair, even to suicide; ‘Pleasure is linked to pain, longing to lamentation and the search for fulfilment to frustration’ (p. 101). Especially in the third stanza, the poem’s yearning is intensified as the text reveals despair, and is structured in the form of a question. In the music, this stanza is emphasised and assigned as section B, and given a new melody, after which the music resumes for the repeat. The form of the music is, therefore, AABA BA. This is common in early *seriosa* songs of ABA (Rasmindarya, 1999, p. 127) or with slight



variations such as the above. The setting is syllabic. At one point, this is not consistent and may be an inaccuracy. A minim is set for both the second and third syllables of the word *de-ngar-kan*. Performers have instead interpreted this peculiarity as two semiquavers.

## 1.4 Analysis of the Music

### 1.4.1 Melody

The melody consists of large leaps of octaves, 4ths, and 6ths set in a long continuous line. Each verse of the poem is set within at least five bars; for example, in the opening phrase. The second half of the stanza becomes more demanding as it consists of large intervals and spans within the range of B ♭ 3 as its starting note (bar 8) and reaches E ♭ 5. In its descent, it passes through several neighbouring pitches and accidentals, such as A ♯ before descending to D ♯ near middle C.

Three of the four stanzas adopt similar melodies with slight variations at the tail end or closing of each section. Stanza 3, or section B in the music, features an extended melodic line based on only one sentence of the poem. The melody begins with an anacrusis consisting of a rising octave that proceeds with a long slow descent from E ♭ 5 to A ♭ 4. The fall uses notes of the scale grouped into three tones, E ♭ D ♭ C ♭, D ♭ C ♭ B ♭, C ♭ B ♭ A ♭. Long note values are placed on each note, placing stressing on each syllable in a falling stepwise motion as the singer asks, “*Malam apakah gerangan...*” By contrast, in the latter half of the sentence, “*meninggalkan mawar juwita nan duka*” the melody rises in arpeggios but slows down in tempo marked in *ritardando* to close the section.

The rising and falling of the melodic line create an illustrative quality on the words that dwell on sadness and desperation. The use of rising arpeggios in the melody at the closing of the stanza is as though emulating a rising intonation of a demand or question. This is furnished with

an imperfect cadence Ic – IV – V, creating an unfinished effect to the end of the stanza. The slowing down of tempo at the end of the stanza serves to emphasise the mournfulness of the text. The overly long and extended melodic line is continuous, with only a slight break of a quaver rest. The only relief is the indication of *piu mosso* instruction at the beginning of the section that allows for increase in movement for the phrase to be continuously sustained. Hence, the tempo has been selected to emphasise the anxiety and melancholy of the text, which is a sentimental and nostalgic poem.

### 1.4.2 Rhythm

The basic unit of rhythm is 4/4. The mournful nature of the song depicted in the voice utilises long note values of mostly crotchets and minims. It is contrasted with a piano accompaniment that is predominantly based on rapid semiquaver and quaver passages. The divergence of rhythms between the two instruments creates a sense of moving restlessness and a contrapuntal texture.

The rhythms are exaggerated with devices that add interest to the texture within the semiquavers. At times, this is effective in illustrating the meaning of the verse. The left-hand accompaniment (in bar 8) uses *acciaccaturas* or ornamentation that utilises intervals of 12ths, 13ths, up to 2 octaves from their bass note of B ♭. The rising intervals of thirds within the middle voice, a feature that occurs throughout the piece, not only provides the colouristic enhancement of lines, harmony and texture. In this particular case, it also adds character to the overall sense of agitation to the stanza that grieves the quick passing of the night. This example occurs after the first phrase '*alangkah cepat berlalu*' (how fleeting is time).

Long note values have been used selectively in the piano following passages of semiquavers to draw upon points of significance in the voice. These moments highlight some of

the dramatic episodes of virtuosity within the piece, such as a leap of an octave added with a pause in the voice occurring at mid-sentence (bar 10). As the voice powers through in a crescendo of a long ascending melody accompanied by the rapid semiquaver passage in the piano, it pauses and suspends in mid-sentence on the E ♭ octaves on the word ‘*mawar*.’ The semiquaver figures that dominated the music and previously provided a fleeting motion are interrupted with arpeggiated minim chords. The use of long note values at selected moments in the accompaniment transforms the momentum, from a sense of urgency and engagement with the semiquavers, to almost repose. The remainder of the text ‘*kan melayu*’ (“will wilt”) is now sung descending over the minims continuing the overarching melody. This draws attention to the extremities of the range and sustaining of the voice, adding to the drama to this passage. The consequence appeals to the sense of yearning and anxiety, as the voice laments in solitude narrating the dwindling or potentially abrupt ending to life, which is characteristic of a romanticist.

### **1.4.3 Harmony and Piano Setting**

The melody is predominantly in E ♭ minor. The numeric version of the song is a 32-bar melody in F. In Iskandar’s published version, the arrangement employs a short introduction of 4 bars, and moves independently from the voice. It contains fundamental harmonies of I, II, IV, V. A consistently moving bass and active tenor part results in some harmonic ambiguities through the use of the 7th and 9th degree of the scale. At times harmony shifts into the major (bar 7).

Iskandar’s melodic line is lyrical, and sung in crescendo and diminuendo it produces a sweeping atmosphere characteristic of the romantic style. The melody is supported with Embut’s piano accompaniment, expressing the sonority associated with romanticism. It adheres to the romantic tradition primarily in the way it emphasises the elaborate pianistic figuration of moving

semiquavers and thick chords and sonorities of the romantic tradition. The song is romantic in nature, and the texture of the accompaniment is almost *étude*-like, reminiscent of *Liebstraum* No. 3 (Notturmo) by Liszt. The accompaniment also expresses sonority contrasted with sparkling *legatissimo* of the right hand, typical of Lisztian virtuosity. The dexterity can only be achieved by being more relaxed.

Embut has assigned the accompanist a role equal to that of the singer, not only in terms of its technical mastery but also the need for artistic and emotional cooperation. On the word '*melesu*' (lethargy), chords alternate between V7 and Ic, and are embellished by a mordent that effectively illustrates the lifelessness of the withered rose. The mordent, which consists of three notes, is in small part a fragment of the sextuplets or semiquavers from earlier passages and is suggestive of the quivering and inept state of the rose when close to deterioration. Effectively, the elaborate accompaniment may act to highlight virtuosity in the voice. One example is described in the earlier paragraph, and another marks the end of the song. The voice sings the three final notes unaccompanied, and the ending is fortified with the tonic chord after what can be felt as a long and dramatic pause.

The final stanza, which features the same melody as in A, varies in an accompaniment that features arpeggios which are typical of the use of a bow across a string instrument. This imitates the lushness of the string section of the orchestra in light of the romantic style which was becoming prominent during Iskandar's time.

## **1.5 Symbolism**

### **1.5.1 Romance and Religion**

The poem relays the dependency on an ingredient or material as a source of life. Iskandar relayed that it was sad for a flower to wilt shortly after it has bloomed (Rose Pandanwangi,

personal communication, March 30, 2015). Because roses are delicate and do not remain fresh as long as other flowers, they must be provided with care and nurturing, and are more susceptible than other species (Rose Pandanwangi, personal communication, March 30, 2015). The fragility and neglect tell of a lament of a woman abandoned by her lover (Warto Kiyanto, personal communication, April 23, 2015).

The idea of death, or ruins of all shapes and sizes, is a romantic symbol (Kravitt, 1992, p. 102). The preoccupation with nature, night, and the illustration of longing for the object of pursuit is typical of romanticism in music. In romanticism, longing is an end in itself (p. 101). *Kisah Mawar*, and also *Dewi Anggraini*, and *Karam* are all set to music by Iskandar and are typically pessimistic (Solomon Tong, personal communication, April 10, 2014). The pessimistic creed is expressed in many symbols. The text of the music is melancholic, as it depicts the roses at night, relieved temporarily by nightfall but which will soon wilt when morning breaks. The role of the night is crucial, but at the same, time is closely linked to death (Kravitt, 1992).

*Kisah Mawar*'s appeal is universal, as the appreciation of flowers usually indicates the idea of fostering and tenderness. Flexibilities in this interpretation allow singers to treat the text with various ideas of longing and abandonment. While some have referred to abandonment due to the parting of a lover (Warto Kiyanto, personal communication, April 23, 2015), others relate to the idea of sanctity and blessedness (Catharina Leimena, personal communication, May 15, 2014). A profound sense of religious connection is demonstrated through a deep appreciation of nature's element that is the ending of life, and the likelihood of death. It raises the possibility that God may not grant the immortality that one longs for.

The ideas illustrated in the text are examples of the associations made with romantic ideas and music. The song is reflective and demonstrative, describing the poet's feeling of

desolation in the inescapable event of separation. The romanticism in the accompaniment is displayed through the elaborate piano accompaniment and restless moving bass line, contrasted with a long overarching melodic line. It is necessary that the accompanist not only understands the syntax but appreciates the deeper semantics and emotional modalities of the work.

### 1.5.2 A Standard for *Seriosa* Singers

*Kisah Mawar* is one of the most challenging songs in the *seriosa* repertoire (Rose Pandanwangi, personal communication, March 30, 2015), and is often used in voice lessons (Debrina Zulkarnein, personal communication, May 15, 2014; Teddy Suthardy, personal communication, April 9, 2015). It is often chosen not only for its beautiful melody, but because sustaining the dynamics within the long melodic line is technically demanding and distinguishes the *seriosa* singing style from that of pop music (Teddy Suthardy, personal communication, April 9, 2015).

The stable element of the music in both popular and *seriosa* style is the melodic line. An example of Bimbo's version features his easy-going singing style. The word *malam* is the first beat (original is ma-LAM, the first syllable is on an upbeat). The voice does not sustain the full value of the written notes.

Bimbo ----- V ----- V

3

Du - hai ma - lam

7 ----- V -----

a - lang - kah ce - pat ber - la - lu etc.

Figure 4: Transcription of *Kisah Mawar* according to performance by Bimbo.

Breathing marks (V) and Bimbo's rhythm on the first line. The example is in E  $\flat$  minor, based on Iskandar's score.

For art song singers, for example Pranawengrum Katamsi, marked with (P), the notes are sustained to their full value, and breathing at designated places such as the end of sentences, Suthardy, (S) and Kiyanto, (K). (Please refer to *Figure 5*).

The figure shows a musical score for the song "Kisah Mawar di Malam Hari" by Iskandar. The score is written in 4/4 time and features three vocal lines, each with a different color: red for Teddy Suthardy (S), blue for Wartyo Kiyanto (K), and green for Pranawengrum Katamsi (P). The lyrics are in Indonesian. The score includes various musical notations such as triplets, slurs, and dynamic markings like "p" (piano) and "piu mosso". Breathing markings (V) are placed above the notes for each performer, indicating where they breathe. The lyrics are: "Du - hai ma - lam a - lang - kah ce - pat ber - la - lu me - ning - gal - kan re - sah ma - war kan me - la - yu di - em - bun pa - gi me - le - su. Ma - lam de ngarkan rin - ti - han ma - war me - rin - du ber - bi - sik de - ngan i - ra - ma nan me - ra - ju me - la - gu kas - sih pa - da - mu. Ma - lam a - pa - kah ge - ra - ngan me - ning - gal - kan ma - war dju - wi - ta nan lu - ka etc." The score ends with "etc." on the final line.

*Figure 5*: Breathing marking (V) of the three performers to *Kisah Mawar di Malam Hari* by Iskandar, indicated by P for Pranawengrum, K for Kiyanto and S for Suthardy.

According to Teddy Suthardy, singing the *seriosa* version of *Kisah Mawar*, unlike singing its popular version, emphasises breath control, to regulate dynamics and maintain the flexibility of neck muscles. The distinctions include the execution of *piu mosso* (more

movement), whereas the tempo is not a concern in Bimbo's version. Another factor is that the song offers the opportunity to work on a particular technique, known as *mezza voce* (Teddy Suthardy, personal communication, April 9, 2015).

The dynamic indication in the beginning, *lamentoso* or mournfully, requires a slow tempo without being forceful. This is a demand for the singer to demonstrate restraint yet sustaining the endurance and ability to maintain a *mezza voce* (half voice) quality, of a moderate volume or subdued tone. It is one of the most challenging techniques in singing. The difficulty is extended as it incorporates the demands of the expression *lamentoso* or the mournful, grieving manner, designating a slow tempo. There is a sense of restraint while maintaining endurance to produce a *mezza voce* characteristic. To sustain a controlled resonance, correct vocal placement must be attained combined with regulated breath management in order to produce consistent projection that resonates in accord with the instructed dynamic markings (personal communication, Siti Chairani Proehoeman, May 23, 2015).

Suthardy deemed this technique to be “gold” in this seemingly simple song, which yet takes hard work to achieve (personal communication, Teddy Suthardy, April 9, 2015). It displays the competence of the singer, and hence is often requested by audience members; it is almost a prerequisite in the canon for a singer of the *seriosa*. Iskandar's publication and clarity of the demands in interpreting the piece distinguish it from singing in the popular style.

In light of how the song was written to accommodate the demands of the *seriosa* singing category during the 1950s, the examples below reveal how the song is still considered relevant in terms of validation as a *seriosa* singer. Also, the following example shows that organisers, promoted the musicians by appropriating inferences to their identities as performers of this genre.



### 1.5.3 Song Identified with Cultural Heroes '*Kepadamu Indonesiaku*'

An annual concert by *Paduan Suara Universitas Airlangga* (PS Unair, or Airlangga University Choir), Surabaya entitled '*Kepadamu Indonesiaku*' was held on November 15, 2014. It was the third and final instalment of the choir's yearly presentations, with the previous two held earlier in May and September. The repertoire had been selected and organisers decided to commemorate the performance with *Hari Pahlawan* which fell on the 10th of November (Hami Probowo, personal communication, Feb 7, 2015). In the opening speech, its patron Dr. Marcellino Rudyanto indicated that it was the first time the choir was offering an all-Indonesian repertoire. The concert featured patriotic and folksongs.

PS Unair's choir director Hami Probowo stated that promotional materials focused on the appearance of the alumni members as guest artistes (Hami Probowo, personal communication, Feb 7, 2015). Their participation in BRTV raised the expectations and curiosity of audience members who were also musically inclined, being comprised mainly of the choir's past and present members. The choir's president director admitted that the concert had a record number of audience members and that tickets were sold out. The choir itself consisted of 500 members and would easily fill the university's auditorium at full capacity. It was the first time that the choir performed at the Gedung Suara Surabaya Centre, which allowed for elaborate lighting. Besides other prominent members of faculty, Musafir Isfanhari, who was previously part of the jury at BRTV, was invited. In Dr Marcellino's speech, he drew special attention to the presence of Isfanhari, as he was a music mentor to some of the VIP guests. A grand piano was hired instead of the usual upright (Hami Probowo, personal communication, Feb 7, 2015), adding to the anticipation and prominence of the event.

While it can be considered normal to expect the guest artistes to sing with the choir, the audience never expected a special segment of the concert where the singers performed solo. This was intentional as having soloists created a more nostalgic feel to the concert (Hami Probowo, personal communication, Feb 7, 2015). Tenor Wardo Kiyanto was aware that the invitation to participate was based on their involvement as BRTV contestants. This was a deciding factor and justified, as they were each individually interviewed by the master of ceremonies before singing. As the alumni's homecoming to their alma mater, a summary of their curriculum vitae was projected in the backdrop outlining their representation and chronology of achievements for the East Java regional competitions and the national competitions. Their ability as *seriosa* singers was given emphasis rather than their successes as graduates of the university from their areas of specialisation, which included dentistry and law. For the three alumni members, their background as *seriosa* contestants during the 1980s became one of the influential factors in determining their song choice.

For their solo pieces, Kiyanto sang *Kisah Mawar di Malam Hari*, Donny Soemarsaid sang a Batak wedding song *Borhat ma Dainang*, and Anin Saleh sang the *seriosa* version of *Pantang Mundur*. Patrisna Widuri, the fourth alumni, a former competitor at BRTV, accompanied them at the piano. In consideration of the organiser's expectation, Kiyanto deliberated over pieces that were often associated with *lagu seriosa*. Considering the age of the audience, Kiyanto avoided the more complex pieces, such as *Lagu Biasa* by R.A.J. Soedjasmin. *Lagu Biasa* consisted of a *mélange* of excerpts from Puccini, Bizet's *Carmen*, followed by a solemn section displaying different moods and characteristics. Kiyanto considered this piece difficult for the audience as it encompassed varying emotions as well as musical fragments from popular Western music in the piece. Anin who originally proposed *Renungan di Makam*

*Pahlawan* by Binsar Sitompul decided against it as it was considered “a real *lagu seriosa* that not everyone can enjoy” (personal communication, January 16, 2015). While *Pantang Mundur* is already well known (Anin Salleh, personal communication, January 16, 2015), Kiyanto’s choice, *Kisah Mawar* is ‘melodious and romantic.’ Therefore it is ‘accessible and can be better understood by the audience’ compared to heavier or more classically inclined pieces (Warto Kiyanto, personal communication, Nov 14, 2014). Both Anin and Kiyanto admitted these pieces would be more in compliance with the theme given by the organisers. In other words, the consideration given to fluency and recognition by the audience superseded the significance of the event. The performers feared that the audience might not recognise ‘proper classical’ pieces.

Kiyanto may have been aware of Bimbo’s popular version of the song; however, Iskandar’s version allowed Kiyanto the opportunity to offer a distinction between a *seriosa* singer and a ‘crooner,’ commonly associated with *hiburan* or popular music, with the features discussed in the earlier section. Inspired by Pranawengrum Katamsi’s rendition of the song that he found on YouTube, Kiyanto justified his rendition by assuming the role of a ‘narrator’, regarding the song as illustrating a woman who had been abandoned by her lover. Kiyanto also considered the effectiveness of the piano in terms of the totality of his performance. *Kisah Mawar* was ideal as it featured ‘the beautiful melodious song, supported by a wonderful piano accompaniment’ (personal communication, April 23, 2015). Kiyanto considered the artistry of the song’s arranger, Mochtar Embut, to be essential to his performance. He had previous experience in recording *Kisah Mawar* for a *seriosa* program for TVRI in 1996 and wanted a piece that gave prominence to both instrumentalists.

Encouraged by the promotion of the event carried out by the organisers, and as a previous national winner, there was a sense that Kiyanto had an obligation to champion *lagu seriosa*. He

anticipated that some of the student members of the audience, whom he affectionately referred to as “*adik-adik ku*” (“my younger brothers and sisters”) would not be familiar with the genre (Warto Kiyanto, personal communication, Nov 14, 2015). The song chosen may appeal to the younger generation as “it is attractive; it is likely to be enjoyed by the average audience not familiar with *seriosa* songs, unless they are 50 years of age” (Warto Kiyanto, personal communication, November 14, 2014). Kiyanto’s thoughtfulness revealed a sense of responsibility as a senior alumnus of the choir. While considering the reception of the audience, Kiyanto considered a song that could still complement his identity as a *seriosa* singer. In addition, Kiyanto justified his other colleague’s choices in terms of their choosing popular and traditional pieces, by singing them ‘*dengan cara penjiwaan seriosa*,’ (“in the *seriosa* style”) (personal communication, Nov 14, 2014). In addition to the performer’s competence, the song’s appeal to the audience and the enhancement of their comprehension and fluency were taken into account as determining factors that ensured the success of the performance, and encapsulated the key performance values of the culture. In doing so, the returning alumni members could be regarded as embodying the university’s success in producing cultural role models.

#### **1.5.4 Promotion of Singer’s Identity Symbolised by Past Events**

*Se-Abad Pelukis S. Sudjojono 1913-2013 ‘Pandanwangi dari Sudjojono’* (A Century of S. Sudjojono 1913-2013 ‘*To Pandanwangi from Sudjojono*’) was held in Taman Ismail Marzuki on September 6, 2012. It was organised by the Sudjojono Centre as a tribute to S. Sudjojono, known as Indonesia’s father of modern art, in conjunction with his birthday centennial (Sudjojono had died in 1986). The theatre production featured Sudjojono as a husband and family man and the love affair and life of Sudjojono and Pandanwangi. The performance gave

the perspective of the turbulent times chronicling life in the 1950s and 1960s. Known for promoting the visible soul or '*jiwa ketok*', his paintings were amplified and projected on the backdrop. They were given meaning through exchanges of dialogues by his models, narrating the events that accompanied them, and readings of his poems and love letters that reflected his thoughts and opinions. To add to the realism, it featured a recording of his voice telling of the urgency to lead young rebels during the revolution, testifying to his disagreements with PKI, and abandoning Lembaga Musik Indonesia (LEKRA) (Institute of People's Culture) in 1958 after being accused of a scandalous affair with Rose Pandanwangi. It was considered to be a move that had spared his life from prosecution (Afrida, 2012).

In between dialogues, Rose Pandanwangi, the mezzo-soprano whom he married, offered an illustration from the aural perspective. In performing *Kisah Mawar di Malam Hari*, the sad orientation of the piece instead shifted to accompany moments that symbolised Rose's triumphs as a singer. The narrative focussed on her achievement as a *seriosa* artist, a voice teacher and of her involvement with the RRI. It begins with Sudjojono's encouraging her to compete in *Bintang Radio* in 1958, suggesting the stage name *Pandanwangi* (fragrant *pandan* or screwpine), which sounded more Indonesian, and winning the competition. It was the piece she featured when she won, and the information was relayed to the audience before she performed the work.

The narrative presented the work as a symbol of her success as a singer and downplayed the lamentation that was profoundly connected with the song. In this case, it is an example where the performer performs an identity and the piece serves to define him or her, rather than to express the song's actual meaning. In doing so, the conflict regarding the song's melancholic content was surpassed by the narrative to demonstrate Pandanwangi's status as a singer.

It is one of the most difficult songs to sing, but Rose indicated that the work remains very close to her heart. The song sums up ‘all her happiness and sadness’, and she remarked with an idiom ‘my life was not always walking on [a bed of] roses’ (personal communication, March 30, 2015). As her reasons are somewhat obscure, the following paragraphs collected during the course of interviews between March 2014 and April 2016,<sup>17</sup> provide some examples which could relate to her personal and emotional connections, and how their meanings and symbols became internalised. The following helps to unravel concerns about the degree to which these physical or mental actions reflect or generate the narrative being created as the work is performed (Davidson, 2014).

A series of Sudjojono’s painting included flowers that were received after her performances, which also featured trophies that closely resembled the ones that she was awarded for her participation and win at *Bintang Radio*. He would paint them immediately in order to capture the flowers at their best before they began to wilt (Rulistia, 2013). They include *Rangkaian Bunga dalam Piala* (1956) (Flower Garland in a Trophy), *Bunga dan Piala-Piala* (1960) (Flower and Trophies), *Alam Benda* (1967) (Material World) and *Bunga Dalam Piala Perak* (1968) (Flower in a Silver Trophy). A painting entitled *Mawar-Mawar Putih* (White Roses) was painted in 1959, the year after she became a champion of *Bintang Radio*. Rose was a subject in his paintings, and the clearest connection with the song is a painting of Rose, from the back, playing her family’s grand piano and entitled ‘*Kisah Mawar*’ (1960) In the narration, this painting was referenced when Rose had to support the family by providing music lessons.

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<sup>17</sup> 6 Interviews were conducted on March 3, 2014, December 12, 2014, March 30, 2015 and April 7, 2016.

Rose relayed a prominent incident in connection with the piece. As part of *Hari Radio*'s tradition, Soekarno would usually receive all those who participated in *Bintang Radio* from all regions of Indonesia to the presidential palace at Bogor (*Istana Bogor*) which usually ended with songs and dance ("*President ontving radiosterren*", 1954). The incident in Bogor Palace occurred after Rose sang this song for Soekarno in 1964. This was the year that, according to Rose, she had lost to Pranawengrum Katamsi in the *seriosa* national competition by a point ("*Bintang-Bintang Radio*," 1964),<sup>18</sup> and the officials had informed her that it was necessary to rotate the winners. During the event, Soekarno demanded the winners to sing impromptu, and unaccompanied. The unexpected request caused the singers to become nervous. They were not prepared because they thought it was simply an annual gathering in conjunction with *Hari Radio*.

Pranawengrum, who was the winner, sang first, a song by Surni Warkiman, *Lumpur Bermutiara* that happened to be the compulsory song that year. To determine the pitch of the song she intended to sing, *Kisah Mawar di Malam Hari*, Pandanwangi caught hold of Jack Lesmana, a prominent jazz bandleader who had his guitar slung across his body. She seized the opportunity to confirm the pitch for the song. After Pandanwangi's rendition, Soekarno did not call upon the others following her performance.

To her surprise, the President shortly announced that she was an ideal singer for *lagu seriosa* (Rose Pandanwangi, personal communication, March 3, 2014). It was at a time when Soekarno aggressively stated his opinions on cultural matters and his approval was a necessary requisite in the increasing authoritarianism of his presidency, so the presidential recognition

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<sup>18</sup> According to *Harian Rakjat*, Pranawengrum Katamsi (Jogjakarta) scored 484.5 points while Rose Pandanwangi (Jakarta) scored 483.5. In third place with 464.5 points was Anny [Emi] Aritonang representing Medan.

meant a great deal for Pandanwangi as a singer. The event was broadcast nationwide with Pandanwangi's family in Manado able to hear her sing and be acknowledged by the President (personal communication, March 3, 2014).

Firstly, in choosing *Kisah Mawar*, as with the previous discussion on Kiyanto's choice, the singers regard the composition to be advantageous in terms of highlighting their voices. Secondly, due to this incident with the President, *Kisah Mawar* became the measurement of the singing and the style of the *seriosa*. The presentation sealed the standard of *seriosa* songs and *seriosa* singing. Calling upon the top two winners, perhaps intentionally to compare them, the President endorsed not only the songs, but also the singing styles of the performers.

Thus far, the song can be seen as symbolising prominent events rather than hardships that can be internalised in the song. The song's text is strewn with events that were too distinctive in her life to be detached from the song. Life was difficult for Sudjojono after his foray into politics because he could no longer exhibit or sell his paintings and they had 12 children to raise, including those from their previous marriages. Other events included the difficult delivery of one of her daughters, Sudjojono being taken into custody for a day after the 30 September Movement (G30S).<sup>19</sup> Due to the shock and trauma she miscarried, before mustering help from Adam Malik (personal communication, December 13, 2014).<sup>20</sup> Because of her personal experiences, her circle

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<sup>19</sup> The Thirtieth of September Movement was a self-proclaimed organization of Indonesian National Armed Forces members who, in the early hours of 1 October 1965, assassinated six Indonesian Army generals in an abortive coup d'état. The army blamed the coup attempt on the Indonesian Communist Party (PKI).

<sup>20</sup> Adam Malik was ambassador to Soviet Union and Poland. He became Minister of Commerce in 1963 chief of the Indonesian delegation to the first United Nations Conference on Trade and Development (UNCTAD) in 1964 in Geneva. In 1965, he served as Minister/co-ordinator for the Implementation of the Guided Economy. He was an avid collector of Sudjojono's paintings.



of friends dubbed her life as *Kisah Mawar di Malam Hari* (personal communication, March 30, 2015) and expected a rendition of it. Often, Rose felt proud that she was able to continue to arouse the interest of younger audiences, who expressed their surprise that such a romantic piece exists in the Indonesian language (personal communication, March 3, 2014).

An air of melancholy engulfed the theatre production and aided the sense of loss and moments of grief. The actors, comprising family members and friends of the celebrated artist, were a constant reminder of those whom Sudjojono had left behind. At the time of the production, Rose was 83 years old; a spotlight was fixed on her, positioned on a settee complemented with a side table and a vase of flowers, at the left-hand corner of the stage. The use of actual personal items associated with Sudjojono such as rubber boots, glasses, a smoking pipe and a portrait of the couple, '*Lagu Setelah 26 Tahun*', (Song after 26 years), a token of their 26th year anniversary, remained as a backdrop. These illustrate the 'other voices' that dealt with the specificities of the performance context against the tension of the performer as the voice of the composer (Davidson, 2014).

During *Kisah Mawar*, these events and associations were inherent in Rose's justification in terms of her personal relationship to the song. The sense of yearning or loss or deprivation in the text of *Kisah Mawar* was reflected throughout the presentation, just as Rose would sum up her life as an analogy of the song. Past circumstances provided her and the audience with the emotive elements even for the particular segment associated with the song; it was presented to complement the narrative that served to construct her persona, triumphs and connotations that cemented her identity as a *seriosa* singer.

The segment was unique because it differed from the musical content. By comparison, the other songs symbolised the narrative that preceded them.<sup>21</sup> A *lagu seriosa* by Cornel Simandjuntak, *Mekar Melatiku*, accompanied the light moments and bliss of family life during the difficult times of inflation in Indonesia. Upon Sudjojono's death, *Ave Maria* was featured at the closure of the performance.

Rose's performance of *Kisah Mawar*, however, illustrates that 'there is potential for tensions between the information contained in the music (its own narrative content), the performer's inner state (the individual performer on stage, presenting his or her own personality), and behaviours engaged in to present the music to co-performers and audience' (Davidson, 2014, p. 186). In the production, the re-creation of history assisted in personalising the song for the performer, hence justifying the song by drawing significance in relation to elements in her personal life. The lift in the mood added contours and interest to the storyline. It facilitated the construction of her persona and her identity as a singer.

In Kiyanto's offering of the song, *Kisah Mawar* observed a deeper consciousness of separation and longing in the universal sense rather than in a more specific form of a tribute to a hero that was presented at the event. In both circumstances, *Kisah Mawar* served to illustrate the melancholia associated with the time period that both performances drew upon. Both performers regarded *Kisah Mawar* as representative of the romantic tradition, while performing its music assisted in outlining their identities as *seriosa* singers.

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<sup>21</sup> The selection were from the couple's favourite pieces, (Mujiarso, 2013), sung in a sentimentalized version from popular and classical songs. Introducing herself as Rosalina Wilhelmina Poppeck, she sang *Rozen Die Bloeien* (Roses that bloom). *Ich Liebe Dich* by Beethoven to mark the beginning of their relationship. Their commitment and Sudjojono's confession of his honesty was *My Way* by Paul Anka, originally a French composition *Comme d'Habitude* by Claude Francois.

The example illustrates how organisers and historical background can create meaning and determine choices for performers. It assists in relating the importance of *seriosa* songs, and by projecting the performers as role models is able to frame their significance, after decades of involvement. The song is reflected in their performances, as the examples above reveal how singers and organisers endeavoured to create their own social meaning, particularly during a time in which the structures that encouraged their existence are being dismantled.

### **1.5.5 Modern Indonesia and the European Tradition**

The 1950s marked the beginning of modern Indonesia, but Indonesia as a nation was still a work in progress. *Kisah Mawar* symbolised compositions from an era when the lines in music making were not sharply drawn; that would emerge in Indonesia in the mid-1960s. The influx of influence after the end of the Japanese occupation revived the pre-occupation with the world's heritage. Radio was influenced by the American and European recording industries, while the socialist countries offered activities that allowed for Western-style arrangements to be tested and competed, giving access to other musicians. Iskandar and other second-generation composers responded to the changing environment.

*Kisah Mawar* represented the collaborative efforts between Iskandar and Embut, predominantly known for their popular music, but who in the early 1950s were regarded as the gatekeepers of the 'classical standard' that prevailed at the RRI. For performers, the romantic style of the music followed the European tradition. Its musical style did not feature the typical representation of anything Indonesian. In addition, *Kisah Mawar*'s disclosure of the highly romantic text was also a quality regarded as '*lantang*' or bold. Such romanticism associated with the Romantic era conformed to an international appeal, rather than a specifically Indonesian one (personal communication, Suhaimi Nasution, September 27, 2013). In the same manner as

Chairil Anwar's poems '*Aku*' that was later set to song by R.A.J. Soedjasmin and entitled "*Semangat*", in the necessity to raise awareness and evoke the spirit, *Kisah Mawar* articulates the anxiety of separation in a forthright manner that promoted the tradition of romanticism.

However, it also embodied the sentiment and candour of the text and music that accompanied the spirit of the new nation. As with other areas of arts, it was a time when culture was represented with a renewed spirit and arts were essential to 'embody the nation's inner strength' (Jassin in Bogaerts, 2012, p. 242). The preoccupation with outsourcing to European traditions in the work must be considered in relation to ideas of contributing to higher civilisation. Liberti Manik's thoughts echo this: while not necessarily emphasising 'national qualities, its authenticity and eastern-ness,' compositions must be also be of high quality (p. 241).

Iskandar's composition was important because it provided materials for singers to promote and participate in prestigious international events, and was only made possible by 1959. Earlier, Rose Pandanwangi, who placed third in the 1953 Hungary for the Youth competition, was urged by Indonesian officials to enter at the last minute. It was after singer Gordon Tobing, a famous singer of Batak songs, pulled out for failing to meet the competition requirements (Rose Pandanwangi, personal communication, March 3, 2014). The contestants were required to sing an aria, an art song or romance and a folk song. Rose was able to fulfil the conditions by incorporating Western pieces she studied as a student based in Holland (personal communication, March 3, 2014). This incident was indicative that *lagu seriusa* pieces, or at least adequate publication of the music, were not yet available at that time.

The new generation of Indonesian art songs were featured in competitions, in addition to the promotion of Indonesia at the international level. Mulja's third placing at the 7th World Festival of Youth and Students recognised his singing as equivalent to that of graduates from

Western conservatories.<sup>22</sup> Iskandar's collection is representative of the romantic tradition of the European culture that he emulated and by featuring these compositions, the songs were acknowledged as complying to a similar standard as that of the western corpus. The competition saw participants from the Soviet Union and Poland, and Indonesia was the only Asian country besides Japan (Machfud, 1959). It was an achievement and gained prestige for a nation that could produce performers of a world-class standard.

Apart from the influx of pop music, romanticism, including that from other Western European cultures, was no longer associated with colonialism but instead symbolised modernity and progress that was the rightful aspiration of the nation state and its people' (Bogaerts, 2012, p. 237). Cultural visits to China and the USSR left an impression that revealed these socialist countries supported and regarded the high arts such as classical music and ballet approvingly, with the USSR as the centre of these arts (Lindsay & Liem, 2012, p. 20). Translations of literature, from both the western and eastern worlds, from Goethe to Omar Khayyam and Confucious, were translated for the Indonesian readership.

Although *seriosa* constituted a small part of musical activity, (Miller, 2014, p. 142), it was an important medium that allowed Indonesian culture and its musicians to be placed at centre stage. Their participation and performances of these songs signified Indonesians as citizens of an independent nation, meeting on equal terms and not as colonial subjects (Bogaerts, 2012, p. 237). It showed that Indonesians had access to the world's cultures regardless of race, culture and parochialism. Iskandar's songs at this event exposed the cosmopolitanism of the 'new Indonesian person' following centuries of colonialism.

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<sup>22</sup> Mulja's 1959 performance featured pianist Kustiui (*sic*) Prodjolalito. Mulja sang *Rayuan Pulau Kelapa* by Ismail Marzuki for the folk requirement (Machfud, 1959).

Beginning in 1957, Indonesia sent cultural missions overseas, which became more frequent in the 1960s. Indonesian embassies were opened. Incidentally, the participation in these events and attendance paralleled the development of *lagu seriosa* compositions and the increasing popularity of the genre. The acceptance of *lagu seriosa* compositions highlighting the romantic tradition meant that performers acquired international recognition and were able to use the opportunities to perform overseas, and mostly in countries that offered competitions and meetings for youths in socialist countries. In terms of destinations, colonial countries were known to be of the old world, while socialist countries such as the USSR were associated with modernity, study tours and youth (Lindsay & Liem, 2012), providing a strong appeal. Apart from these tours and cultural assignments, the most prestigious were the presidential missions.

*Kisah Mawar* became a product of this absorption of cosmopolitan influences, promoting both the local performers' and Indonesia's standing on the world's stage. As the nation's artists looked for symbols to represent what *Merdeka* meant for them, musicians demonstrated their openness to a multitude of ideas to create a modern Indonesian culture. It showed Iskandar, a person inspired by Dutch and European influences, adapting to the new conditions and image of the Indonesian self, displaying the association between Indonesian modernity and western culture.

### ***Kabut* (1960) by Slamet Abdul Sjukur**

#### **2.1 Background**

Slamet Abdul Sjukur (1935-2015) learned the piano and was inspired by Maurice Ravel at a young age. Between 1949 and 1952 his teachers included Schaap, a Dutch pianist, and the Swiss, Josep Bodmer. He continued under Bodmer for harmony and theory as a student in the

Yogyakarta conservatorium (SMIND) from 1952 to 1956, and was more advanced than a typical student at the school (Miller, 2014, p. 116). He learned the cello from Russian Nicolaj Varvolomeyeff, and music psychology from Soemaryo (Asmara, n.d.). One of his first works was a miniature opera called *Sangkuriang* written in 1958.

Slamet founded *Pertemuan Musik Surabaya* (PMS) in 1957 and helped to establish the *Alliance Française* in Surabaya in 1960. His effort and concerns on behalf of Indonesian music were recognised by the French Ambassador, who awarded him a scholarship to further his studies. At that time, Paris was regarded a hub for innovative music. Slamet furthered his studies in France at the *Ecole Superior de Paris* in 1962. He studied with Olivier Messian, Henri Dutilleux and Victor Gentil. With Pierre Schaeffer, he got involved with electro acoustic music under *Groupe de Recherches Musicales*.

Slamet admired those who could work rapidly, as he claimed that he functioned slowly at composing. He admired his fellow Indonesians such as Cornel Simandjuntak and Mochtar Embut (Slamet A. Sjukur, personal communication, March 1, 2014), as well as Amir Pasaribu, whom he learned of through the cultural and arts magazine, *Zenith* (Dieter Mack in Miller, 2014, p. 116). Slamet's admiration for Simandjuntak came after reading Liberti Manik's analysis of *Kemuning* (Yellow Flower), published in the August issue in 1951. Simandjuntak was responsible for the innovation music of setting words to music which served to illustrate the poems (Slamet A. Sjukur, personal communication, March 1, 2014). The magazine also featured poems of Sugiarta Sriwibawa, Toto Sidarto Bachtiar, and Sitor Sitomurang, from which he drew inspiration for his compositions. Pasaribu was the most prominent of Indonesia's Western-oriented contemporary music pioneers (Miller, 2014). However, Pasaribu refused to take in the young Slamet as his student because he had had insufficient training in harmony (Supiarza,

2010). Pasaribu's rejection of the young Slamet as a student probably motivated Slamet to be inventive and seek alternative methods in both teaching and composing.

Slamet considered that *lagu seriosa* was invented for a national purpose. However, he suggested that the genre fell short of capturing the folk nuances as efficiently as Pasaribu had fused folk influences into his compositions. "*Lagu Seriosa itu, cita-cita nya untuk satu kebangsaan, tapi juga kalah dengan Pasaribu*" ("Lagu seriosa aimed to promote national unity but failed to match Pasaribu's efforts") (personal communication, March 1, 2014). Although Pasaribu incorporated regional traits in his compositions, his effort to collect songs was not as zealous as that of Europeans like Bartok, or Finnish composers, who were also inspired by their nation's landscape, geography and nature (Slamet A. Sjukur, personal communication, March 1, 2014). Indonesians at that time had not documented many songs from the country's regions, such as from Bali or east Indonesia. A similar criticism was raised by composer Mochtar Embut (1964d), who said that there was a lack of awareness of Indonesia's regional folk songs. Although there were many discussions about national music, Slamet said that there was little awareness of how regional features could be integrated.

Slamet regarded himself as an activist (Miller, 2014, p. 393), and believed that one had to create programs of contemporary music or *musik kontemporer* to be regarded as a composer. Activities such as publishing and staging of compositions were necessary to gain acceptance into the profession and its community. For this reason, he formed *Pertemuan Musik Surabaya* (PMS) in 1957, a meeting point for musicians, regardless of their educational background, which still exists today. It was for this reason too that he remained in Paris for 14 years, pursuing and publishing his works.



As a result, he avoided the period when slogans and ideologies were imposed on music, during the political fervour in the mid-1960s. Slamet was hesitant to return to Indonesia upon Soekarno's query during the President's visit to Paris in 1963 (Supiarza, 2010). He regarded politicians as incompetent and their thoughts on music as 'absurd' (personal communications, March 1, 2014).

"..And we have a lot of nice slogans, but what then? And, not all artists know about it ... these were the thoughts of the politicians. And artists were not aware. They ... they were engrossed in their work. So was I, just focused on my music. So right ... I'm always – in many ways until now, I feel like an outsider"

"... *Dan kita selalu banyak slogan yang bagus-bagus, tapi apa? Dan itu, tidak semua seniman tahu tentang itu... jadi yang memikirkan itu orang-orang politik. Dan seniman tidak terlihat. Mereka, ... mereka selalu asyik dirinya sendiri. Begitu juga saya, terhadap jurusan pada musik. Begitu kan... Saya selalu dalam banyak hal sampai sekarang juga, saya selalu merasa orang yang outsider*" (Slamet A. Sjukur, personal communication, March 1, 2014).

When he returned home in the 1970s, Slamet was vocal and held non-conformist attitudes about the contemporary developments in music, and he admitted that his own comments caused hostility (personal communication, March 1, 2014), particularly when political or national policies dictated the course for music.

"This, the opinion of the government. It's always official, always official. There are other opinions of the people in the field who are not always in line with the government. Well, for me, I trust the field rather than the government. Politicians feel they are .... yes .... believe that they themselves are competent. But do not understand the problem. So, incidentally *seriosa* is used by the government, and I see the situation is so-so. "

"*Yang satu, pendapat pemerintah. Yang selalu rasmi, selalu official. Ada lagi pendapat orang dilapangan yang tidak selalu sejalan dengan pikiran pemerintah. Nah, kalau saya, saya lebih percaya kepada orang lapangan itu daripada pemerintah. Kerna pemerintah itu orang- orang yang...ya.... merasa dirinya kompeten. Tetapi tidak tahu permasalahan. Gitu. Jadi, seriosa kebetulan diguna oleh pemerintah, dan saya melihatnya keadaannya gitu-gitu aje.*" (Slamet A. Sjukur, personal communication, March 1, 2014).

Slamet believed that one must be innovative and resolutions should be sought from those within the field instead of being dictated by incompetent authorities. Slamet's exasperation with the situation in Indonesia was vindicated when he was awarded the *Medaile Commemorativă Z. Kodaly* by the Hungarian Government in 1983. Kodaly was a distinguished inventor in music education who had formulated methods for collecting folk songs. The award was an endorsement of Slamet's commitment in these two areas. Because of growing paranoia during the Soeharto administration, Slamet was discouraged from accepting the award from a communist country. Shortly after accepting the honour, he was dismissed from employment at Institut Kesenian Jakarta (Jakarta Institute of Arts). To support himself, he began teaching privately.

In the year 2000, he was named *Officier de l'Ordre des Arts et des Lettres* by the Government of France. He had earlier won the *Médaille de Bronze* at the *Festival de Jeux d'Automne* in Dijon in 1974, and the *Disque d'Or* from the *Académie Charles-Cros* in 1975.

In Indonesia, however, recognition by the Government came only more recently. He was made a life member of the *Akademi Seni Jakarta* in 2002 and was given a special honour by the East Java government in 2005. He received an award for *Karya Bhakti Budaya* from the Ministry of Tourism and Creative Economy in 2013.

## **2.2 Reasons for the Song**

### **2.2.1 An Outsider to the RRI**

*Kabut* represented the style of the young Slamet before leaving for Paris. It demonstrated his distinct musical thinking that was usually 'against the currents' in compositional style and philosophy (A. Setiawan, 2015). Having written it in 1960, he submitted his piece to the RRI without any expectations, but later received a reply stating that his song would be used for the singing competition (personal communication, March 1, 2014). He wrote two other songs, *Bunga*

*Di Atas Batu* and *Weekend* for soprano and piano, both with texts by the poet Sitor Situmorang. The score for *Kabut* was recently forwarded to him by one of his former students, but the scores for *Bunga* and *Weekend* are unavailable, as they were misplaced (Slamet A.Sjukur, personal communication, March 2014).

Like most Indonesians in the 1950s and 1960s, Slamet was attracted by and a keen observer of important developments such as films and music, particularly the *Bintang Radio* competition. Slamet considered *Bintang Radio* to be a positive development for the music of Indonesia.

### **2.2.2 Publication and the Rise and Fall of the Song's Popularity**

The numeric score for *Kabut* by Slamet A. Sjukur was published in the RRI catalogue (*Laporan perekaman dan penyebaran musik nasional dan daerah ke RRI Daerah, th. 1977/1978, 1978, p. 260*). It was listed amongst 19 other well-known songs and categorised under *lagu seriosa*, as a genre that represented the national music. Slamet claimed that he was not aware of the publication in *not angka* (numeral notation) and was bemused how the key changes are indicated in the numeric score, but acceded that it was probably necessary because many people were not able to read music. Furthermore, it was needed as the government viewed the *seriosa* song as warranting national circulation (Slamet A.Sjukur, personal communication, March 1, 2014).

It was a compulsory piece at *Bintang Radio* in the early 1960s, which gave the work greater recognition (Rose Pandanwangi, pers. comm., March 31 2015; Debrina Zulkarnein, pers. comm., March 30, 2014). According to Rasmindarya (1999) *Kabut* was ranked as the 10th most popular *seriosa* song used in the competition; although as Rose Pandanwangi pointed out, possession of the score of a song did not reflect competitors' personal choice, since they were

obliged to sing them (personal communication, March 30, 2015), and she felt the new songs introduced seemed ‘so calculated’ (personal comm., March 3, 2014). Although it was popular for the competition, its popularity did not extend beyond that (Slamet A.Sjukur, personal communication, March 1, 2014). *Kabut* seems to have been ignored by most *seriosa* singers, especially among the generation who competed in the 1980s. As with the works of other contemporary composers of *seriosa* such as Trisutji Kamal, *Kabut* did not become one of the favourite selections to sing because of its character and difficulty (Debrina Zulkarnein, personal communication, March 30, 2014).

Slamet knows the meaning of ‘*musik yang telah diganyangkan*’, or music that has been blacklisted (Sjukur, 1988). After he was terminated from his deanship at IKJ (Miller, 2008), coupled with the award he had accepted earlier from the communist Hungarian government that upset Soeharto’s government, his song disappeared from the scene. It is interesting that none of the performers who first got involved in BRTV in the 1980s era are aware of this piece, unlike those who competed earlier in the 1950s and 1960s, and those who had obtained copies of the score earlier. The release of the *Antologi Musik Klasik I and II Indonesia* by DKI in December 2013, which translated the *seriosa* as ‘art songs,’ also did not include Slamet’s work. However, Slamet was invited and received the first few copies of the *Antologi Musik Klasik I* during the official ceremony of its release during *Pekan Komponis Indonesia* at Taman Ismail Marzuki, (TIM).

In recent years, the piece has been “rediscovered”. Slamet’s 79th year celebration entitled ‘*Sluman Slumun Slamet*’ in 2014 featured a performance of the song and a CD recording.<sup>23</sup> As part of the celebration of Slamet’s philosophies and thinking, the inclusion of *Kabut* in the concert defined the piece as an integral part of the musical language that the composer propagated. For someone whose reputation is as a composer of avant-garde music, the idea that Slamet would be composing songs that emulated the Romantic period may seem unlikely. Commonly associated with yearning, revolution and sadness, these are traits that are not at all typical of Slamet’s experimental style of writing and his viewpoint. Some musicians did not expect Slamet to be associated with songs that were considered ‘*ringan*’ or light (Jusak Nugraha, personal communication, March 25, 2014).

After Slamet’s passing on March 25, 2015, *Kabut* has been regularly staged in contemporary music circles. In Malaysia the piece was staged during the opening for the Soundbridge Festival 2015, on October 30, 2015 organised by the Society of Malaysian Contemporary Composers SMCC) at Universiti Putra Malaysia (UPM). It was performed by Ang Mei Foong.

### 2.2.3 Performers

In all instances, the respondents in this study found the poem difficult to understand and some even found it absurd (Teddy Suthardy, personal communication, April 9, 2015), which causes difficulty for performers to understand and interpret the work. Slamet did not explain the meaning in the music, which was his way of encouraging his students to be innovative and to search for individual meaning (Krisna Setiawan, personal communication, Nov 2014; Teddy

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<sup>23</sup> *Perayaan 79 tahun Slamet Abdul Sjukur* was a symposium held in 19 -27 September 2014 at Taman Ismail Marzuki. The first segment of the celebration was held from 15 to 21 June in Surabaya under *Pertemuan Musik Surabaya*.

Suthardy, personal communication, April 9, 2015; Ika Sri Wahyuningsih, personal communication, April 20, 2015). Ika Sri Wahyuningsih, who won second place in the *Bintang Radio* competition in 2007 at the Yogyakarta level (Wahyuningsih, 2015) had extensive experience performing this piece, including with Slamet as an accompanist in 2014, and with Krisna Setiawan in 2010 ( posted on YouTube), and also with Ike Kusumawari. Each individual would have his or her explanation and interpretation, and one can relate to the meaning of the poem independent of the music, as indeed did occur (Krisna Setiawan, personal communication, August 30, 2015). After seeking an explanation from Slamet, both Ika and Krisna interpreted the piece according to its literal meaning (Ika Sri Wahyuningsih, personal communication, April 20, 2015). The appreciation and portrayal of nature represented Slamet's captivation with nature and landscape that depicted Indonesia's natural beauty, echoed the ideas of Finnish composers such as Sibelius. The performers' independent approach to interpretation is indicative of Slamet's break from the conventions and limitations of hierarchal relationships.

### **2.3 Analysis of the Poem**

Sugiarto Sriwibowo, who wrote the poem, was born in 1932 in Solo. He was a journalist for the *Antara* newspaper and the *Istana* (state palace) during Soekarno's administration (Shahab, 2010).<sup>24</sup> Slamet never met the poet, but they had exchanged letters (personal communication, March 1, 2014).

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<sup>24</sup> He was known for his coverage of sport, especially football in the 1964 Olympics in Japan. From 1951 he wrote poems that were published in *Mimbar Indonesia* and *Zenith*. He was co-writer of biographies of famous Indonesians such as Soeharto, and one of the generals who was killed during the coup attempt of the 30th September Movement in 1965, Donald Izacus Pandjaitan. A volume of his poems was published in 1983. In 2003, *Yayasan Kebudayaan Rancage* awarded his novel *Candhikala Kapuranta* the prize for best Javanese literature.

	<i>Kabut</i>	Mist
Stanza 1:	<i>Kunang-kunang jatuh di kabut dingin gunung Esoknya disitu tumbuh bunga Tapi kupu pelangi menunggu matahari</i>	Fireflies fall in the cold mist of the mountain The next day a flower grows there But the rainbow butterfly waits for the sun
Stanza 2:	<i>Benangsari bunga gugur muda belum sehari Dua temurun menyatu kuburan</i>	The flower's stamen drops too soon, not yet a day old Two generations fused in one grave
Stanza 3:	<i>Ku tutup pintu jendela sedekap malam sunyi Kunang-kunang tak ada lagi.</i>	I fold the louvre window closed in the silent night Fireflies are no longer there

The poem captures the life cycle that unfolds accompanying the fall of mist in the evenings. Fireflies are nocturnal; they live in warm, humid areas and rely on the mist for damp air to survive. They have a short lifespan of only a few weeks. In the first stanza, the bioluminescent creatures accompany the mist as it descends. They would burrow underground or tuck away at crevices of the tree bark to lay their eggs on moist rotting leaves or logs, before dying. The next verse implies the cool mist accommodates the life cycle and stimulates the growth of vegetation at the very spot they descended. The last line of the stanza tells us that, just as the fireflies were dependent on the evening mist, the rainbow butterflies eagerly await the morning sun to feed off the nectar provided by the new blooms.

By describing the stamen falling off the fresh blossom, the second stanza signifies the loss of its premature life, as others depended on it. The idea of sacrifice is symbolised in the text '*dua temurun menyatu kuburan*' (two generations fused in one grave). It refers to the location where both the fireflies and new bloom had perished: their mortalities facilitated life to continue.

In the third stanza, the poem ends by acknowledging the vulnerability of these manifestations and of their susceptibility to absence. With the absence of the luminous fireflies, the night is uneventful and deprived.

The poem's title refers to the presence of mist that is momentary, and not long afterwards, the sun would rise to vaporise it away. The roles, even in demise or at their conclusion, are significant. Each event or episode is swift, and the poet captures these momentary, fleeting but meaningful moments of the cycle. The short but precious cycle is necessary for all living creatures.

## **2.4 Analysis of the Music**

The poem propagates the idea and concept of brevity, and Slamet's short setting of the music support this succinctness. Both poem and music tempt us to look at life's small events. The music is in ternary form ABA. The recapitulation of A is shorter than the first time. It denotes the mundaneness in the absence of the fireflies, and refers to a predictable routine of closing a window. The stanza describes the ordinariness regarding the music's concision and immediate closure.

The piece evokes a distinctive quality created by soft overtones, sustained notes alternating with gentle rhythmic reverberations created by dissonant harmonies that characterise the *gamelan*. Instead of merely applying notes of the *gamelan* scale, Slamet selectively utilises the characteristics of one or two of the instruments and evokes the text by applying their characteristics and rhythmic pattern to evoke the mood and to illustrate the text.

### **2.4.1 Melody**

The key is G minor, but the melodic line closely resembles G minor pentatonic (G B  $\flat$  C D F). The melodic line does not utilise F#. In section B, the key shifts to B  $\flat$  minor, and the



melodic line resembles B ♭ minor pentatonic (B ♭ , D ♭ , E ♭ , F, A ♭ ) with occasional use of C and G ♭ . With the exception of C instead of C ♭ , this combination of notes makes the melody a close approximation of the *pelog* scale in B ♭ (B ♭ , C ♭ , D ♭ , E ♭ , F, G ♭ , A ♭ ). The difference of a semitone of C instead of C ♭ mimics the mistuning of the *gamelan*.

The range in the melody is small and kept to the middle register. The range is just over an octave. The lowest note is B ♭ below middle C, rising to D5. The dissonance between voice and piano is mostly in section B. The voice sings with intervals such as of 2nds and major 9ths (C in the voice, against the B ♭ in the piano, bar 16, and A ♭ in the voice, against B ♭ in the piano, bar 18), creating a dissonance between the voice and the treble notes in the piano.

Within each phrase, the melodic range is small, moving stepwise and within the range of a fourth and fifth for the first two phrases of the stanza. The small range of intervals gives the melody a calmness and almost a quality of natural speech.

The melodic contour illustrates the words. For example, at '*jatuh*' (fall), the notes illustrate a descending melodic line. In '*kupu pelangi menunggu matahari*' (the rainbow butterfly waits for the sun) the melody in the phrase now extends to a wider interval, up to a seventh before it descends. The curved melody literally paints the visual image to the word '*pelangi*' (rainbow).

Large intervals are used sparingly but effectively. On the word '*tapi*' (but), which functions as a clause contrast and as an exclamation, the final syllable leaps to a perfect 5th. This leap is juxtaposed with an extreme use of dynamics between the first syllable '*ta*' indicated by an accent (*sforzando*), and on to its second, '*pi*' designated in *pp* or very soft. Not only is the interval the largest within the work, but more importantly the use of a perfect 5th combined with extreme dynamic contrast on the word imitates the expressive contour of the language, with the

fading out in volume on the second syllable. Immediately there is a fermata and a quaver rest, further outlining the meaning associated with the contradiction of the phrase.

### 2.4.2 Rhythm

The accompaniment uses long note values, particularly minims and semibreves. The time signature alternates between 4/4 and 6/4.

The use of dotted rhythms gives a sense of naturalness and complements the conjunct melodies without interrupting the natural flow of human speech to promote the overall illusion of stillness or calmness. Slamet's use of rhythms in his melodies demonstrates his use of text declamation in accordance with natural speech patterns; for example, the use of dotted notes for the word '*kunang kunang*,' and minims for each syllable of the word '*gunung*.'

The second phrase, '*Esoknya di situ tumbuh bunga*' (The next day a flower grows there), continues to mimic the rhythm and phrase within natural speech. The flow of the language of this sentence would normally lean towards the last syllable in the word '*situ*' (there) even without the use of a comma. After a succession of dotted notes and semiquavers, a crotchet placed on the final syllable of '*si-tu*' (there) creates this slight rhythmic pause. The second part of the sentence continues with the words '*tumbuh bunga*,' (a flower grows) that are given a crotchet value for each of the syllables, illustrative as equal rhythms of normal speech.

Here a combination of the punctuation and word painting is also featured. Creating the meaning of '*menunggu matahari*' (awaits the sun), the idea of the seconds ticking away slowly is illustrated through repetitive B ♭ played in unison in two octaves, and in minims during the compound time 6/4. The same note leads into crochets in quadruple time, as though representing an increase of speed as the pulsating crochets become more repetitive and illustrate the idea of time passing and the anticipation of the arrival of the sun.

### 2.4.3 Harmony, Tempo and Piano Setting

In section A, several verses are accompanied utilising slow-moving harmonic phrases such as I- VII - VI - V – I. Sometimes the use of cadences such as VIc – I (bars 9-10) is included. In section B, the chords that progress are I – IV- VI – IV- I7- VIb – I. It is an even longer harmonic progression that occupies the entire B section.

The piece is predominantly in G minor and modulates to B  $\flat$  minor in section B, before returning to G minor at the end. The piece utilises open position chords using 2 notes instead of the standard 3 notes. The omission of the middle note gives a clue to the tonality; the piece alternates between major and minor. The intervals between the notes are fifths and octaves, but their lowest notes always progress in a descending step-wise motion.

With pedal added, the chords played in the middle and low registers create a reverberation much like a low resonating percussive instrument. The progression comes to a halt at the end of section A with a resonating dissonant chord comprising of seconds (bar 12). The final chord is a B  $\flat$  6/9 chord or an extended flattened 9th (C  $\flat$  ) as the bass note, and with its 6th note omitted, above the root of B  $\flat$  , and considered a substitute for the tonic often used in jazz music. It is a tense chord that does not require resolution. The peculiar timbre suggests the shimmering quality of the discords that subtly evoke the intentional mistuning of *gamelan* unisons (bar 12). It is somewhat announcing a full stop, and marks the end of the section. The pedalled pianissimo result simulates the overtone-rich ringing of the *gong ageng* or the large gong.

The music setting of the piano in the opening passage uses sustained harmonies and the use of pedal creates harmonic overtones. Acoustically it creates a hazy, mysterious atmosphere, evoking the ambience of mist. The chords proceed in a downward motion, and by contrast, the

top line of the treble alternatively rises and falls between intervals of fifths and octaves with each change of chord. These alternating movements within the treble embody the shape of waves or slopes, suggesting an auditory as well as a graphical image of the cool mist descending (bars 1 to 5).

The tempo indication is marked *lento* and remains that way throughout. It evokes a calm and elusive character. A slight acceleration could take place in bar 25, to lead the piece into the recapitulation of A. Section A, even though it is more diatonic than in B, features a combination of resonance, creating textures reminiscent of layered *gamelan*, of a low and slow moving sustained *gong*. The opening has slow-moving, open position pedalled chords alternating between fifths and octaves. It evokes tranquil, resonating and wave-like reverberations. In A, and A', each verse of the poem ends with a cadence moving downwards in minims in the piano. It is always followed by an additional chord in the lower range either simultaneously on the last syllable of the verse, or on the next count. While the additional chord adds layers to the texture, it is as though indicating a comma or a full stop at the end of each verse, suggestive of the punctuating characteristics of the gong (bars 7, 10, 12, 35, 38). The A section ends with an introduction of a series of repeated octaves in B ♭, played in unison of an interval of two octaves (bar 13). Its range is in a pitch almost an octave higher, in contrast to the earlier parts of the accompaniment. Using both the middle and upper registers, the insistent drone is a soft and pedalled staccato, the notes resonating in the piano, creating a mysterious atmospheric quality.

The rhythm of the octaves is presented first in minims in 6/4; then it continues into the time signature of 4/4 in section B. Here it transforms into crotchets, giving an illusion of an increase in speed. The repetition creates an effect of a stricken percussive instrument close to the overtones in reminiscent of the *kenong* (Krisna Setiawan, personal communication, Nov 18,

2014).<sup>25</sup> This is the largest of the cradled gongs but it has a high pitch, considering its size. This continuity creates a prolonged sustained effect of a drone of a higher register, and often at a more rapid speed than the gong. The uninterrupted crotchets emulate the *nongans* or the interval between the strikes of the *kenong*. This octave motif, that acts like a pedal note, is the dominant motif throughout section B. It seems endless and briefly passes through several other pitches, such as C, D ♭ and D ♯, to create an ostinato technique suggestive of the *gamelan*.

Accompanying the *kenong* motif, the left hand plays a low register drone. It is represented by chords in the open position, comprised of the interval of fifths and sixths. The chords are played on the first and third beat, dividing the *nongans*. The division of the rhythms creates the characteristic of the middle voice hanging knobbed gong, the *kempul*.<sup>26</sup>

Meanwhile the melody in the voice is kept to the middle range, of slightly over an octave (B ♭ 4 to D5). Sustaining the range of the voice in the middle range is a feature of the *gendhing* or *balungan*, or the melodic nucleus or abstraction in the *gamelan*. The voice, now in mostly crotchets and minims, moves in descending motion with each verse. It is kept lower than the B ♭ of the uninterrupted crotchets that are emulating the *nongans*, or the interval between the strikes of the higher-pitched *kenong*. The melodic line of the voice in the section typifies the moderate

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<sup>25</sup> The *kenong* is the largest of the cradle gongs that are laid out horizontally, and suspended on a cord over a box resonator. The other cradle gongs are *bonang*, *kempyang* and *ketuk*. The *kenong*, in spite of its size, has a high pitch.

<sup>26</sup> The *kempul* is a set of hanging knobbed gongs, in the middle voice. It punctuates half way to the mid-points of the metric cycle, which is played by the *kenong*. One *kempul* beat coincides with 2 *kenong* beats. The role of the *kempul* is to divide the *nongans*, which are the contents of each part between strikes of a *kenong*).

range voices of the *gamelan* that move more slowly against the upper register voices, which characteristically move at a faster pace.

Throughout section B, the continuity of the incessant drone that represents the *kenong*, seems uninterrupted and continuous, and is typical of the endless cycles in *gamelan* music. The static, timeless element gives the piece freedom from a rigid structure and promotes continuity. It also leads or transitions the piece from section A to B.

The pause on the semibreve on the last note of section B and at the end of the song is similar in that in both circumstances they simulate a moment of absolute standstill. The effect it gives is uncertainty as to whether the piece has ended. The piece instead recapitulates with the return of the melodic motif of A. The melody is even quieter as the section starts with just the solitary voice, and the accompaniment resumes only during the middle point of the verse. With only half the length of A, the piece concludes in the form of a chord and a pause, no different to that at the end of B. It gives an ambiguous ending, as it ends too soon after the recapitulation. One is uncertain if the piece is to continue or end as with *gamelan* songs. An audience can become disconcerted at the end of performance when this situation presents itself. Slamet had indicated that it is this same manner of ending that had impressed Debussy when the French composer first heard *gamelan* music (Krisna Setiawan, personal communication, 18 Nov, 2014).

In *Kabut*, Slamet approaches the music with an accompaniment that is subtle and tender and meditative and calming, to complement the meaning, the simple beauty and nuances of the poetic text. It has a whispery, more intimate quality. *Kabut* is unique as it is the opposite of songs that require strong vibratos. Through the simple melodic line and avoidance of over-dramatized voice, the characteristic of the piece relies on the idea of serenity in both the accompaniment and

the voice. The piano amplifies the text through the use of pedal and timbre emulating the resonances of *gamelan* instruments.

In a performance given by Slamet and Ika Wahyu Sriwangsih in September 2014, the tranquillity and mood of the piece effectively created the sensation of descending mist (Mulyadi, 2014). The piece remaining *piano* throughout work personifies the composer, who was himself soft-spoken; in fact, he often spoke in a whisper.

The arrangement of the words depicts an illustration, according to the rhythms of the speech patterns of the language. By elucidating certain words of the text, the setting is explicated through word painting. The music resonates and emits an ambiance and nuance of the *gamelan* by mimicking the characteristics of selected instruments, particularly in the middle section where both the accompaniment and voice adopt features such as use of an approximation of the *pelog* scale and qualities and timbres of three instruments, the *kenong*, *kempul* and gong. Slamet explored the layering of textures, rhythms, and adapted the gentle reverberations and dynamics emulating the gongs, the evocation of the repetitive chimes of the cradled gong or *kenong* and its interaction with the *kempul*, and use of voice in the middle range moving at a slower pace suggestive of the *balungan*.

The piece illustrates the beginnings of his philosophy and the ideas that he propagated, in terms of the minimum and economical use of material to create a maximum or concentrated effect, requiring only selected devices from the multiple arrays of instruments of the *gamelan*. In simulating the characteristics and punctuations of the middle and lower range of *gamelan* instruments, Slamet's economic use of material achieved the desired effect.

## 2.5 Symbolism

### 2.5.1 Personal Struggle, Resourcefulness and Economic Sifting of Material

Slamet believed in developing one's potential as a useful resource, rather than being dictated by established standards or commercial demands. In this way, he was able to retain his voice in his compositions. The piece symbolised Slamet's espousal of his determination and how he championed his philosophy. Slamet's setting symbolises his appreciation of the simple and often uneventful that one tends to ignore, rather than be weakened by mindsets that overwhelm and devastate.

He was always fascinated by the *gamelan*, and the piece symbolises the victory of his personal struggle. As a student, he was exempted from studying it because of his incapacity (Supiarza, 2010) due to contracting polio as a child. The composition symbolises his willpower and philosophy and his accomplishment in battling the odds, whether due to rejection by people or by the system. Besides incorporating the *gamelan* in his works generally (Graham, 2015), his interest led him to be given a research grant from the Ford Foundation with regards to Debussy's aesthetic affinity with the instrument (Albertson, 2015).<sup>27</sup> By incorporating only selected instruments of the *gamelan*, the piece reflects his scholarship and understanding of the subject.

His inclination to maximise economic use of material and his appreciation of the poem suggests the ensuing philosophy of life that he adopted and the approach to 'minimax'. It was the beginning of the application of his established concept of creating within carefully controlled

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<sup>27</sup> One of the arguments in the work was that contrary to popular belief, Debussy had witnessed the Sundanese *gamelan* at the famous 1889 exhibition. Many were misled in referring to the orchestra as Javanese, as the dancers who accompanied them were members of a Javanese dance troupe, instructed by Indonesian officials, due to limited resources of those in attendance at the exhibition in Paris (Nurcahyani, 2013).



limits (minimum) to obtain the maximum effect ("Pergelaran karya Slamet Abdul Sjukur-katalog Sluman Slumun Slamet 79 Tahun," 2014), and his philosophy in life. The smallest moments can be maximised, the choice of poem that is marginal or brief or insignificant, or even senseless or absurd to some, can be captured. With appropriate knowledge, these resources can be convincingly built upon, enhanced and personalised to draw out greater meaning. Similarly, the focus on the marginal, such as the idea of brevity, and the economy of means or material are characterised by minimalist music. Minimalism is used not as an end in itself, but as a means to effectively facilitate the creative purpose (Cope, 1997). In his forward thinking, he was aware that the minimalist style was gaining attention in the west in early 20th century Europe.

### **2.5.2 Honouring One's True Self**

In his resourcefulness, he regarded himself and was able to relate to scavengers, and even learned from them (Slamet A. Sjukur, personal communication, March 3, 2014). Slamet's approach equates to that of the French composer Eric Satie, who is often looked upon as being misunderstood but is deemed as a 'radical avant-garde composer' (Owen, 1994). In the music setting of the poem, Slamet invites us to look at music's small events, as in a reflection of Satie's music (Owen, 1994). Just as Satie's concept was a reaction against the basic dishonesty of conservative dramatism and Wagnerian dramatisation, Slamet's attitude and aims made him similar to Satie. In a similar approach, Slamet regarded music as part of the surrounding environmental noises (Owen, 1994). One has to remain '*sederhana*' or simple and unpretentious to be aware of one's surroundings. Looking at life's small events as a source of inspiration requires one to be industrious and resourceful. His approach to music can be likened to the way he wrote for the monthly music magazine, *Staccato*, when he reported or publicised events. The

words had to be short and able to tantalise, ‘persuasive but brief’ (personal communication, March 1, 2014).

### **2.5.3 Divergence from the Standard *Seriosa* Songs**

Slamet chose a conventional combination of the piano and voice, and symbolised his philosophy through the use of the song form, which was the popular method of composition in Indonesia. *Kabut* is minimalist in style. Minimalism in music gained attention in Europe and America in the 1960s, rather than in Indonesia. As an early work, it depicted the composer’s inclination and revealed his stimulus to become a disciple of a European conservatory education.

*Kabut* was clearly not in the style that was popularised or expected by radio listeners, and certainly not by the musicians who had to perform it. The piece lacks a lyrical or catchy melody that is closely associated with songs or pop music. *Kabut* was not a favourite amongst singers because ‘*melodinya nggak pop*’ (it doesn’t have a ‘pop’ melody) (Krisna Setiawan, personal communication, Nov 19, 2014). Slamet’s music was advanced and many had not had any exposure at that musical level. Singers were not familiar with such a minimalist approach and found it difficult to understand, what more interpret, the music that was not like the ‘lyrical and romantic melodies’ of *lagu seriosa*.

The minimalist style was radically different from the ‘romantic’ type songs that were propagated by the classical proponents. Radio orchestras that backed classical singers, particularly during the early 1950s, were inclined towards “pops” (Miller, 2014, p. 41), or pop orchestras playing classical selections (p. 349). However, the fact that the song was featured in *Bintang Radio* revealed the diversity of Indonesia’s composers and administrators in the RRI in the early and late 1950s, and of their open attitude to accept Slamet’s work which adopted a different approach.

Slamet returned to Indonesia, bringing with him an idiom that was distinctive from that of Mochtar Embut, FX Soetopo and Ismail Marzuki, at a time when *lagu seriosa* was prevalent in Indonesia's music scene (E. Setiawan, 2014). Slamet who had composed in other mediums, commented "Indonesia's music does not constitute music that can stand alone...It must incorporate poems, literature, literary thinking or the stamp of classifications that have absolutely no connections with music itself" (Sjukur in Miller, 2014, p. 148). After his return he introduced the term '*musik kontemporer*' (Miller, 2008). His compositions represented a new paradigm in Indonesia's music that led to Slamet becoming known as the father of Indonesia's contemporary music.

#### **2.5.4 A Solution to Composition with regard to the Debate about National Music**

Slamet adopted the use of word painting and infused the text with natural speech rhythms, displaying his awareness of the importance and role of language in song with regard to national identity. In highlighting the work using selected characteristics of the *gamelan*, Slamet demonstrated a new way of incorporating regional elements in his composition at an advanced level, instead of basing his composition on actual folk melodies.

These two aspects show a solution in raising the profile of regional music, and contributed towards the lengthy discussion that surrounded national music. By the early 1960s, the debate became more intense with the promotion of '*kepribadian nasional*' or national identity amongst political parties.

"However, simply having the spirit is not enough, yes. One needs to know how to ... operate, yes. For politics, it is ok. For literature, ok. But for music, how does one go about?"

"Tapi, semangat saja tidak cukup, ya. Harus tahu bagaimana uh... operasinya, ya. Jadi kalau untuk politik, ok. Untuk sastra, ok. Tapi dalam musik, bagaimana itu?" (Slamet Sjukur, personal communication, March 1, 2014)

Slamet indicated that there was a severe lack of guidance and awareness, but musicians were expected to comply with the directives for the sake of popularising slogans asserted by politicians.

The Department of Education, Teaching and Culture in 1960 suggested that musicologists should ‘...research the origins of music, the original conditions under which the music was sung, the mood that it created, and the rhythms sung by the people, and not just to note down the melody of regional music’ (Wienaktoe in Yuliantri, 2012, p. 427). Slamet’s method demonstrated his solutions and offered the alternatives and resources. In personalising his work, his approach demonstrated the possibility of merging the aesthetic and the inner creativity of the artist while serving as an example of musical nationalism in the promotion of national identity.

Musicians were under-represented in the debate about national identity. The propaganda continued, but the application remained vague and ambiguous to the musicians themselves. Some musicians were under the notion that there needed to be one specific motif that reflected the archipelago instead of exploring Indonesia’s abundant folk songs that had remained untapped (Embut, 1964d). The piece demonstrated Slamet’s response and his ingenuity in contributing to the developments surrounding Indonesia’s music. The inventive use of material in his composition and style was advanced for his time and environment, and certainly served to raise the profile of regional music.

### ***Bukit Kemenangan (circa 1960) by Djuhari***

#### **3.1. Background**

*Bukit Kemenangan* (“Mount of Victory”) is a song that was commissioned to the composer and playwright Djuhari (1925-2010) by RRI Jakarta as a song for *seriosa* contestants

for *Bintang Radio*. Djuhari was self-taught and was already popular for his Sundanese songs in the late 1950s and throughout the 1960s (Jurriens, 1999; Ridwan, 2014). The invitation from Studio Jakarta that was extended by Iskandar and Mochtar Embut was an honour, particularly for a composer who had never written a *lagu seriusa*.

At the time of the invitation, Djuhari had been working for RRI since 1946. As an employee of RRI in Garut, he had witnessed the destruction of the RRI branch when it was bombed by the Dutch. He was attached to RRI Bandung in 1951 and became head of Bogor radio station until his retirement, in 1975. Djuhari was known for writing hundreds of radio plays, and was a master at directing them. He wrote an oratorium of the Proclamation of Independence RRI by radio fighters, which was valued by the Minister of Information Harmoko (I. Setiawan, 2010) during Soeharto's era.

When the song was written, particularly among Indonesia's literary groups, there was pressure to write on topics such as the revolution (Mohamad, 1988). Revolutionary rituals of the 1960s were used by LEKRA to promote socialist realism and the working class culture. Those who proposed the Cultural Manifesto of 1963, that called for freedom of expression and freedom from political pressure and revolutionary rituals, were declared counter-revolutionaries. The president had banned the Cultural Manifesto by 1964.

It is suggested that with the uprising of national fervour during this period, it became more difficult to write or compose freely, as anyone could be accused of being disloyal or unpatriotic. During 1962, at a time of huge cultural uncertainty and debate, Djuhari wanted to learn to incorporate diatonic tuning for traditional Sundanese songs. Djuhari looked for instruction from Mohammad Jassin (or Jassin), who was an arranger of Sunda pop music and the leader of pop band *Nada Kentjana*. This knowledge led to Djuhari to produce new Sundanese

songs with diatonic tunings (Ridwan, 2014, pp. 48-49). In light of how features of national identity should be integrated into new compositions, Djuhari's visit to seek advice shows his keenness to learn to use this technique.

Djuhari's desire to integrate folk music into new compositions and his background explicitly led to different results from those of Slamet. '*Bukit Kemenangan*' adopted the approximation of the *pelog* scale of the *gamelan*. It was composed in collaboration with the arranger Murtjono.

That Djuhari's poem, based on the theme of war, rekindles the spirit of the revolution is not surprising, given his experience during the independence struggle. Djuhari appeared to accept Soekarno's call for rekindling of the spirit of the revolution since 1959, and it became the inspiration and predominant theme in this work. There was a call for the 'teachings of Soekarno' to be indoctrinated (Farram, 2014, p. 20; Gunawan & Aveling, 2011, p. 4).<sup>28</sup> In the light of these developments during the 1960s, the political climate would have left Djuhari without much choice as an employee of RRI.<sup>29</sup>

The early to mid-1960s were accompanied by the rise of many warlike songs of the period of Confrontation.<sup>30</sup> For Djuhari, in his first attempt at *seriosa* captured in *Bukit*

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<sup>28</sup> By this time the PKI (Partai Komunis Indonesia – Indonesian Communist Party), with LEKRA (Lembaga Kebudayaan Rakyat – Institute of People's Culture) cultural institution, had impressed upon Soekarno the connection between revolution and culture.

<sup>29</sup> Even those whom Djuhari sought for help responded to the call by the government. Jassin would later write the song '*Ganjang Malaysia*' in 1964. Mochtar Embut, almost in defiance of his poetic and reserved character, as remarked upon by many (Rose Pandanwangi, personal communication, March 1, 2014), wrote the '*Dari Rimba Kalimantan Utara*' ('From the Jungles of North Kalimantan'), which was recorded in the same album for LEKRA's delegation in 1963.

<sup>30</sup> Confrontational songs are songs composed during the period of Indonesia's Confrontation (Konfrontasi) with the establishment of Malaysia between 1963-1965. See Farram (2014) *Ganyang! Indonesian Popular Songs from the Confrontation Era, 1963–1966*

*Kemenangan*, he used regional elements that he had already become familiar with as a composer of Sundanese songs.

### **3.2 Reasons for the Song**

#### **3.2.1 Relevant and Popular Today**

When the song was composed, it existed alongside other songs from the period of Confrontation (1963-1965). Some were explicit and clear regarding who and where they referred to, others suggested battles in different nameless sites and borders (Farram, 2014). Unlike the songs that referred to the battles along the fronts and borders of Indonesia, and were sometimes explicit in declaring Indonesia's allies and foes, *Bukit Kemenangan's* central theme drew from the spirit of the revolution in 1945.

Even though such songs became part of the government's machinery during Soekarno's era, they acquired significance only as long as the policies lasted. *Bukit Kemenangan* continued to be popular and is well-known up until the present day. It is because the song still finds relevance through its evocation of patriotism relating to an event that affected and was comprehended by all Indonesians, rather than of policies and slogans that were linked with specific occurrences.

The song evoked attitudes linked with patriotism, common thoughts and the attitude of sacrifice and brotherhood. The very act of remembering the past is a display of gratitude to the elders, just as references to the village or home, conveyed an attitude that is understood and typical of most ethnic groups throughout the archipelago of Indonesia. Unlike some songs that are designed to charge the spirit, this song is a reminder of the struggle for independence. On

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these sentiments, *Bukit Kemenangan* is presented through an unfolding of a drama and rekindling of the past.

The song's incorporation of Islamic verse indicates the position and the representation of its people. It can be suggested that its use reinforced the notion of its people having faith in religion. This pacifies the thought of any fear that Indonesia was becoming an atheist nation, as the early 1960s were marked by the growing influence and ideology of the PKI (Communist Party) in every aspect of life. Religion was hence a balancing influence in terms of its philosophy. It also sent a subtle message of a disassociation with communist beliefs, a notion that would result in many composers and their music being banned or *dikansel* in Indonesia through to the 1970s.

For this song to continue to be popular over the period of the New Order and Soeharto's administration and up until the present day, the sentiment behind the song must be widely held. It is relevant, in contrast to songs outlining zest of patriotism, but made obvious the country's support or rejection of a particular policy, particularly involving the identification of Indonesia's 'friends and foes.' Such sentiments are not diplomatic in the era of globalisation and strengthening of regional friendships. However, the song continued to be politically acceptable in that it referred to the liberty of Indonesia following the incident of the Surabaya bombing by the British that eventually garnered worldwide support, including that of Britain who was a partner of the Dutch in the Allied forces.

### **3.2.2 Challenging for Singers**

Performers fear the song due to its powerful characteristics of heroism, countered with its melancholic and romantic appeal (Teddy Suthardy, personal communication, April 25, 2015). Technically, the piece provides the performer with an opportunity to portray various



temperaments, accompanied by changes of tempi and representations within the music setting. The lyrical melodic line, catchy middle march tempo and the content of the lyrics provide the appeal to the audience and remain a popular choice for singers.

The opening is as though storytelling, the middle section vigorously surging, and the end contemplating and recalling the battle at the site of the hill, praying for colleagues who died in the battle (Warto Kiyanto, personal communication, April 23, 2015). The piece includes various melodic patterns, the poem or *syair*, changes of tempo from adagio (slow) to fast and the modulation from major to minor (Musafir Isfanhari, personal communication, November 5, 2014). Such is the appeal of the song and the reasons for its popularity: Djuhari's approach as a playwright gives the song varying interests. It is not surprising that it is common for choir versions of this demanding piece to be arranged and performed (Musafir Isfanhari, personal communication, November 5, 2014). Isfanhari's arrangement for the choir was performed at the anniversary of the Province of East Java on October 12, 2014. Historically, for the *Bintang Radio* it would be chosen either for the compulsory or optional sections, or provided as one of the songs from which competitors could choose their second performance (Warto Kiyanto, personal communication, April 23, 2015).

### **3.3 Analysis of the Poem**

The exact year in which the song was written is unknown (I. Setiawan, 2010). Murtjono arranged the piano setting. '*Bukit Kemenangan*' depicts the independence war against the colonial and allied forces that took place after Independence was declared in 1945 (Musafir Isfanhari, personal communication, November 5, 2014).

In capturing the sense of recollection of a past, Djuhari opens the poem by using a calendar cycle in Javanese terms, in the first line: '*tiga windu kini hampir berlalu*'. *Windu* is a

Javanese term referring to their calendar, and one cycle of *windu* consists of 8 years. Therefore, *tiga* (three) *windu* is 8 years multiplied by 3. The literal translation would be “three cycles of eight years has passed”. Hence the first line signals a retrospective poem of an event that had happened 24 years previously.

	<i>Bukit Kemenangan</i>	Mount of Victory
Stanza 1:	<i>Tiga windu kini hampir berlalu Sejak kata perkasa berkumandang Di bukit itu kami berkukuh Kami hadang angkara menyerang</i>	Twenty four years now have passed Since the mighty words reverberate We withstood on that hill We resisted the savage attacks
Stanza 2:	<i>Pekan bulan penuh kisah sejarah Pagi cerah kadang bersimbah darah Tawa dan tangis berganti datang Diantara nyala s'mangat juang</i>	A weekend laden with history Sunny morning sometimes bloody Laughter replaced with tears Within the burning fighting spirit
Stanza 3:	<i>Dengan Bismillah ... Fisabilillah... Tekad bulat pantang m'nyerah Demi merdeka nusa dan bangsa Rela berkorban jiwa</i>	With Bismillah ... Fisabilillah ... Unyielding determination For the sake of the homeland 's independence Willing to sacrifice the soul
Stanza 4:	<i>Meriam menggelegar ... p'luru menyambar Hati tak pernah gentar Kawan berguguran mayat berserakan Namun aku terus maju Serang ... terjang ... Gempur ... tempur ... Benteng lawan berantakan Kugemakan sangkakala kejayaan</i>	The cannons boomed ... bullets scatter Hearts never daunted Friends fall dead, bodies scatter But I kept on going Attack ... lunge ... Charge ... combat ... Opponent's fortress falls to pieces I herald the echo of glory
Stanza 5:	<i>Kini tinggal aku dan bukit itu Kunamakan Bukit Kemenangan Tonggak kenangan tugu pahlawan Lambang sakti abadi pertiwi Tempat hati runduk bersemadi</i>	Now it is only me and that hill I call it the Mount of Victory A memorable milestone of the heroic monument Timeless symbol of the sacred motherland

Where the heart bends humbly in  
meditation

The poem is a retrospective journey of the poet rekindling the moments of the battlefield during the war of independence (1945-1949). It is a chronicle of the poet reminiscing about a past incident and now he remains with those memories and remembers the site where the war took place. Each stanza depicts different perspectives in relation to the revolution. The text is narrative as the events gradually unfold within each new stanza.

The first stanza quickly relates to the period of the declaration of Independence, by relating the words of the second phrase '*kata perkasa*' or "the mighty words", referring to the proclamation of Independence by Soekarno. The declaration is only a few sentences long, and was written the night before it was broadcast and signed by two people, Soekarno and Hatta. The declaration was done in haste after the bombing of Nagasaki that resulted in Japan surrendering to the allies; the British and Allied Forces arrived in Indonesia on the pretext of fighting the Japanese.

The stanzas infer varying locations. Djuhari refers to the hill where the battle took place in which the poet and his friends resisted the attacks. The battle in Surabaya took place when the Allied forces bombed the city after ordering the surrender of weapons that the locals had seized from the Japanese. It killed many civilians and freedom fighters and became a symbol of national resistance, and it garnered international attention.

The poem continues in the second stanza to draw the reader to a specific period, '*pekan bulan*,' which means, at the end of the month. This signifies the peak of the revolution, which occurred from November 10 to the 24th, 1945. During that period, there was a counterattack by the British, demanding the surrender of military weapons. The rebels had begun to resist the arrival of the allied troops after the surrender of the Japanese. The poorly armed republicans had

earlier seized weapons from the Japanese, while a majority used primitive weapons such as sharpened bamboo or '*bambu runcing*.' The well-equipped Allied forces fired bombs and bullets. The imbalance in weaponry caused massive destruction and deaths of Indonesians. The lack of armour was associated with sheer bravery and heroism. The rebels fought for three weeks, and thousands of people died or fled into the countryside. The revolution lasted longer than the estimated three weeks, since the resistance began from October 27. This incident of the bombing by the British army on Surabaya is commemorated on November 10th and celebrated as National Heroes' Day or *Hari Pahlawan*.

*'Pagi cerah kadang bersimbah darah, ...* At times on a beautiful morning, the poet suggests, there was bloodshed through repeated attacks. However, he observes that amongst the tears of the battlefield, there was also laughter. Feelings of comradeship and kinship were strong because they were fighting for freedom.

The third stanza explains the patriotic and undying spirit of the rebels. It begins with the Quranic phrase, '*Bismillah*', (in the name of Allah) and '*Fisabilillah*' (in the cause of Allah), the struggle indicates a religious affinity. The inclusion of such religious phrases, the unflagging spirit without fear of dying, for the sake of the liberation of the nation, links the exercise with religious duty or *jihad*. The poet suggests that the spiritual and religious affinity becomes the motivation that carried the rebels on despite their lack of artillery. The fourth and fifth stanzas depict the scenes of the battle and fallen colleagues, relating to brotherhood, spiritual affiliation and patriotic commitment.

### 3.4 Analysis of the Music

Djuhari's poem is supported by clear-cut divisions in the music, consisting of the long melancholic melody that is contrasted with a march in the middle section that acts as the audible marker between two activities.

In the first activity, the author is in the act of reminiscing. The first two stanzas are similar except for minor variations at the last verse of each one. The fifth stanza shares a similar melody, but with an added verse. They have a moderate tempo (*andante moderato*). The first, second and final stanzas are assigned with similar melodies where the character philosophises and meditates, and the mood is melancholic.

The second activity is the actual moments of battle. The drama in the piece that captures the scenery of the battlefield is marked distinctively with an accompaniment in the style of a march. This section occupies the third, fourth and fifth stanzas, offering different melodies for each one. These middle stanzas relay the various moments of battle where the poem conveys the reality of the moments of war. As someone who wrote plays, Djuhari used different melodies as the poem unveils the scenes from various distances and perspectives. Therefore the moderate tempo is contrasted with vigour and faster speed (*allegro con fuoco*) in the middle of the song, known as section B. With two distinct sections of varying tempi and character, the structure serves to exemplify the narrative, and the different conditions and mood of the piece.

#### 3.4.1 Melody

The form of the piece is AABA', however within B, it can be divided into b and c as each of the third and fourth stanzas feature different melodies. The melody is symmetrical with only minor changes at the end of each section A, while A' is a recapitulation with an additional fifth verse in the minor.

10

*Bukit 'Kemenangan*

Lagu & Kitar: DJUHARI  
Arr. piano: MURTJONO

Andante Moderato

*mf*

Ti-ga win.

5

du ki-ni hampir ber-la-lu, Sa-djak ka-ha per-ka-ka ber-ku-  
lan, Pa-muh ki-wah at-eja-rah, Pa-ji-tje-rah ka-dang ber-sim-bah

8

man-dang. Di-bu-kit i-fu ka-mi ber-ku-bu, Ka-mi ha-  
da-rah. Ti-wa-dan ta-nah is-ber-gan, Di-an-ta-

11

*poco rit.* *a tempo*

dang angka-ra me-nje-rang Pa-kon, bu-ra nja-la smangat dju-

*poco rit.* *a tempo*

Figure 6: *Bukit Kemenangan* by Djuhari, Section A

Section A is mostly syllabic. The range of the melody is between C# in middle C and G# an octave above. The melodies in section A move within a small range, consisting of falling or rising contour to a third or fourth. In the third line of the first stanza, the melody rises to a perfect 4th interval on the note G#5, which is also the highest note in the piece. Each verse begins on a different note and moves within a range of a fourth or fifth surrounding that note.

The melody is in the F# major pentatonic scale. These are notes laid on all the black keys of the piano and are kept strictly within these notes until bar 8. Hence the melody seems to waver

between major and minor. It can be suggested that the wavering of major and minor within the pentatonic scale is illustrative of the poet or narrator reasoning and meditating.

This final line of the stanza (bar 11) can be a challenge in terms of pitch as there is a B# in the melodic line. In bar 11, the melodic line is comprised of notes of the *pelog* scale in E#, or the pentatonic scale, E# F# G# B# C#. The notes of the scale are played in sequence, as part of the embellishment on the piano after the text, in bar 13. The melody of the pentatonic scale in bar 11 may require a more experienced singer.

By contrast, the melody at B mainly remains in F# minor; the melodies are shorter and in staccato to complement the depiction of the battle of the march rhythms. Each melodic line ends either on the tonic or dominant, supported by their corresponding harmonies, indicating a strong sense of the key. The definitive key conveys an unyielding determination and attitude of refusal to surrender. In the 5th stanza, the melody is more legato and soaring with the use of minims, exemplifying the boldness and affirmative actions. The manipulation of melodies and use of rhythms and note lengths serves to denote the bravery and vitality in the text.

### 3.4.2 Rhythm

The time signature is in 4/4, and it moves into a march (in the B Section) in 2/4. The melodic motif features repeated notes of three quavers in the upbeat that continue throughout the section, and provide the frame of most of the melodies in this work. The setting to the words is syllabic except for an instance where the illustration of the *pelog* scale is used in bar 11. The syllable indicated by capitals, to the words, *per-ka-SA, S'MA-ngat, ang-ka-RA. KE-me-na - NGAN, a-ba-DI, BER-se-ma-di*, are set on two semiquavers. Hence these fall and rising intervals are set on certain words and draw emphasis such as: '(kata) *perkaSA berkuMAN- DANG*' the

mighty words reverberate (bar 7), *'bersimbah darah,'* (covered in blood) (bar 8), *'dibukit itu,'* (at that hill) (bar 8), *'nangis,'* (cry) (bar 9), *'kami berkubu,'* (we stood firm) (bar 10).

The image shows a musical score for the B section of 'Bukit Kemenangan' by Djuhari. It is divided into two columns of music. The left column contains measures 20 through 39, and the right column contains measures 46 through 69. The score includes vocal lines and piano accompaniment. The piano part features prominent triplet rhythms and dotted rhythms. The vocal lines are syllabic, with lyrics in Indonesian. Performance markings include 'Presto', 'Allegro', 'f con fuoco', 'p', 'ff', 'meno', 'con calore', and 'deciso'.

Figure 7: *Bukit Kemenangan* by Djuhari, B Section. The subdivision of B is b (bar 21-52) and c (bar 53-76)

In B, in true march style, the setting of the text in this section is strictly syllabic. The typical march-like rhythms are used for this section, such as dotted rhythms as well as the triplets in the accompaniment that serves as the fanfare battle call used to introduce section B. This fanfare is a short interlude on the piano that bridges A and B, and then goes back to A. (Refer to *Figure 8*).

Keeping in character is the use of a faster contrasting tempo and an uplifting march accompaniment. The result is that it transports the listener to another segment, as the next



episode unfolds. These features give the music setting the impression of a military force in a procession. The contrast of diminution and augmentation of rhythms adds character and promotes momentum and forward movement throughout B. This results in the textures of the pomp and pageantry reminiscent of a march. The upper register, for example, of the piano adds the effect of furnishing the end of each phrase in the march section, almost like a call and response, echoing and rhythmically embellishing every last syllable of the text.

The rhythms in the piano play their role in enhancing the narrative of the text. They alternate from the diminutive rhythms of semiquavers (bar 65-72), creating a percussive effect and also crochets (bars 73-75). The alternation of rhythms created vivacity in the music, as the poet announces his bravery and triumph in the stanza.

For variation and added drama, the music setting attempts to illustrate the battle scene on selected words, imposed by rhythmic variations, amplified through playing them on different registers of the piano. To illustrate the '*meriam bergegar*,' (booming of cannons) and the '*p'luru meyambar*' (scattering of bullets) (bars 38 – 41), chords in diminutive value on the treble are countered with loud accented low octaves on the bass, played on the weaker second beat. This not only illustrates a variation of texture, but it also causes a slight disruption to the processive rhythmical flow of the march. The omission of notes on the first beat, which had occurred from the beginning of B, is now altered, creating an imbalance in the rhythmic drive.

The image displays a musical score for the piece 'Bukit Kemenangan' by Djuhari. It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system (bars 76-83) features a vocal line with the lyrics 'an' and a piano accompaniment with triplets and a forte dynamic. The second system (bars 83-88) includes the lyrics 'p' echo' and 'ri - tar - dan -'. The third system (bars 88-92) is marked 'Crescendo Moderato' and 'mf', with lyrics 'Ki - ni ting - gal a - ku dan bu - kit i - tu, Ku - na - ma -'. The fourth system (bars 92-96) continues with lyrics 'kan bukit Ke - menang - an. Teng - gak ke - nang - an, tu - gu pah -'. The score uses various musical notations including triplets, slurs, and dynamic markings.

Figure 8: *Bukit Kemenangan* by Djuhari, end of B section (bar 76) and ‘fanfare’ theme on the piano that leads into the recapitulation of A, in bar 88.

These phrases within the section are amongst the loudest but are also the most emotive. The intensity is sustained as they are quickly alternated with the following phrases depicting moments of grief.

Long note values such as minims are used to articulate words in the march such as *serang*, *terjang*, *temur*, *gempur*, allowing each word to be clearly resonated. This is a variation in rhythm that highlights the words even further, in contrast to the semiquaver percussive accompaniment in the piano (bars 61 -68). The lower register doubling in octaves adds punctuation and gives prominence (61-64), while the treble rhythmically embellishes each syllable of the melodic repeat (bars 65 -68), adding to the musical intensity and climax.

### 3.4.3 Harmony, Texture and Piano Accompaniment

The key is in F# major and modulates to F# minor in section B. At times the harmony goes into the minor, such as in bar 7, and 11 of A. Meanwhile in B, the key goes into the major in bar 54, and then more frequently wavers between major and minor until the end of B. The harmonic progressions include I – IVm - I – IIb minor – Ic - IIb- V. In B, the harmonic progressions include I – V – IIb – I, I VI – V- I. In the recap of A, the melodic line ends in minor but the piano plays the major chord, accompanying the last note of the melody.

To provide the reminiscing or melancholic section of A, there is ambiguity as the harmony wavers between minor and major, and the melody moves in a pentatonic scale. This is effective to illustrate the stanzas that concern the poet as he reminisces or meditates on what has happened. In Section B, the rhythm musters a sense of alertness as the accompaniment is chordal and on each strong beat.

The musical accompaniment illustrates the mood of the text. The accompaniment is light and contrapuntal, with a polyphonic texture. The introduction played by the piano has the melody rising to E $\flat$  (bar 1) and then to E# (bar 2), and finally to an interval of a sixth, A $\flat$  (bars 3-4). With each phrase, the melody returns or ends on C#. The melody seems impeded. The insistence of the melody returning to C# illustrates an assertion or persistence, as it keeps gravitating towards the C#. This conveys the sense of a person reminiscing in contemplation.

The top line of the piano is in unison with the voice. The bass notes rising and falling give a sensation of swaying, moving forward and backwards in a moderate rocking momentum, supporting the melodic line.

The tempo for A is marked *andante moderato*, slightly faster than a walking pace, and ranges between moderate range of andante at 92 beats per minute and *moderato* of 110 b.p.m. These textures mark the tender segments of the contemplative parts of the poem.

Section B contains the narration regarding the situation in the battleground. It contrasts with A in texture and pace – a faster *allegro*. It is contrasted with a homophonic texture that is resonant of the march rhythms that dominate the section.

Adding to the individual music settings for each situation, the transition from the text depicting contemplation (section A) to the battlefield (section B) is marked by a short musical interlude. The A section (bar 20) ends with a chord marked with the equivalent of a full stop. The tempo switches to *presto* (quickly) leading the music into a short interlude or bridge before the third stanza. This short interlude in the piano is reminiscent of a fanfare motif of triplets in rising broken chords, normally played by a brass instrument, simulating the call of soldiers to prepare for battle, played in strict unison with both hands (bars 20 -23). The *presto* interlude conveys a sense of urgency, in contrast to the calmer melancholic rendition of the previous section. The end of the section relating to the battlefield, after the fourth stanza (bars 76 - 83), sees the reappearance of the fanfare motif but this time in ascending arpeggios instead of the broken chords by which it was introduced earlier. This time it is contrasted in terms of its dynamics and presented in *pianissimo* (very soft) in the descending motion (83 – 87), from the higher to the lower registers of the piano. The momentum reduces in tempo aided by a long *diminuendo* and leads to the return to the contemplative sections that close the piece.

The fanfare triplets played with an effect of an echo simulate the historical narrative. This fade-out effect is Djuhari and Muljono's means of transporting the listener into the present as the

poet meditates on the loss of compatriots in the final stanza. The music parallels the idea that the commotion of the battlefield is fading into the distance.

The combination of the use of melodies and rhythms in the accompaniment conveys the effect of the dramatic changes occurring in quick succession from the level of emotion contemplating the sadness of a fallen colleague and the intensity at the battlefield. The melody becomes melancholic and sorrowful, falling downwards on the words '*berguguran*' (falling in battle)(bar 53), and '*berserakan*' (scattered) (bar 56) as it depicts the death of his compatriots and lasts only 4 bars (bars 53 – 56). The instruction indicates *con dolore* (with sadness) and the accompaniment also supports this mood with contrapuntal melody, and with its rhythms no longer punctuated.

Swiftly, the mood differs in the next verse. Demonstrating the resoluteness of spirit, the melody ascends as the poet affirms to himself: '*Namun aku terus maju*' (but I kept on going) (bars 57- 60). Consequently, the accompaniment alternates to the use of chords stomping upon each subsequent beat, convincingly almost resembling the poet's decisive stance, indicated by the performance marking '*deciso*.' The march section is added interest with the quick transition in mood, adding depth to the intensity that is depicted during the battleground.

The ingenuity and effective use of Djuhari's narrative and melodies and Murjono's arrangement in *Bukit Kemenangan* not only conveys but persuades the reconnection with the past. Muljono's setting uses devices such as melodic motifs in the piano to link into sections and signposts the transition between the past and present.

The illustration of anxiety and the rapidly changing circumstances in battle is achieved by the manipulation of melodies, of the *pelog* scale and rhythms. Occurring in quick succession, the song displays a compelling drama and demonstrates Djuhari's talent as a playwright. Djuhari's

intention to incorporate the *pelog* scale in the composition is a conscious effort as he sought the application of regional tunes and western methods. The inclination is revealed, as it has been the underlying background that stimulated Djuhari to approach Mohamad Jassin to utilise the diatonic scale and harmony in the composition.

### 3.5 Symbolism

#### 3.5.1 Sentiments Outlined Within the Song (Religious and Revolutionary)

The song incorporated the characteristics of religious bravura, which can be compared to the vehemence in speeches by the military leader Sutomo (or ‘Bung Tomo’) that were broadcast continuously throughout the battle in Surabaya. It was significant that he used the battle cry of the Islamic phrase of ‘*Allahu Akbar.*’ The famous fiery speech was directed at the rebels of Surabaya, and galvanised and energised the freedom fighters. Similarly, the call for resistance or willingness to die within the stanza is in accordance with Bung Tomo’s notable words: *Merdeka atau mati* (freedom, or death).

Another incident underlies the importance of the religious sentiment for the song. The bombing of Surabaya drew international attention. The British Allied Forces that entered Indonesia consisted of troops from the British Gurkha army, who were Muslims. Three brigades of Muslim troops landed in Jakarta, Semarang and Surabaya. Apart from appeals made by Gandhi, Azad and Jinnah, the cries of “Allahu akbar” by the resistance fighters made the Muslim soldiers of the Gurkha regiment uneasy about the purpose of their mission. In turn, they too joined the Indonesians in their fight for independence (Khan, 2012). The international exposure caused the British to eventually support Indonesia’s independence in the United Nations in 1947.

To a country with the largest Muslim population in the world, *Bukit Kemenangan* depicted the religious faith of its people. However, its infectious melodies make it accepted by all

Indonesians, irrespective of religious faith. An English version of the piece was translated by Drs. Bonar Gultom with the title *My God is Near Me*, and has been used as a spiritual song.

Both the religious and revolutionary associations of the song were the undercurrents of relevant sentiments that provided the appeal to the masses. Not only was it relevant in the political climate of the 1960s; these two aspects remain important today in promoting Indonesia's nationalism. *Bukit Kemenangan* incorporated features that were (and are) applicable domestically and appealed directly to Indonesians.

### **3.5.2 The *Seriosa* Singer and Religious and National Sentiment**

With the reasons given for the popularity and relevance of the song in the present day, the following is a description of Suthardy's performance of *Bukit Kemenangan*. The performance took place during an event called *Pagelaran Musik Muslim/Islami* (Islamic Music Performance) in Yogyakarta, as part of the major Islamic celebrations. Almost all the performances were by groups, and the repertoire consisted mostly of pop or *nasyid* (religious chants). Since there was no particular theme, groups were free to perform their repertoire, as long as they incorporated the spirit of Islam.

Suthardy's rationale for including this work as his showpiece during the event was to interpret the work in a live performance. He was the only soloist, accompanied by a piano, and the work was the only one from the *seriosa* repertoire.

The opening, which is a seemingly simple melodic line, moves stepwise and is lyrical at first. However it opens to a perfect 4th interval on the third phrase and without preparation may cause a tightening of the throat and clenching to the voice especially on the words '*itu*' and '*tangis*' in bar 9 (Teddy Suthardy, personal communication, April 9, 2015).

The piece requires clarity of diction. The second verse uses an array of words with the consonant ‘h’ at the end, such as *penuh, sejarah, kisah, cerah, bersimbah darah*, which requires a complete articulation, or else may become meaningless (Teddy Suthardy, pers. comm., April 9, 2015). For Suthardy to perform this piece convincingly, he needed clarity of pronunciation, as those specific words are crucial in the presentation of the narrative. The piece also requires endurance and a rather powerful voice to sustain the volume in the middle section, while at the same time being able to alternate with the contrast in dynamics and intensity within a span of 8 bars (bars 56- 63).

Another reason for the appeal and continued popularity of the work may lie in the sentiments that are outlined, as depicted in Teddy Suthardy’s performance. The song choice is not only relevant and depicts the struggle for the nation, but is also relevant regarding the struggle of the religion. *Bukit Kemenangan* was chosen as it was able to offer both the Islamic struggle suitable to the theme of the event as well as the complexities of singing, one that would suffice in demonstrating Suthardy’s voice as a winner of *seriosa* category for several years. The popularity of *Bukit Kemenangan* as a work that is well known lends to the appeal in performing the song. For those who were not familiar with the music, the sentiment of the revolutionary struggle is an element that is connected with Indonesia’s patriotism. At the same time, the piece itself accommodates a display of skill for the singer and artistry of the music. It is not surprising that the song has remained one of the most popular of the *seriosa* repertoire up until the present day.

Teddy Suthardy himself is a man who is strongly patriotic. After every interaction with the researcher regarding this study, Suthardy without fail would sign off with the phrase “*Merdeka!*” During his performance at BRTV of F.X. Soetopo’s *Cintaku Jauh Di Pulau*, with



Soetopo conducting, there was disagreement about how the exclamation “*amboi*” taken from a poem by Chairil Anwar should be expressed. Soetopo indicated that the term should be expressed subtly, while Suthardy argued that Chairil Anwar was a rebel and that the exclamation needed to be forceful. Suthardy prevailed and he came out as champion in that competition (Teddy Suthardy, personal communication, April 9, 2015).

For his performance, Suthardy decided to adopt the persona and play the role of an aged man who was involved in the war of independence, 24 years earlier, just as the text of the opening Javanese calendar would indicate, ‘*tiga windu kini hampir berlalu.*’ To make this impression more convincing, Suthardy, donned a traditional Javanese costume, consisting of a *sarong*, a high collared shirt, a *blangkon*, or a headcloth wrapped around the head, and armed with a walking stick.

As it was a live performance, Suthardy decided to make a small improvisation on the work. Usually, such an attempt is unconventional, as performers would not deviate from the written score, especially in an art song. However, because the event was in the spirit of Islam, Suthardy decided to insert the Arabic call of the *Takbir*, ‘*Allahu Akbar! Allahu Akbar!* (God is great) before the music enters section B, the march section. To accommodate this, Suthardy had asked the pianist to make a brief intermission after the pause on the first chord of bar 14/15, which marks the end of A.

In spirit, Suthardi’s exclamation was equivalent to Bung Tomo’s battle cry broadcast over the course of the battle of Surabaya, as mentioned earlier. Suthardy’s exclamation of the *takbir* was expressive and spirited. Suthardy stopped on this gesture, letting the echo resonate further within the hall’s acoustics. For a brief second, this momentary intermission caused anticipation as the silence lingered. Once the echo had subsided, the piano resumed with the entry to section

B, that is, the simulation of the fanfare, illustrating the call of the battlefield and the uplifting march section.

The section moved effectively providing the dynamic and contrast of tempo as indicated, the *Allegro con fuoco* (quick and with fire). According to Suthardy, the section progressed with more vivacity and energy. His improvised exclamation and music had the desired effect that captivated members of the audience; in other words, his exclamation had effectively summoned the spectators.

Suthardy felt that the improvisation was desirable to create a convincing interpretation and captivated the live performance (personal communication, April 9, 2015). The fact that there were other larger groups of performers competing at the event meant that Suthardy's solo performance had to aim to connect with the audience. He resourcefully elevated his performance of the art song without a gimmick, and in a manner that promoted and enhanced the music to draw in the audience, instead of taking their attention away from it. At the end of the performance, the audience responded with a roar and thunderous celebratory applause, an indication of their approval. For Suthardy, who is a seasoned and experienced performer who had sung this work many times, the reaction from the audience was exhilarating and gave him goosebumps (personal communication, April 9, 2015).

The improvisation as a device was succinct and intuitively reminded the audience of the historical and national context of the work. Combining religion and the national revolution together emphasised similar values in terms of upholding beliefs and the consequence of the Islamic *jihad*. They are both elements that resonated with the audience. At the same time they influence and dictate the boundaries for creativity of the performer. It was also important that he

did not exceed these boundaries, that the performance itself was in compliance with the Islamic faith and met the brief of the organisers.

Although the exclamation was unexpected, combined with Suthardy's outgoing personality, the audience was convinced by the performance. Perhaps under normal circumstances, the use of the exclamation may not have been so effective, or otherwise, have been considered unwarranted. In this circumstance, Suthardy's unconventional addition, just as what he had done during Soetopo's piece, became collectively accepted. In Bourdieu's words, "the same behaviour or even the same good can appear distinguished to one person, pretentious to someone else, and cheap or showy to yet another" (1996, p. 17). As the audience response showed, Suthardy managed to avoid any negative reaction.

Drawing from its socio-historical environment, Suthardy's performance and incitement created the impression of theatre. The unconventional use of an exclamation within the song was successful in that the composition remained in the original form, as the performance required no additional musical arrangement. His execution allowed this *seriosa* song to be performed in a manner that was appropriate to the context. The outcome frames Suthardy's performance as attractively compatible within the Islamic theme, and it was able to hold its own alongside the other performances of the evening.

### **3.5.3 Inspired by Maladi's *Di Sela-Sela Rumput Hidjau***

Djuhari may have been inspired by Maladi's song may *Di Sela-Sela Rumput Hidjau* (Among the Tall Green Grass) which was written much earlier. In *Di Sela-Sela Rumput Hidjau*, Maladi (or Raden Maladi, (1912 -2001) wrote his song based on a national historic event. Maladi's *DiSela-Sela Rumput Hidjau* is based on the *Pembela Tanah Air* or PETA movement in Blitar on February 14, 1945, led by Supriadi (Leksono, 2008). Originally the purpose of the

movement was to unite with the Japanese against the arrival of the Allied Forces. However, it became an uprising against the Japanese when members of PETA were disturbed by the ill-treatment of the Japanese towards farmers who were drafted as *Romusha* or forced labourers. Because Supriadi went missing during this incident, the position of Minister of Defence was left vacant when Soekarno released the first list of cabinet ministers, awaiting his return.

In almost similar spirit, it can be suggested that Djuhari took a similar approach to Maladi to pay tribute to the heroes of the war of Independence. Both offer descriptive narratives of the battlefield and reference to a specific incident of a national symbol. While there is no mention of the specific characters in their songs, each work serves as a reminder of the national heroes. Supriadi in the earlier work, and Djuhari's song, encompass the expressions of Bung Tomo. In both songs, the middle section changes to a significantly faster tempo after a melancholic introduction and ending. A more thorough comparative study may reveal more similarities, but it is outside the scope of the present study.

Djuhari would have been acquainted with Maladi, who was 12 years his senior, and with Maladi's song, which is one of the most popular *lagu seriosa*. Maladi was a broadcaster at RRI Surakarta and the leader of the offensive in the early revolution in Surakarta in 1945.<sup>31</sup> He did not compose any more songs after independence and became a minister in 1963 (Rasmindarya, 1999, p. 58). Maladi served as Director General of RRI in 1959 while Djuhari was an employee in RRI Bandung.

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<sup>31</sup> His career continued after the war, as a sports and music enthusiast; he became chairman of the Football Association of Indonesia in 1951, and was elected as Sports Minister by Soekarno in 1962. In the 1950s he played a crucial role in spearheading the development of television transmission for Indonesia. The first television broadcast took place in 1962, in time for the Asian Games (Kitley, 2014, pp. 25-26).

In a similar way, Djuhari's career and involvement with RRI's Garut destruction by the Dutch was an example of the struggle the RRI encountered during the war after independence. Djuhari's patriotism was depicted in his songs. The sentiment of patriotism is present in his other *seriosa* song which won the song competition *Seuntai Manikam* (A Strand of Beads) (I. Setiawan, 2010) which narrates the lives of the hardworking people of Indonesia from Sabang to Marauke.

Maladi's sterling background would have provided a model for other RRI employees and former revolutionaries to compose songs as part of their role to assist in the government's agenda. As the revolution remained the central theme in *lagu seriosa* during the late 1950s and 1960s, it is conceivable that the knowledge of Djuhari's incident prompted the Jakarta composers to make contact with him, due to his personal experience during the war of independence (1945-1949) and the inclinations shown in his music. His experience as a composer of Sundanese songs may also have given the Jakarta administrators grounds for expecting that Djuhari would continue to adopt the use of regional influences in his compositions. As the pressure for '*kepribadian nasional*' (national identity) was intensifying, the use of regional folk songs in compositions became one of the methods that would serve the agenda for national identity.

Djuhari was regarded as a mentor and senior artist and the pride of the RRI studios in West Java. The recognition of Djuhari's contribution continued long after the golden era of *seriosa* or the RRI. Before he passed away in 2010, he was awarded the '*Anugerah Budaya Kota Bandung 2010*', an award for promoting culture in Bandung, by the mayor Dada Rosada (I. Setiawan, 2010).

### **3.5.4 A Symbol of 'Returning to Tradition'**

In the course of composing this work, Djuhari demonstrated his orientation to the

established networks and reference groups. By adapting the regional or *pelog* scale in his first ever *lagu seriusa* piece, Djuhari demonstrated his interpretation as a return to tradition within a new genre and environment into which he had not previously ventured.

Djuhari reignited the ideas of his seniors and mentors. For this work, similarities include the narration of scenes of a battleground and a similar musical structure to Maladi's song (which is in AABA, with a faster B section). Djuhari furthered his knowledge to learn the application of a regional scale within diatonic tunings, even though he was already a prominent composer of Sundanese songs. In essence, these are gestures modelled after the government's appeal to seek 'guidance from the elders.' These were the attitudes being planted by Soekarno's new system of discussion '*musyawarah*' and consensus '*muafakat*,' that had been prescribed since late 1956. They both contributed to the Guided Democracy that Soekarno was soon to implement, in 1957.

Even though Djuhari was reported to have written the work around the early 1960s (I. Setiawan, 2010), the first line of the poem, the phrase '*tiga windu*' is, as mentioned earlier, a term in the Javanese calendar indicating 24 years. I suggest that the term '*windu*' is used symbolically, rather than an indication of a specific duration. The use of the phrase signals the reconciliation of the event and return to an Indonesian tradition. Although the use of the Javanese word may be regarded as inconsistent in the promotion of the national language, this gesture instead can be classified as an attempt to reconcile and appeal to earlier traditions and mannerisms. These actions can be looked upon as Djuhari's way of interspersing the tradition with regional elements of both text and music.

Soekarno's Guided Democracy policy would see the Communist Party (the PKI), becoming stronger. The PKI was a specifically Indonesian communist party in that it accommodated the role of religion. Islam was the ideological pivot against the growing fear of

atheism. From the song's analysis, it can be suggested that at the time of writing the poem and its composition, its text reflected Djuhari's intention to both invoke the revolution and underscore the affinity with religion. Through Djuhari's narration, one is able to detect the thoughts he intended.

There is another suggestion for the use of the term '*tiga windu*.' Djuhari may have been persuaded to convey the actual period of *tiga windu*, or 24 years. The war of independence that happened in 1945 meant that by the time the song was composed, only 15 years had passed since it took place. In the early 1960s, Soekarno's power increased and he made his voice known in every aspect of life. This mobilised the idea that the promised permanency of President Soekarno was indeed becoming a reality. The series of events that occurred from 1957 culminated in 1963 when the Indonesian parliament voted Soekarno 'President for Life'.

### **3.5.5 A Middle Ground Song**

*Bukit Kemenangan* work gained relevance and popularity as it captured the spirit of the revolution of 1945 and religious affinity. The sentiment of the song allowed it to continue as it was relevant when between 1963 to 1965 Indonesia launched an 'attack' ("Confrontation" or *Konfrontasi*) against the formation of Malaysia. Although the work was not written specifically for this reason, capturing the spirit of resistance against colonialism could be considered relevant during that period.

The song has maintained its popularity up until the present day because it took a middle path. It was impartial to communism and did not explicitly promote Soekarno's policy like the other confrontational or propaganda songs. Its references to the Battle of Surabaya were unifying and still relevant, as the incident remained a national symbol, regardless of the government of the day.

## ***Puisi Rumah Bambu (circa 1962) by F.X. Soetopo***

### **4.1 Background**

F.X. Soetopo (1937-2006) was a musician, composer, orchestra leader, and often led the choir for state occasions. He wrote his first songs when he was active in the scouting movement in 1951-1952 and received formal music education at *Sekolah Menengah Musik*, Yogyakarta until 1958.

As an active musician, he was motivated to compose music for its own sake. His songs were not designed for commercialisation or entertainment (F.X. Soetopo, personal communication, December 18, 2005). Composition was a form of research and gave him an opportunity to grow and develop himself (F.X. Soetopo, personal communication, December 18, 2005). He wrote art songs, but his completed songs were not subjected to the demands of *Bintang Radio* or BRTV (idem). For example, *Lebur* (Smelt) was composed in 1956 (Dewi Sri Utami, 2001). He made settings on a poem by Chairil Anwar *Cintaku Jauh Di Pulau* (Love on a Faraway Island) and *Elegie*, from another poem by Kirdjomuljo. In *Balada Perjalanan* (Journey's Ballad), he used a poem he had written himself.

Soetopo mastered singing and taught the piano. His skill was widely known; he was sought by Pranawengrum Katamsi, who was later crowned the *seriosa* national champion seven times. He regarded her as the best interpreter of his songs (personal communication, December 18, 2005).

I visited the composer's home on December 18, 2005, where I received a signed copy of some of his *seriosa* compositions recently transferred into a computer notational programme. The visit was to document and collect music scores under a Universiti Teknologi MARA (UiTM) research grant entitled '*Pendokumentasian Art Songs Rumpun Melayu: Karya-karya*



*Mochtar Embut dan Sudharnoto*' (Documentation of the Malay Art Songs of Mochtar Embut and Sudharnoto).<sup>32</sup> During the visit, Soetopo acknowledged:

“I’ve never been entrusted (with a commission) for *seriosa*. Please ... please. I composed a song ... was offered a hundred... by the head of RRI. That was it ... yes, 75 thousand ...”

“*Seriosa itu, nggak pernah saya diamanati. Tolong... tolong Pak Topo bikin lagu ini...dibagi seratus ini... Kepala RRI. Itu dia... ya 75 ribu...*” (F.X. Soetopo, personal communication, December 18, 2005).

Describing how it was the norm to be invited to compose for the BRTV, he claimed that he was never motivated by the competition, nor had he ever accepted commissioned work. However invitations were given to many composers, and he cited Mochtar Embut and Binsar Sitompul as examples. He suggested that the genre developed by having a committee of its own (personal communication, December 18, 2005).

Along these lines, Soetopo cautioned that artists attempting to ‘*cari order*’ (find assignments) should not succumb to pressure to meet pre-requisites, (personal communication, December 18, 2005). In the process of fulfilling these orders, he warned: ‘*nanti kamu sendiri hilang*’ (you [the artist] might lose your own voice) (F.X. Soetopo, December 18, personal communication, 2005). He contended that one should ensure that the voice of the artist is retained and that the artist oversees the artistic content.

Soetopo’s belief in the artist’s integrity was also reflected and paralleled the way the community of the Sanggarbambu (*lit.* Bamboo House studio, an art studio in Yogyakarta) reacted to its surroundings or responded to external events. As a member, he was active as a director of music and dramas. He was also a painter and exhibited his paintings through Sanggarbambu’s

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<sup>32</sup> Two Jogjakarta-based composers Drs. Yoesbar Djaelani and Memet Chairul Slamet accompanied me.

exhibition circuit (Iswati, 1990). Members were encouraged to be proactive in producing their works rather than motivated through pressure of any party or institution. During its third anniversary in 1962, members welcomed the call of Soekarno's *Merebut Irian Barat* (Acquisition of West Irian) policy. They hosted a poster exhibition along the walls of Sekolah Dasar Netral (Netral Primary School) along Malioboro road in Yogyakarta. They organised theatre plays, and made the set décor and papier-mâché puppets to be performed in the city of Yogyakarta (Prawirohardjono, 1992). Soetopo was the musical director for musical dramas and its first chairman, Soenarto Prawirohardjono (better known as Soenarto), even assigned himself to the task of installing the posters of the exhibition along the walls in Yogyakarta (Prawirohardjono, 1992).

Such initiatives and responses were without the sponsorship of any party or the government (Soenarto PR, personal communication, October 1, 2015). They reflected the consciousness of the members of the art studio about national matters, as well as portraying Sanggarbambu's independence. Many of these exhibitions and projects took place as the result of casual discussions or '*omong-omong santai*' (Prawirohardjono, 1988, 1992), rather than being commissioned by political parties of the government.

The posters by the members of Sanggarbambu were noticed by other studios and the government. The *Front Nasional* (a mass organisation that fought for the ideals of the proclamation embodied in the 1945 Constitution), engaged Sanggarbambu and other artists to make large prints for the West Irian struggle (Soenarto PR, personal communication, October 1, 2015). Soenarto PR, considered that apart from working as an individual, working collectively as a community provided artists with the opportunity to function and contribute to fulfilling Indonesia's independence. In 1971, artists showed their responses when the community initiated

posters and exhibitions for the restoration of the Borobudur temple complex, in a series called *SOS Borobudur*. While they managed the exhibition's artistic direction, Bank Bumi Daya Solo and PT Menara Solo who believed in the cause, provided sponsorship. The sponsorship facilitated Sanggarbambu's exhibition in both Jakarta and Semarang (Soenorto PR, personal communication, October 1, 2015).

Sanggarbambu's declaration meant that it would continue to remain independent of political liaisons. By remaining independent yet conscious of their obligation as Indonesians, Sanggarbambu members demonstrated the behaviour of patriotism and individualism that became a model for other studios.

Because Soetopo had served in the army as a colonel, he was able to work in the government during the New Order under Soeharto. He was the person who first had the idea of combining all the corps of music in all wings of the Indonesian Army, as well as introducing music corps (or *aubade*) at the State Palace.<sup>33</sup> As director-general for culture from 1992 to 1996 (Rasmindarya, 1999), he wrote the hymn for ASEAN in 1998 and led choirs for national events.<sup>34</sup> After retirement, he taught at Institut Seni Indonesia (ISI) or Indonesian Institute of the Arts in Yogyakarta in 2001.

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<sup>33</sup> He wrote marches for the Indonesian army such as *Himne Kodam Trikora*, *Mars Kodam Trikora* (1991), *Mars Paswalpres* (1993), March for the Presidential guards (Pasukan Pengamatan Presiden), SKJ Usia SD '96 (1996) Senam Kesegaran Jasmani or Physical Fitness exercise song introduced in 1984. This mass physical fitness programme featured gymnastics accompanied by songs performed in large groups in public spaces on certain days of the week, practiced during the New Order in the 1980s and 1990s.

<sup>34</sup> He made arrangements of '*Wajib Belajar SLTP (Sekolah Lanjutan Tingkat Pertama)*' (Need to go to junior high school) by Restu Narwan Sutarmas dan H. Winarno. The song promoted the goal for ensuring children attended basic education for 9 years, as mandated by the government in 1991 (Keputusan Mendikbud Nomor 0508/U/1991, September 3, 1991).

In 1968, together with conductor Andi Dharma, F.X. Soetopo was influential in uniting the Jakarta Radio Orchestra and the Jakarta Studio Orchestra to form the Jakarta Symphony based at the RRI, ("Jakarta Philharmonic," 2015). Even though the orchestra was suspended during Abdurrahman Wahid's administration in 1999 (Wahid, 2010), it made a comeback in 2010, with a new name 'Jakarta Philharmonic Orchestra'. As a tribute, its inaugural concert featured Soetopo's piece *Cintaku Jauh di Pulau* (Nainggolan, 2010), sung by Christopher Abimanyu (Wahid, 2010).

#### **4.2 Reasons for the Song**

The composer and Kidjomuljo (1930 -2000) founded and headed the arts group *Teater Indonesia* in 1954, which united artists of multiple disciplines. Once it thrived, Kirdjomuljo left the group and later started the arts community, Sanggarbambu, in 1959. The hymn officially became its anthem during its inaugural meeting and a pledge on December 15, 1963. Soenarto PR sang the song to the group (Soenarto PR, personal communication, October 1, 2015). It is routinely sung during the studio's anniversary on April 1, and at openings of its exhibitions ("Pameran tunggal Sunarto PR," 2010).

Sanggarbambu operated without funding from any parties or government and aimed to provide a neutral space where members could express their creativity without intimidation or fear. From its beginnings, the studio aimed to be free from external influences. It was a meeting place where people could forge friendships and anyone could learn art. It strived to bring art and beauty into interaction and everyday life. It brought individuals together and sparked creativity in others. This is the mantra that binds and inspires the members (Soenarto PR, personal communication, October 1, 2015). The pledge of the studio was:

“While maintaining tradition, Sanggarbambu believes that Pancasila is the source of the spirit of cultural development for elevating human dignity, where man possesses love and beauty”

*“Tanpa meninggalkan tradisi lama yang baik dan mungkin Sanggarbambu meyakini bahwa Pancasila adalah sumber semangat perkembangan kebudayaan buat mengangkat derajat manusia pada martabatnya, dimana manusia memiliki cinta dan keindahan”*  
(Soenarto PR, personal communication, October 1, 2015).

The logo of Sanggarbambu consists of five horses within a circle that reflect the five pillars of the Pancasila, symbolising resilience and the hardworking nature of the animal. It is also a restless animal and captures the spirit of its members, who would continue to work and educate people through art. The circle is the sun, representing the source of life and vitality for the living (Soenarto PR, personal communication, October 1, 2015).

The exact year of composition varies. Although the piece had been composed in 1962 and given to the group a year before Soenarto PR introduced it as the group’s anthem, a theatre production entitled ‘*Rumah Bambu*’ by Kirdjomuljo was staged in 1959 in Malang (Purnama, 2002). The song may have been part of the production (Soenarto PR, personal comm. October 1, 2015) but this has been contested by others (Michael Asmara, personal communication, October 29, 2015).

Its popularity and success could be related to the composer securing a significant position in the Ministry, and F.X. Soetopo uniting the two RRI orchestras as described earlier. *Puisi Rumah Bambu* (Poem of a Bamboo House) became a regular song as part of the BRTV competition in the 1970s (Rasmindarya, 1999; Purnama, 2002, p. 35). It continued to be well known for competitions and recitals throughout the 1980s, 1990s and among art song singers in their solo performances. For Wartyo Kiyanto, it was the only song that he studied, but enough to qualify him as a BRTV competitor to represent the East Java level in 1984 (Wartyo Kiyanto,

personal communication, April 23, 2015). It was selected by the committee as a choice for *seriosa* competitors in the 11th Pekan Seni Mahasiswa Nasional (Peksiminas) competition (Indonesian Universities league) in 2012 and again in 2014 (*Seleksi daerah, pekan seni mahasiswa nasional ke 11 (xi), 2012; and ke 12 (xii), 2014*).

### 4.3 Analysis of the Poem

In 1966 the poem was included in the *Antologi Sastra Indonesia Angkatan 1966* compiled by H.B. Jassin (Purnama, 2002). It tells of the studio of Sanggarbambu, a building made out of bamboo, which is visited today by many domestic and foreign tourists (Teddy Suthardy, personal communication, April 9, 2015).

The “Bamboo House” studio came about when a fellow artist, Heru Sutopo, allowed Soenarto to use his mother’s house at Gendingan 119, Jogjakarta as a place and space for his paintings (Soenarto PR, personal communication, October 1, 2015). The studio held an art exhibition soon after it opened in May 1959, and went on to host numerous workshops, talks and discussions.

It styled itself as ‘*tempat pertemuan dan tempat persahabatan*’ (“a place to meet and a place for friendship”, Supono Pr., 1988; Untoro, 2013). Sanggarbambu became a meeting place for discussions about artistic activities, so it was natural for people to be drawn to each other on their views of art (Teddy Suthardy, personal communication, April 9, 2015). The simplicity and openness practised by the members resulted in the studio being able to survive until today. It is open to anyone, provided that artists be willing to interact and exchange ideas with one another and work on their respective crafts.

The principle behind the establishment of the studio, is that the struggle for cultural development is inseparable from the relationship between humans and their devotion [to their

art], ‘*satu perjuangan buat perkembangan kebudayaan tersebut tidak terpisahkannya hubungan antara manusia dan pengabdianya*’ (Sanggarbambu, n.d.). The community strives to honour the notion that culture can only thrive when artists are not intimidated and are allowed to be creative.

	<i>Puisi Rumah Bambu</i>	The Bamboo House Poem
Stanza 1:	<i>Disini aku temukan kau Disini aku temukan daku Disini aku temukan hati Terasa tiada sendiri</i>	Here I meet you Here I discover myself Here I come together with my heart Without personal feelings/ I am not alone
Stanza 2 :	<i>Pandanglah aku pandanglah aku Aku bicara dengan jiwaku Dan taruh hati padamu Disini aku temukan hati Terasa tiada sendiri</i>	Look at me look at me I express myself from my soul And pour my heart to you Here I come together with my heart Without personal feelings / I am not alone

The poem indicates that the journey of discovering oneself happens through negotiation with others. The first stanza indicates the need or the desire as well as the ability to express oneself, whether in dialogue or artistic manifestations, at the same time gaining support or encouragement from others. It also indicates that interactions can take place amicably, without offending others. Through these shared experiences, one would not feel isolated but instead would be supported through involvement in the community.

In addition, the poem offers a more profound meaning; it summarises that a person assesses himself as he views others, as indicated by the composer. Soetopo explained the meaning behind the poem where he refined the idea of discovery of oneself:

“...Here I meet you ... People, [or] when you meet someone, he would encounter himself. Suppose an example, if I were a smart man, then I think that I am nothing. If I see you as a fool, [I think that] I am not too bad. If I meet someone who is poor, [I say] thank God I have more than him. If he was rich, I would think he is ... (inaudible). That is

the content. So, by looking at others, the person is seeing himself. Therefore, do not so easily look down on people. That's what it means".

*"... Disini aku temukan kau... Orang, [atau] seseorang kalau bertemu orang [lain], pasti bertemu dirinya sendiri. Misalkan contoh, kalau saya itu orang pintar, [saya berfikir] maka saya itu, bukan apa-apa. Kalau saya jumpa orang bodoh, [saya akan sendiri berfikir] lumayan juga saya ini. Kalau orang temu apa miskin, [saya sendiri berfikir] puji tuhan saya ini masih lebih dari dia. Kalau dia orang kaya, saya bilang, dia tu....(inaudible). Itu isinya. Jadi, melihat orang itu sudah melihat diri sendiri. Makanya jangan gampang meremehkan orang. Itu... maksudnya"* (F.X. Soetopo, personal communication, December 18, 2005).

The poem symbolises how a person concludes his ideas or expectations through his perception of others. In other words, through the process of interaction, one imposes judgement about the other. A person would evaluate and instinctively compare the other with himself, and impart his standard or beliefs through interpreting or defining what he sees. The interaction process, in fact, is a disclosure of oneself. It sends a cautionary message that one should never underestimate another: self-awareness promotes humility and simplicity.

The text in the second stanza becomes assertive, 'Look or listen to me, hear me out as I speak of my soul and opinions' (*Pandanglah aku, pandanglah aku, aku bicara dengan jiwaku*). The verse conveys confidence and the aspiration to address others, and be allowed to be true and authentic. The line '*dan taruh hati padamu*' translates literally as, placing or pouring my heart to you. Figuratively this relates to submitting or allowing oneself to be vulnerable as the process of discussion takes place.

The interpretation can be expanded in that there is an expectation of trust and respect as fellow members or artists state their opinions, communicate their thoughts or display their ideas. The poem repeats the verse '*Disini aku temukan hati, terasa tiada sendiri,*' as though giving reassurance that these revelations are welcomed, without feelings of remorse or hostility.



In other words, the song not only relates to the ability of expression of the artists but also warrants the expectation and proper conduct of other members. As a pledge, it aims to preserve an environment that encourages creativity. It believes that fertility of ideas can prosper if artists are not discriminated against because of their backgrounds or beliefs. In this way, the merging of heart and minds is expanded to all members and all who sing the song. Not only could one find friends, but also shared ambitions as one learns about oneself in Sanggarbambu (Soenarto PR, personal communication, October 1, 2015).

Apart from constituting the community's promise, the song is also able to stand in its own right in having this significant message: True happiness is achievable and begins when one acknowledges and becomes true to oneself.

#### **4.4 Analysis of the Music**

##### **4.4.1 Melody**

In the setting of the music, Soetopo divided the poem into two stanzas and repeated the first and fourth verse from the first stanza as a modified ending to the piece. The piece is in a through-composed form of AB, with piano accompaniment.

In a smaller dimension, it can be divided again into a, b, and c (see figure 9). Soetopo's piece was originally set in F major, and was suited for a soprano (personal communication, December 18, 2005). However, since as it has been widely performed in Indonesia, the song has been transposed in many keys.

The melodic range is from F4 until G<sup>b</sup>, an octave above middle C. Overall the melody in A section is based on a pentatonic in the scale of F major, with the exception of B<sup>b</sup> (in bars 7, and 15), e.g. 1-2-3-5-6. In the first stanza, the voice floats mostly within the range of intervals of

a 6th, from F4 to D5, and are conjunct. The melody in *Puisi Rumah Bambu* is brief, like a short declamation. The tempo is moderately slow and expressive.

The image shows a musical score for the song 'Puisi Rumah Bambu'. It consists of five staves of music in 2/4 time. The key signature has one flat (B-flat). The score is divided into three sections: Section A (bars 1-17), Section B (bars 18-28), and Section C (bars 29-36). Section A is marked with 'a' and consists of two staves. Section B is marked with 'b' and consists of two staves. Section C is marked with 'c' and consists of two staves. The melody is recitative-like, with minimal accompaniment. The tempo is moderately slow and expressive.

Figure 9: *Puisi Rumah Bambu*, the form of the song. A Section (bar 1 – 17), and B section begins at bar 18

The voice sings in short phrases, almost resembling a declamation, over the minimal chordal accompaniment. The melodic line given a music setting becomes more declamatory as the chords or piano part are more active only before and at the end of each verse, like a punctuation mark at the end of a sentence. The small range of interval in the melody of section A emulates a recitative characteristic. It is based on easily remembered note sequences, except for the B section in minor, which calls for a more experienced singer.

In contrast to A, section B also consists of 2-bar melodies, but they seem longer as the song steadily builds to a crescendo, and rising in pitch with every verse. The melody remains in the minor. The melodic range becomes broader and swelling in dynamics at every verse and

becomes more animated. The voice floats mostly at a higher octave than in the previous section. This section has a wider span in melodic range, reaching the highest note of the piece, the G  $\flat$ , 2 octaves above middle C.

The G  $\flat$ , which is a dissonance for the key of F, is given prominence first as part of a descending fourth figure that occurs in this section on the words '*bicara*', '*hati*' and '*pada mu*'. At the end of the section, the melodic line lingers on a mordent as a point of climax on this note before returning to the tonic. The G  $\flat$  that is predominant in the melodic line also adds to the accentuation of the words. The contrast of character between the sections requires a more experienced singer, as the range of notes becomes more demanding.

In section B, the melodic line is more lyrical, and closely resembles an arioso, or the more expressive section that usually follows the more recitative section A. The accompaniment supporting the melodic line makes the declamatory effect more prominent with the use of chords in homophonic texture.

#### 4.4.2 Rhythm

The sections within the piece are marked by a change in the rhythm and texture, primarily in the piano, between the distinct sections of A and B. In A, the accompaniment utilises mainly crotchets and minims. The end of each verse is embellished with smaller note values such as semiquavers. In section B, the continuous quaver chords in the piano provide a homophonic and thicker texture, and with more movement (*con anima*).

The melodic line has a clearly articulated rhythm. The musical accent corresponds to the accent of the language. '*Disini A -ku, temukan DA-ku, Disini A-ku, temukan HA-ti*'. In terms of its rhythm sequences, section B incorporates the dotted rhythms that accompanies the higher register of the song.

Each verse begins in an anacrusis, with a sequence of three quavers before the downbeat. Each verse is followed by a 2-crotchet motif or alternated with a minim on the following verse. This rhythmic pattern continues until section B, where the first crotchet is substituted by a dotted quaver and semiquaver. This particular dotted motif is present only when it is set with highest note G ♭ (dotted quaver) descending to a perfect 4th, D ♭ (semiquaver). It is as though the composer designates this rhythm pattern when the passages are in the minor, featuring the descending perfect fourth figures (bars 23,24, 27,28, and 34).

Even though the tempo of this section is kept quite strict, the use of long note values in the piano allows the voice to manipulate the speed or rhythms within the verse to become more natural, almost recitative. Therefore, there is room for the singer to be more expressive in accordance with the indicated tempo marking (*andante espressivo*). As such, there may be a tendency to reduce the regularity of the rhythmic structure. This slight sense of freedom within the metre, backed by minimal chordal accompaniment on the piano, gives an impression of a declamation, and the small range of intervals that is quasi-melodic is reminiscent of a recitativo arioso style.

#### **4.4.3 Harmony**

The song is predominantly in F major, but in section B it moves into its minor key with the use of accidentals and continues in this mode until the end. The harmonies waver from major to minor, particularly during the chord at the end of the first and third verse. The accompaniment is homophonic and there is chordal accompaniment throughout.

The song is built on simple chord progressions of I –IV♭-I –III – vi-v - II- iv♭ - I. It utilises mainly the plagal cadence within each verse. In section B, the ending of the piece is harmonised by chords ii - I.

The song begins with the introduction of three arpeggiated chords in F major before the voice enters. A minim chord accompanies over the length, and on each beat for the following bars, allowing the text to be characterised in an oratory manner. The arpeggiated chords resemble a harpsichord or fortepiano figuration that typically accompanies the recitative element of an aria.

The piano interrupts the voice's dialogue only to embellish at designated places, using semiquavers (bars 5, 9, 17), such as at the end of the phrase and each stanza. The final verse "*Terasa tiada sendiri*" at the end of stanza one and the end of the song, is harmonised in 6th and 4th or 5ths (bars 38-39). Symbolically the two notes forming the harmony resemble the situation of not being alone, solitary. At other times, the embellishment, which consistently takes place at the end of every fourth verse, occurs with a split between octaves (bar 9) or in a single melodic line string of running semiquavers (bar 30).

This particular setting is similar to a setting before an aria, before the singer makes the entrance in a typical oratory style. The text is also supportive of this suggestion, '*Di sini aku temukan kau*' (Here I meet you), announcing his presence. The characteristic of the piano playing chords on the first beat while the voice sings on the higher register gives a brief hint of a recitativo arioso, one that is of a lyrical and expressive quality, but not narrative or speech-like (Apel, 1969).

The text in B section shows more assertion as it says, 'Look at me, look at me'. It is supported by a chordal accompaniment enhanced by the moving bass line passing through the harmonic progression of I – VI - I , I- IIb – II- I (bars 19 – 25). The moving bass line gives more movement or animation in this section, as though illustrating the actions of '*bicara*' or speaking or conversing. The contrast between the melodic line in minor, particularly at '*aku bicara*,

*dengan jiwaku*' while the harmony wavers between minor (bar 23) and then resolving to major (bar 25), contributes to this liveliness. The section involves fuller homophonic accompaniment and harmonically wavers between major and minor throughout this section. This contributes to a more romantic style, especially in the use of thick chords and bold sounds.

According to Rasmindarya (1999, p. 152), in a folksong the outline of the melody is usually the tonic, dominant, and subdominant chords. The melody observes some of these traits, but does not use the dominant chord; chord ii is more common. The key of F major is for the high voice, but a folk melody would normally be of a lower register and with lighter accompaniment. (The high range and difficulty is mentioned in the next section *A Symbol to Honour Humanism and Expression*).

Figure 10 displays the chord scheme for the folksong *Pusi Rumah Bambu*. The scheme is presented across ten staves, each representing a phrase. The chords are indicated by block letters on the staff lines. The key signature has two flats (B-flat and E-flat). The phrases are labeled as follows:

- Stanza 1: 1st/3rd phrase
- 2nd/4th phrase
- Stanza 2: 5th phrase
- 6th phrase
- 7th phrase
- 8th phrase
- 9th phrase
- 10th phrase

Figure 10: *Pusi Rumah Bambu*, scheme of chords

The repetition of the opening verse ‘*Disini aku temukan hati,*’ to mark the end of the song also sees the tempo resuming its original speed. Using only two verses from the first stanza, it is much shorter. The melody is in minor, and is harmonised with a single G  $\flat$  minor chord sustained over two bars, before resolving to the tonic key of F major.

In addition, there is a countermelody moving independently in the tenor or middle register of the piano (bars 33-34). This secondary melody is built upon the falling 4th figure (bar 33) that was made distinct earlier in section B, involving the highest note of the piece (G  $\flat$ ). This falling figure is then inverted (bar 35). There is a different mood here than in the rest of the piece, becoming quieter and fading away as the texture becomes thinner. This section is almost like a prayer, sustaining a mood of contemplation and devotion and resolve.

The piano setting adopts a more romantic and lieder-like approach with the use of chordal accompaniment and piano embellishments at the end of phrases. With the assertion of the text and the use of the song as an anthem for Sanggarbambu, the song is treated in a declamatory style, giving the impression almost of a short aria or an arietta from an opera.

## 4.5 Symbolism

### 4.5.1 A Symbol to Honour Humanism and Expression

Soetopo believed that *Rumah Bambu* could be rather difficult to sing (Dewi Sri Utami, 2001). The key for *Rumah Bambu* is regarded as high and thus is more appropriately sung by a soprano, but the song is also a popular choice for male voices (Warto Kiyanto, personal communication, April 23, 2015). The song is demonstrative; there is an expression of personal aspiration, and it is primarily in a romantic style, especially in the use of thick chords and bold sounds. The music becomes an instrument for epitomising the assertions expressed in the text. One needs to appreciate the semantic and declarative modalities of the work.

F.X. Soetopo stated that his *lagu seriosa* compositions are works that have been conceptualised by the artist; hence, the performers need to strive to honour the composition in total. Thus he disagreed with the practice at BRTV where contestants were allowed to sing the song in the key of their choosing. Just as changing the colours used in a painting would change the work, changing a song's key causes a disharmony within the work. '*Rumah Bambu*', is suited for soprano, as is '*Elegie*', while '*Lebur*' is meant for the tenor voice or high baritone (F.X. Soetopo, personal communication, December 18, 2005). Soetopo's stance is supported by composer Trisutji Kamal who also believed that a transposition of the key would affect the entire character of the work (Trisutji Kamal, personal communication, March 2, 2014). According to Soetopo, changing the key of a work had become such an established practice that when each contestant was introduced, there would be an announcement mentioning the key in which he/she would sing the song; for example: '*peserta ketiga dengan tangga nada D*' (F.X. Soetopo, personal communication, December 18, 2005).

Soetopo's philosophy of honouring the artist or composer's expression corresponds with Sanggarbambu's belief that it needed to be supportive of its members' creativity. The composition becomes 'a disclosure of the expression' - '*sebagai pengungkapan espresi*,' (F.X. Soetopo, personal communication, December 18, 2005).

Outside of the Sanggarbambu community, the song's message that reflected the principals embedded within the poem has become a symbol of honouring the spirit of human universalism. The popularity of the piece was evident as it was included in the opening address by Amoroso Katamsi for a concert by Catharina Leimena at Goethe Haus on August 22, 2005. The concert was held in conjunction with the anniversary of Sekolah Musik Yayasan Pendidikan Musik (the Music Education Foundation). In his address he stated that a musical or artistic community that



is true to itself will survive because it honours the human spirit. To conclude, Amoroso sang the introductory verses of *Puisi Rumah Bambu*, (Catharina Leimena, personal communication, June 18, 2015), in essence endorsing the association of the idea of human consciousness with the song. The piece symbolised the idea that was originally propagated by Sanggarbambu and its members of being creative, independent, and apolitical. Singing a few phrases of the song was sufficient to illustrate the connection behind the piece.

The address by Amoroso dealt with the philosophy of culture that had shifted after the fall of Soekarno, contributing to the popularity of the song, soon after the change of regime. It was an ironic episode in that the actor making the speech (Amoroso) was one who is most recognised for his portrayal of Soeharto in “*Pengkhianatan G 30 S PKI*.” (This was a movie used by Soeharto’s government as propaganda, with repetitive screenings by TVRI, and compulsory screenings in schools from 1984 until 1998). Even though the event took place in 2005, six years after Soeharto’s downfall, it is difficult to escape the association between the actor and the character he had assumed.

Amoroso’s acknowledgement of the work inadvertently projected the song as an example of reform against the control of Indonesia’s cultural environment associated with Soekarno’s legacy. By making reference to the song, the work is associated with a more lenient perspective, of an attitude and approach that had prevailed after the conclusion of the Soekarno era. Interestingly, the song that was originally free from any political connotation and was intended to symbolise human independence may, perhaps temporarily, have been seized as an instrument in promoting the rise of the New Order.

#### 4.5.2 Declaration as an Apolitical Arts Community

The existence of *sanggar* or studios all over Indonesia was important because their artists were responsible for making monuments and installations to add to the national monuments such as at Senayan Stadium, the Monas, and other places. In those early days, the main collector of art was none other than President Soekarno himself (Susanto, 2003, pp. 321-322). It was a duty for the artist, either as an individual or in a group, to contribute to the national quest to fulfil the promises of Indonesia's independence (Soenarto PR, personal communication, October 1, 2015). Soenarto's philosophy for Sanggarbambu was derived from the national anthem, *Indonesia Raya*: "*Bangunlah jiwanya, bangunlah badannya untuk Indonesia Raya*" (Let us build the soul, let us build its body for the Great Indonesia) (Soenarto PR, personal communication, October 1, 2015).

Sanggarbambu's standpoint on collaboration also became part of its philosophy, "*Yogyakarta itu Jiwa, Jakarta itu Nafas, Indonesia adalah Tubuhnya*" (Jogjakarta is the soul, Jakarta is the breath of life, Indonesia is the body). It means that the capital Jakarta commissioned the artistic work in Jogjakarta. Indonesia symbolises the body that needs to be nourished by a multitude of activities and exhibitions, through goodwill visits of the studio's artists to reach the people throughout cities in Indonesia (Soenarto PR, personal communication, October 1, 2015). The products of the artists, particularly the sculptures of Sanggarbambu, have been used for monuments and national landmarks all over Indonesia. Sunaryo PR sought opportunities and was engaged by Jakarta to provide the statues of national heroes produced by

Sanggarbambu members for monuments for various locales.<sup>35</sup> Artworks created by an individual or within a community were regarded as helping Indonesia's independence to succeed.

Sanggarbambu termed this process a "marathon of Indonesian art", and it operated continuously from the studio's inception.

Sanggarbambu did not affiliate with any political parties, and remained politically neutral; nor was it materialistically oriented, and this stance ensured its survival throughout the upheaval between 1965-66 (Yanti, 2013). Its ingenuity may have ensured its survival and earned the approval of Soekarno (Untoro, 2013), despite its apolitical stance.

Sanggarbambu's position was in contrast to that of another studio in Jogjakarta, Sanggar Bumi Tarung (Battle Nation). Bumi Tarung was established in 1961 ("50 Tahun Sanggar Bumi Tarung: Revolusi belum selesai," 2011) and consisted of left wing artists. It required its members to also be members of Lembaga Kebudayaan Rakyat (Lekra Institute of People's Culture). Consequently, Bumi Tarung advocated the philosophy of 'politics as commander' (Prasetyo, 2013), similar to LEKRA. Soenarto PR was not in favour of institutions that were linked with political parties (Yanti, 2013). However, some members of Sanggarbambu were involved in LEKRA ("Sanggar Bambu berusia 52 tahun, Sunarto PR bangga," 2011). The Left incorporated the tendency to show artistic and creative thought governed by politics, known as 'revolutionary realism, pro-*rakyat* culture' (Bodden, 2012, pp. 455-458) versus its adversary, human universalism, one which is free from political command (Susanto, 2003), and associated with the right wing.

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<sup>35</sup> Some of the prominent ones include statues of Indonesian generals Gatot Subroto, Ahmad Yani (Jakarta) and Johannes Latuharhary, 18 busts of heroes at Gedung Djoang, paintings for the Bahari Museum and the Museum Kebangkitan Nasional (Stovia).

Sanggarbambu's pledge captured by the song in 1963 could be due to a reaction of artists having to announce their political association, as the issue of national culture was escalating. This neutrality was an incredible feat by the leader and members of the group, at a time when culture was regarded as a political tool and any attempt to be apolitical was considered an admission of being 'counter-revolutionary' (Farram, 2007).

A tumultuous period occurred in 1964. One member had conducted a coup against Soenarto PR as chairman (Soenarto PR, personal communications, October 1, 2015). The studio announced the dismissal of two members, F.X. Soetopo, and the painter Sjahwil (Moeljanto & Ismail, 2009, p. 646). Sjahwil had drafted the Cultural Manifesto (Gunawan & Aveling, 2011), which Soekarno had banned. By 1965 no aspect of culture could have a neutral position, as all cultural activity had to be affiliated with the political agenda (Farram, 2007). However, the beginning of the Soeharto era marked the end of the polemic debate on national culture. When Soenarto was re-instated, Soetopo's dismissal was revoked (Soenarto PR, personal communications, October 1, 2015).

According to Harsono, an exponent of Gerakan Seni Rupa Baru (GRSB, New Fine Arts Movement) (in Susanto, 2003, p. 324), by the 1970s, many artists did not associate themselves with any *sanggar* because of the political turmoil they had experienced in the mid-1960s. However, Harsono noted that two studios remained popular; they were Sanggarbambu and another studio known as Sanggar Putih.

In 2016, Sanggar Bambu was still in existence. Within its modest and straightforward motto, as a meeting place and place of friendship, Sanggarbambu had always promoted a humble attitude and lack of pretentiousness; in other words, an attitude of being '*sederhana*' (moderate). It was the community's welcoming approach that led to its longevity. Its members, consisting of

prominent artists, writers, musicians including Rendra (Parani, 2003, p. 200), and poet and composer Untung Basuki, achieved excellence in their craft. From 10 members in 1959, it increased to 19 in 1962 (Soenarto PR, personal communication, October 1, 2015) and registered a hundred members in 1992 (Prawirohardjono, 1992). Currently, its members are known as *Kelompok Sanggarbambu* (the Sanggarbambu Group) and it has centres in Jakarta and all over Indonesia. Members celebrate their anniversary every year, to recite the pledge and sing the anthem (Untoro, 2013). These celebrations are accompanied by exhibitions lasting over a week, such as the one held in conjunction with the 53rd anniversary, April 1 till the 10th, in 2012 (Dhini, 2012). As for the fate of Soetopo's composition, the song has remained popular and relevant since the 1970s. The song demands the standards of *seriosa* and of an art song for singers, and as a symbol marking the end of the revolutionary rhetoric that was associated with Soekarno's administration.

### ***Lukisan Tanah Air (1985) by Yongky Djohary***

#### **5.1 Background**

Yongky Djohary (born 1960) is a self-taught composer who trained as an architect and learned music and *seriosa* songs from his father. He has also written liturgical songs and compiled them into a CD entitled "*SabdaMu Tuhan Yang Menuntunku*". Some of the songs were originally written and broadcast by TVRI (Televisi Republik Indonesia) for "*Mimbar Agama Katolik*" between 1990 and 2000. Unlike other musicians who derived their reputation as composers from BRTV competitions, Djohary played the organ and piano in church and was commissioned to write some music for the church's commune (Djohary, personal communication, April 7, 2015).

He composed songs for various commercials and corporations.<sup>36</sup> As an avid lover of Indonesia's countryside and landscape, he wrote campfire songs for the nature lover's group, *Pencinta Alam*. As a young boy, Djohary would make a monthly trek to the top of Mount Pangrango and his village of Sindanglaya, near Bandung on the Priangan plateau, before midnight. He was not able to describe its beauty in words and regretfully did not own a camera to capture the moment. Instead, he expressed his feelings in art.

In 1978 he won a national painting competition (personal communication, Yongky Djohary, May 19, 2014), but the painting, unfortunately, has been misplaced. It was the act of painting and of the beauty of the landscape that was familiar to him, that was the inspiration for *Lukisan Tanah Air* (personal communication, September 13, 2014). Djohary gives an example of Walter Spies 1923 painting entitled *Pemandangan dataran tinggi Priangan, Bandung* it (Highland scenery of Priangan, Bandung), a painting that resembled the landscape which inspired him (personal communication, September 13, 2014). Djohary is an admirer of the paintings of the "Mooi Indië" style ("Beautiful Indies") (1920 – 1938). This style reminds him that Indonesia is still "moei" (beautiful), despite the country's development (personal communication, September 13, 2014). He prefers this genre in contrast to the trend for paintings that depict the harsh realities of everyday life. Apart from painting the scenery, he wrote a poem to capture the splendour of the panorama, which has become the text to the song (personal communication, Yongky Djohary, personal communication, May 19, 2014).

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<sup>36</sup> His compositions include a song he wrote for liturgy, entitled "Tuhan mengubah hidupmu." This work is accessible through a video format on YouTube (Djohary, 2011). He won song-writing competitions for the National Choir Competitions held at the University of Parahyangan Bandung, composed the theme song for private radio station Radio Sonora, *Hymne Puskesmas* for the Department of Health, Cangkerang, and the theme for Team Kemanusiaan Radio Jakarta News FM "*Mungkin Mereka Adalah Kita*" for the flood victims of Jakarta in 2002.

### **Aspiration to Make the Work Indonesian**

Djohary wanted to compose a *seriosa* song that featured *gamelan* scales and felt that it was important to include the use of folk songs or nuances of them (personal communication, May 19, 2014). He was aware that *lagu seriosa* and Indonesian art music were primarily influenced by western ideas, and performed using western instruments. He recognised that any attempt at an Indonesian representation of a song could not solely depend on the use of language and textual content, but rather, it needed to be complemented with regional or folk musical characteristics (personal communication, May 19, 2014). In the 1980s, there was a growing trend, even in jazz music, where artists experimented with hybrid music incorporating regional music (Sutton, 2010, p. 191). Djohary was influenced by popular composers Elfa Seciora and Guruh Soekarnoputra who were known to fuse regional characteristics in their songs.<sup>37</sup> He wanted to create a music setting that incorporated Sundanese influences (personal communication, May 19, 2014).

Djohary echoed composer Slamet Abdul Sjukur's opinion that some songs did not reflect much text, giving an example of '*Sepasang Mata Bola*' by Ismail Marzuki (personal communication, May 19, 2014). Such phenomenon, however, has been defended by Kartomi, who cited the popularity of the *kroncong* song, *Bengawan Solo*, which is a reminder of the revolution and newly independent Indonesia. It is associated with 'national identity and has nothing to do with its music-stylistic format' (Kartomi, 1998b).

Djohary grew up in Sindanglaya, West Java, and dedicated the song to his parents. His mother, who came from Bandung, sang *seriosa* songs, and later Djohary became an ardent

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<sup>37</sup> Both created a hybrid of fused Indonesian melodies such as the Balinese *gamelan* with popular songs known as pop 'kreatif', and Guruh Soekarnoputra during the 1970s till the 1990s actively incorporated traditional music in performances (Sutton, 2010, p. 189).

follower of the *seriosa* singing competitions, but his father was the central figure of influence and taught him the importance of being independent and striving to better oneself. His extended family members comprised both Christians and Muslims. Djohary, a Chinese descendant and Christian by faith, was taught and could recite the *Quran*. Being a close-knit family, his background and father's upbringing instilled the value of respect, patriotism, and love for the country. Djohari's opinion of the *seriosa* is that it represents the nation, religious attitudes, moral fortitude, brilliance of thought, and sensitivity to the beauty of Indonesian society (personal communication, May 19, 2014). According to him, these characteristics are also shared by regional music (personal communication, May 19, 2014).

## **5.2 Reasons for the Song**

### **5.2.1 Submitted for Competition**

Inspired by the scenery of his birthplace, Djohary composed the music for *Lukisan Tanah Air* (Painting of the Homeland) without any thought of entering it for a competition. Upon seeing the announcement for *Lomba Cipta Lagu Seriosa* (Competition for Lagu Seriosa Compositions) in the newspapers, he customised the words to comply with the required specifications. He also had to create the piano setting to accompany the text (personal communication, May 19, 2014).

Prior to submitting his entry, Djohary had consulted Catharina Leimena, who had been a judge during previous BRTV singing competitions. Djohary took up Leimena's suggestion by making the song end with a rousing finish, something that he labelled as being 'extrovert' (personal communication, May 19, 2014). As a result, the conclusion of the work was the opposite of his original idea, which he intended to fade quietly away, as if it were a prayer. The final version instead exhibited the proclamation of the word 'Indonesia' which occurred only once within the whole piece as the concluding text, set boldly within a crescendo of rising



arpeggio (personal communication, May 19, 2014). Yongky's decision to use Leimena's suggestion can be considered a deliberate move that managed to satisfy one of the main criteria, resulting in the song becoming demonstratively patriotic and nationalistic.

As an outsider, Djohary acknowledged that he had no or very minimal contact with the RRI musicians (personal communication, May 19, 2014). The first interaction with the RRI composers occurred after the results were announced.

### **5.2.2 Popular and Known by Performers of Various Decades**

Djohary became known amongst *seriosa* singers only after the 1986 competition when *Lukisan Tanah Air* (or *Lukisan*) was placed third. Such a placing, however, was not a disadvantage but instead offered exposure for any young and unknown composer. Respondents in this study (Warto Kiyanto, Musafir Isfanhari, Soelistyo Hadi, Debrina Zulkarnein, Teddy Suthardy and Albert Maramis) took notice of this unknown composer and were also the reason they remembered '*Lukisan*' specifically related to the *Lomba Cipta Lagu* competition.

It was the platform specially organised by TVRI to generate songs for the upcoming BRTV singing competition later in that year. The respondents recalled the 1986 competition as possibly the last time such an event was organised for such purpose.

At the time when the composition was submitted, Djohary was 26 years of age. As mentioned in Chapter 3, the RRI musicians surprised when such a young man stepped up to receive his prize because they, like most other people, believed that only an experienced composer could produce *seriosa* songs. This incident formed Djohary's opinion that *lagu seriosa* was being stereotyped as music that was sung and written by members of the older generation.

### 5.2.3 Promoted Overseas by the Indonesian Embassy

Even though by 1986 *lagu seriosa* was experiencing a decline in the number of performances and popularity, in subsequent years *Lukisan*, continued to be performed on the international stage. *Seriosa* songs were featured during receptions promoting Indonesia by its consulates overseas.

The Indonesian Embassy in Washington DC hosted a concert titled “*Seriosa* Night – East Meets West” in 2009, where ‘*Lukisan*’ was featured (Yongky Djohary, personal communication, May 19, 2014). Alongside excerpts from western musicals and arias, *seriosa* songs were included in a performance by Dani Dumadi, a vocalist from the Batavia Madrigal singers (Burhanim, 2009). *Lukisan Tanah Air* was used to promote Indonesia on the international stage because it was seen as reflecting Indonesia.

### 5.2.4 A Representation of Songs Composed in the mid 1980s

Besides a trophy, Djohary received a certificate. The composition became the compulsory song for the 1987 BRTV competition. The winner was Christopher Abimanyu. Abimanyu recorded this work in his album *Sebutir Mutiara* in 2010 and featured the song in his concerts (Simanungkalit, 2010).

*Lukisan Tanah Air* was representative of songs written for the 1986 *Lomba Cipta Lagu Seriosa* competition held in August of that year. Apart from encouraging the writing of new songs to increase the repertoire, the reason for holding the competition was also to provide diversity, as previously mentioned in Chapter 3 ‘*Undoing the Revolutionary Sentiment*’.

Djohary’s description of nationalism and patriotism reflect the typical ideas associated with *lagu seriosa* (personal communication, May 19, 2014). Djohary clarified that the third factor, which made it different from music from previous eras, is the love for the homeland

(personal communication May 19, 2014). It is a significant component that can distinguish the kind of feeling which the text would address. Djohary interpreted these criteria as the substance to the song. There is an emphasis on content in the music that is related to the cultivation of affection (Yongky Djohary, personal communication, May 19, 2014).

Djohary used the opportunity to explain how these aspects were conceptualised in a cover letter that was required during submission:

“I explained that the love for the nation must begin with admiration in terms of the physical features of the homeland. Hence, such affection for the country cannot disregard love for the Creator, which relates to the spiritual [consciousness]. Fundamentally, the relationship between these two aspects is straightforward as it is a fact that Indonesia is a nation that is patriotic and [its people are] religious. The abovementioned condition explains the lyric of my music” (Yongky Djohary, personal communication, May 19, 2014).

Djohary relates that one of the aspects of having affection for the country is connected to the appreciation of its biological and physical setting, of geographical landscape and natural beauty. Being a composer of spiritual works and liturgical music, it was natural to include such an expression of gratitude.

### 5.3 Analysis of the Poem

	<i>Lukisan Tanah Air</i>	Painting of My Homeland
Stanza 1:	<i>Pandanglah ka ufuk timur lembayung mulai merekah Lukisan malam akan berganti disaat langit memerah Dalam kasunyian dalam kadamaian alam semesta Tergubah lukisan oleh sentuhan tangan PENCIPTA</i>	Look towards the eastern horizon crimson starting to break The painting of night will change in the moment the sky reddens In the silence and peace of the universe There is composed a painting by the hands of the Creator
Stanza 2:	<i>Diciptakan warna pagi mengamas Menyapu gunung bukit dan lembah Diciptakan warna alam menghijau dan burung-burung putih melayang</i>	He creates colours of morning brightness Sweeping the mountains hills and valley

	<i>Menebar di angkasa raya Diatas cakrawala yang biru</i>	He creates colours of the green earth White birds drifting away Spreading across the heavens of the blue firmament
Stanza 3:	<i>Kini ku pandang dataran hijau subur penuh warna bunga Angin yang bertiup mengusik rumpun bambu di tepi sungai Di tengah padang seorang gembala meniup seruling Menggubah nada mengucapkan syukur pada SANG PENCIPTA</i>	Now I look at the plains lush green with coloured flowers Wind blowing ruffles the stands of bamboo next to the river In the middle of the field a shepherd playing the flute Composing melodies of gratitude to the Creator
Stanza 4:	<i>Karena tercipta indah alamku gunung, bukit, ngarai serta lembah Karena tercipta tanah airku Tercipta dari ILHAM MU TUHAN Bumi Pertiwi yang indah suci Terlukis oleh tangan ILAHI</i>	For creating my beautiful nature of mountains, hills, canyons and valleys For creating my homeland Created by Your inspiration Mother Earth who is beautiful in her holiness Painted by the hands of the Divine
Stanza 5:	<i>LUKISAN TANAH AIRKU LUKISAN TANAH AIRKU INDONESIA</i>	Painting of my homeland The painting of my homeland INDONESIA

The term *Lukisan* referring to a painting is symbolic and refers to the Creator's painting of the landscape and scenery that was revealed. Djohary reiterates that in his imagination the scenery he sees in front of him is depicted symbolically as a paintbrush in motion wielded by the Creator himself. The text has a quality that is prayer-like, and, in the original version, this was matched with a quiet ending. The work stood apart from other *seriosa* songs because the composer united love for the homeland through its landscape along with admiration for its creator. The bond and admiration for God and for homeland illustrated in *Lukisan* were described as emulating the spirit of *Pro Ecclesia et Patria* (Simanungkalit, 2010).

The song romanticises the beauty of the country, as well as an appreciation of the Creator. The text reflects the beauty of the country's scenery – of the horizon, the air, the hills, the mountains and the valleys and plains. This song elevates the pride of homeland and the sense of gratitude to the mighty divinity. The text depicts the love for the physical beauty of the landscape as well as the spiritual love for the Creator. The central theme is adoration of the countryside.

The first stanza of the poem begins with a view at the break of dawn, revealing the red horizon. The stanza continues that the beauty of the landscape that is God's creation would be revealed after the quiet and peaceful night. Each of the stanzas is designated to different aspects of the landscape, beginning with the highest elements, the skies and the mountains, followed by the middle ground, the landscape. The second stanza details the landscape, focussing on the brilliance of colours in the hills and valleys, the blue skies, as well as the creatures that float across such scenery. The third stanza refers to the grasslands and the flora, as well as describing the breeze rustling through the stands of bamboo along the riverbank, giving texture and movement to the greenery. The poet refers to a shepherd playing the flute like an ode to His creation.

In the fourth stanza, the poet explains that the music was a gesture of admiration for the landscape of what he calls his homeland, made possible by this gift of Mother Nature. The panorama is derived from His inspiration as if a painting. This leads to the final stanza where the poet equates the beauty of His inspiration as the landscape that lays beneath him and forms the country he calls Indonesia. The words are imbued with a patriotic sentiment, revealing an emotional pledge and gratitude to both God and country. The text depicts love for the physical beauty of the landscape as well as spiritual love for the Creator.

Djohary stated that there is a feeling of excitement after the climb, while waiting in the darkness for the break of dawn, because sometimes the hike up the mountains may not be rewarded, as when a heavy mist hinders the climber's view. As morning approaches, he waits in anticipation to view the mountains of Sindanglaya as they are unveiled by the rising sun. Impressed by the dramatic landscape that unfolds at dawn from the darkness of the night, Djohary finds himself at a loss for words, even though he has seen it many times. He stated that one has to be present to truly appreciate the magnificence and beauty of Sindanglaya. The end of the spectacle is followed by an exclamation of gratitude, when the watchers would applaud and shout out: “*Tuhan, Terima Kasih, Tuhan Terima Kasih!*” or “God, thank you, God thank you” (Yongky Djohary, personal communication, September 13, 2014).

Djohary explained that he wanted to create a composition which has the characteristic and peculiarities of the *Lagu Seriosa Indonesia*, in combination with the scale or pitch of the *gamelan*. The composition was created with characteristics of Sundanese culture, an ethnic group in West Java centred on the highlands of Singalaya outside of Bandung. The music introduction to the song is inspired by the rhythmic pattern of the Javanese *Gamelan* (Yongky Djohary, personal communication, May 19, 2014).

#### **5.4 Analysis of the Music**

The reflective mood of the lyrics results in more controlled dynamics at the beginning and middle sections; a more extrovert discharge of emotion and sense of patriotism are reserved towards the end.

Djohary uses contrasting accompaniment and themes for each section. These contrasts gradually create continuity in preparation for a distinctly patriotic ending. The different melodies

and settings of each stanza also reflect adoration of the country and appreciation of what the Creator has wrought from different perspectives.

Djohary was inspired to adopt *gamelan* scales in this work; his intention was to provide a piece that incorporates selected features in the music setting (personal communication, May 19, 2014). Other devices include the use of fluctuations in the tempo, which he paralleled to the fluctuating tempo in the *gamelan* orchestra, the *suling* or *seruling* to embellish the music, and the alternating notes of the piano imitating the rhythms of the *saron* (Yongky Djohary, personal communication, May 10, 2014). The inspiration to use Sundanese melodies in the song includes the use of the exact pitch or combinations of the notes within the *madenda* or *sorog* scale. Djohary suggested that by using the regional scale, he applied familiar ideas or feelings associated them (personal communication, September 13, 2014), but made them more explicit by way of text. On this point, Iyar Wiarsih in Ridwan (2014, p. 88) observed that different tuning systems create different moods. The *pelog* and *sorong* are suited for human expressions such falling in love, or portrayal of nature, while the *salendro* is more cheerful or gallant and could portray heroism (p. 88).

#### **5.4.1 Melody**

The first two stanzas have different melodies, and the melodies are repeated for the third and fourth stanzas. The fifth stanza is like a coda, and is much shorter than the others. The form is binary form, with a coda: the music for A and B is repeated with an added ending, ABABC.

The voice moves in a stepwise motion, is very syllabic and, because of its length, it is constantly rising and falling. The melodies in stanza one move stepwise with small leaps. As the

piece progresses, the melody utilises larger intervals such as thirds, or notes from the chords of the scale.

In general, each verse employs long melodies. The melody tends to contour downwards, ending lower than the tonic note it begins with. The following line, or the subsequent phrase, has a similar melody but ends on a higher note than its antecedent. The end of stanza one (bars 16 – 24) utilises a repeated descending motif in thirds. The stanza ends with rising 4ths and a rising minor 7th. The range of voice is D, near middle C, and the highest note is G an octave above.

Djohary used combinations of notes from the *sorog* scale for the melody in some parts of the music (personal communication, September 13, 2014). This resulted in the long melodic line consisting of both major (bar 9) and minor (bar 10), equally divided in the middle. In bar 9, the notes are pentatonic of G, and in bar 10, the notes are combinations of the *sorog* scale in B ♭ . The third line of the stanza also utilises the notes of the *sorog* scale (“*dalam kesunyian...*”)

For the piano part, Djohary integrated the combinations of notes from the scale (personal communication, 2014). The treble in the opening on the piano part (bars 1 and 2) consists of D, E ♭ , G, A, B ♭ . These are the notes that make up the scale of a Sundanese *gamelan* or the *sorog* which is B ♭ , D, E ♭ , G, A, forming the tones known by musicians as *laras sorog salendro* (Weintraub, 2001), the approximation of the 1-3-4-6-7 tone scale of a typical Sundanese *gamelan*. “*Laras*” refers to the combination of tones produced in both fixed and variable fixed instruments (Weintraub, 2001). The phrase uses an alternation of two notes in the phrase, which recalls the *saron* alternating in two notes (Yongky Djohary, personal communication, September 13, 2015). The end of the phrase in the piano is embellished with G major pentatonic scale. For this section, Djohari suggested a closeness to the *pelog* scale of G.



Embellishments in the piano accompaniment using trills are evocative of the *seruling* or flute to illustrate the text ‘*seorang gembala meniup seruling*’ figures (bars 19-20) used in *tembang sunda* or *gamelan degung* in the piano parts. The trills are also integrated into the opening line of the piano.

As the piece progresses in stanza 2, the melody utilises larger intervals such as thirds, or notes from the chords of the scale, and disjuncts. The melody contrasts in terms of range and intervals. The voice has awkward leap intervals of sixth, octave, fifth, thirds and fourths within the bar (bar 31). It climbs in disjunct intervals to an octave to D in bar 32 (*Piu Lento*), here to illustrate ‘*menebar di angkasa raya*’ (flying towards heaven). The trill in the piano appears to embellish the phrase for a whole bar. The voice descends in bar 35-36 as the poet observes the birds ascending towards the heavens “*diatas cakrawala yang biru.*’

The coda is emphasised through the use of arpeggios in the voice. The section is more dramatic and soaring, demanding fuller prolonged lines and becoming fortissimo. The long continuous line of rising and falling arpeggios ascends towards the highest G, as though an exclamation.

Djohary wanted to make the composition universal. He also intended for the piece to be performed and transcribed for the orchestra, but at the same time giving some impressions of the *gamelan*.

#### **5.4.2 Rhythm and Tempo**

The voice uses mostly syllabic motives in quavers in the introduction. It may sound simple, but the length of melody that is laid out in 4 bars of continuous quavers can be rather challenging. In stanza 2, quavers are combined with crotchets, outlining the melody utilising

repeated melodic sequences of descending thirds. Longer note values such as minims are used as the music becomes broader, building towards a declamatory ending, particularly in the coda.

The tempo is *adagio*, as indicated by the composer, and remains steady. The music slows down, particularly at the end of the second stanza (bars 31 – 36), marked by *Piu lento* before repeating, or as a transition into the coda. Djohary indicates this section as though a *gamelan* orchestra is slowing down and an ending typically follows, like a comma or full stop, with a *gong besar* (large gong) (Yongky Djohary, personal communication, September 13, 2014).

Here the text illustrates the exclamations of admiration at the beauty of the landscape, which Djohary described as ‘larger than life’; it is as though time stood still as he stood in awe of the broad expanse and sights before him (Yongky Djohary, personal communication, September 13, 2014).

The piano part of the piece was inspired by the rhythmic pattern of the *saron*, in which the alternating rhythms between two notes depicted in the piano on the right hand supposedly imitate the *gamelan* rhythmic pattern of the *saron* (personal communication, May 20, 2014). He pointed out that this rhythmic pattern is mirrored by the movement of a bowing pattern of a western string instrument, such as a violin. In another analogy, this movement depicts the paintbrush moving tentatively at first, alternating in direction in the hand of the artist as he paints. As mentioned earlier, this image of illusory brush strokes was Djohary’s creative device to symbolise the almighty Creator at work. This idea is later illustrated by rapid changes and control of varying momentums.

The piano introduction uses quavers alternating in pitches emulating the characteristic interaction between two *saron*. The rhythmic motif of the opening melodic line using quavers alternating between the notes D and E ♭ is reminiscent of the rhythm utilised by the *saron*

instrument of the *gamelan*. The rhythm is called ‘*ceruk saron*’ (Yongky Djohary, personal communication, September 13, 2014), where two *saron* instruments interplay between one and the another, alternating between the strong beat of the first *saron* and the off beats of the second *saron*. The voice mimics the alternating notes between F# and G in bar 27 (in the second stanza) and appears rhythmic.

The overall development in the music is paced in sections starting out rather subdued and remaining conservative but fluctuating slightly throughout the piece. The movement is a more flowing movement in both voice and piano (*con sentimento* [with feeling]) by the third verse, with the piano employing the arpeggio piano motif, and becoming *con spirito* (with spirit), by the end of the first stanza. The second stanza indicates *espressivo moderato con vigour* (moderate speed and with vigour), but *piu lento* at the end of the stanza. In the coda section, the piano texture is thickened by the use of full chords in both treble and bass line in a *grandioso* manner, ending in exaltation.

Djohary approaches the piece as an analogy of the way he paints. The pace and texture of the music at first begins rather slowly, simulating the opening section as a preliminary act of sketching or brushing in the details (personal communication, May 19, 2014). Once the images have been formed, broader strokes are applied on the canvas, at greater speed and with richer and thicker textures. This is adapted as the piece progresses and becomes bolder towards the end. Djohary equates this experience of astonishment; the painter grows more passionate as he becomes more engrossed. From being tentative in the beginning, the brush strokes now become broader and are applied with greater intensity as the painting evolves (personal communication, May 19, 2014).

The animation in tempo was really to capture Djohary's anticipation and anxiety that, after a long trek, there is no certainty that he will be able to view the scenery, depending on the weather conditions. The *accelerando* of tempo at the coda was to depict his astonishment when the magnificent panorama spread out before him (Yongky Djohary, personal communication September 13, 2014). The excitement is depicted in the acceleration of tempo, which he compares to the *gumekan* that exist in Sundanese *gamelan* songs, or *kerawitan* that accompanies the *wayang golek* or Sudanese shadow puppet (personal communication, May 19, 2014). These are usually used for furious or '*rusuh*' effect, such as during fights in *wayang*, a technique used in *bonang* (S. Cook, 1992, p. 41) of rapid ornamental patterns or a fast melodic figuration.

In the coda section of the piece, Djohary indicates an increase in tempo and once again makes reference to the *gumekan* technique of tempo acceleration of the *gamelan*. Here, he has made the closing section more 'extroverted' (Yongky Djohary, personal communication, September 13, 2014), acting upon the suggestion made by the soprano, Catharina Leimena. It ends in an exclamatory manner with the word 'Indonesia'. The embellishment passages in the piano utilise broken chords in demisemiquavers accelerating towards the end of the piece.

### 5.4.3 Harmony

The piece is in G major, but the harmony alternates between major and minor mode. The harmonic progression is I - vi - I for the first half of the first stanza, and then I - vi - I - vi - v- for the second half of the first stanza. The second stanza is in viic, I, V, I. The coda is based on I - iv - I. The composer stated that the piece utilizes the play between the *sorog* and *pelog*/pentatonic scale. In this composition, he harmonises the notes of the *sorog* scale to synchronize with the minor harmonies and those of the *pelog*, to synchronize with the major harmonies. Therefore the interplay between the *sorog* and pentatonic scales results in an

enigmatic or mysterious feeling due to the wavering between major-minor modes in the introduction of the piano line. This vacillation between major and minor continues to be present in the voice.

The accompaniment is based on homophonic texture, with the use of alternating chords and broken chords. The opening uses alternating chords where the texture is more transparent. In the third line of the first stanza, the accompaniment introduces arpeggios, and broken chords until the end. These are alternated with dotted rhythms.

The accompaniment at the end of stanza two uses dotted notes values, almost enforcing continuity into the second stanza, rather than a close for the passage. In stanza 2, the accompaniment alternates between the use of broken chords and a dominant chord (V) played in dotted rhythms, and is more percussive. The particular phrase in the piano utilises full chords whose texture is abruptly introduced within a short passage in bars 23, 24, 27, inserted in between the two stanzas, utilising broken chords and arpeggio style accompaniment. The dotted notes accentuate and support the semibreve in the melodic line. In general, the outline of the treble in the piano ascends and descends in a continuous contour, using notes of the triads, in sweeping crescendos and decrescendos.

## 5.5 Symbolism

### Representation of the Development Era

In the 1980s, a fresh perspective was introduced through songs as part of nationalist ideas. The key idea that steered the change was the stipulation that songs should include an inculcation of affection for the country, or *tanah air*. Sentiments of love for one's country is the central theme, which contrasted with earlier songs that promoted the spirit of revolution or war. This aspect became one of the main conditions in the RRI's *seriosa* song competition. As was

always the case, it was through RRI's stipulations, including this one, that the kind of songs produced was governed.

Although a composer has room to personify his songs through his personal experiences, such as Djohary's enjoyment of Indonesia's landscape and his tendencies towards spiritual devotion, reference made to terrain and landscape was collective. Quoting Sumarsam's opening phrase for a class hand-out about *gamelan*, '*Tanah air*, land and water, is an Indonesian expression equivalent to fatherland' (2002, p. 2). Other composers in the competition shared similar ideas, with titles depicting an involvement with nature. Some critics felt that *Bumiku Indonesia*, the second placed song, and *Lukisan Tanah Air* managed to portray the imagery the landscape (Albert Maramis, personal communication, June 20, 2014).

These two songs shared several characteristics. First, they are reflective of geographies rather than paeans to established territories that were important in the past. Secondly, the focus is shifted away from the thought of grieving or lament that had become a standard element in *seriosa* songs. Suhaimi Nasution, who transcribed a great number of songs and hence is very familiar with most of them, described his impression of '*Lukisan*' as: '*Dia tidak pernah derita*' (it was devoid of suffering) (personal communication, January 10, 2015). After the description of scenery in the text at the beginning of '*Bumiku Indonesia*' by Lilik Sugiarto (the second place winner), are the words, '*Aku bersyukur, Musnahlah gelap ..Inilah saatnya, ayuhlah bekerja membina Negara*'. The text translates as 'I am grateful, banish dark times, this is the time, let's work to build the country.' Clearly, there is a difference in mood and quality compared to previous songs. In this context, Djohary's tribute and tendency towards religion within the text was favourable. By displaying his gratitude and belief in god, he offers a channel of escape and a sense of wisdom and assurance that great achievements are attainable. In this sense, '*perjuangan*'

or struggle includes having ambition and making an effort to achieve a better life through education and other aspects in the realities of life (Suhaimi Nasution, personal communication, January 10, 2015). For Djohary, it is the essence of '*perjuangan*' or endeavour that indicated the similarities between folk song and *seriosa*, and of himself in his first composition as a musician (personal communication, May 19, 2014).

If such an expression of hope and optimistic projections was anticipated as a trend, it was only well-known within the realms and authorities of the RRI and TVRI. The idea of avoiding the expression of grief or lament may not necessarily have been reflective of the public's preference. A few years later, in 1988, at a ceremony marking the 26th anniversary of TVRI, the Information Minister, Harmoko, spoke out against pop songs and suggested a ban on songs that are '*cengeng*', songs which are overly sentimental, or 'weepy' (Yampolsky, 1989). Harmoko stated that the laments amounted to discouragement and that such appeals to low taste would 'sap [listeners'] commitment to national development' (p. 6). Some popular songs that were deemed to portray people as weak and overly sentimental were banned by TVRI.<sup>38</sup>

*Lukisan Tanah Air* and other songs that reflected optimism became examples of the kind of songs that were preferred by the government. These songs provided alternatives to the typical *seriosa* songs that were associated with struggle, loss and longing.

In short, the promotion of songs through RRI was important because a song that was promoted and played frequently could become well known and thus elevate the popularity of the composer. Arguably, the song competition introduced a new element in the appreciation of

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<sup>38</sup> Ironically, at the same time the sentimental pop song '*Hati yang luka*' reaped high sales as one of the bestselling records in Indonesia's pop history. This resulted in a state of confusion in Indonesia's musical scene as public opinion became divided.

nationalism: the love of the physical landscape and appreciation of its creator. Whereas songs of the 1960s reminisced about the struggles associated with Independence, the focus is shifted to adulation of the homeland as a means of instilling national pride, and “*Lukisan*” exemplified this. Through *lagu seriosa*, RRI as a representative of the government, promoted the ideas of the government in power through song.

The composer reflected his identity by promoting elements connected with his background and origins. Some inspiration for the interpretation of the music that he suggested was made by comparing the process of an artist executing a painting, which he related to the variations of speed and intensity in the music. As a composer, his intention was to promote his passion for the beauty of the country, and he felt that it was important to incorporate features from the music of his region. Apart from incorporating notes of the *gamelan* scale, he approached his composition based on his exposure to *gamelan* performances and incorporated this with the phases in a painting and with his personal experiences of exploring and appreciating the countryside. Djohary represented a generation of composers of the 1980s who were able to articulate their passions regarding both musical and non-musical aspects drawn from their personal experiences.

### **Conclusion**

Accompanying Indonesia’s renewed national fervour was a new type of song. The growth of *seriosa* during the second post-Independence generation symbolised a new beginning and one that represented modernity. Encouraged by their new positions as cultural leaders, the second generation composers of *lagu seriosa* faced their task with the spirit of innovation and opened up



opportunities that local musicians had never previously experienced. *Lagu seriosa* was an established new type of music that provided opportunities and pride for composers and singers, and for their audiences.

Orchestras were a focus of national pride that encouraged new compositions that incorporated and promoted the classical tradition. Iskandar's songs, in their content and style, supported by the format, complemented the pomp and circumstance of the renewed sounds of *Indonesia Raya*.

The performers who sang and promoted these songs quickly become identified with the genre. Some singers from this era who continue to perform today prefer to maintain their identity as a *seriosa* singer in their performance, stemming from their involvement as participants in *Bintang Radio* and BRTV. The appeal of romanticism that followed western romantic songs marked and accompanied the new style of singing and distinguished the singers from other genres. *Seriosa* became part of the repertoire of art song singers. Songs had the appeal of being in the Indonesian language, despite following the western romantic tradition. In promoting Indonesia to the world, performers were regarded as cultural heroes. From the examples of current day performances of musicians who sing Iskandar's and other songs from the case studies, concerts are aimed to promote singers of distinction in this genre.

For the major part of the 1950s and early 1960s, *lagu seriosa* gained a prestigious position associated with its exposure in the international arena, venturing beyond the national sphere. Although this phenomenon was not limited only to those who sang the *seriosa*, it accompanied a time when singers and musicians obtained more direct exposure than ever before. The romanticism of *Kisah Mawar di Malam Hari* that was included in Iskandar's collection elevated the role of musicians and Indonesia's profile to the world. *Seriosa* is a medium that

gained acceptance on the international stage, and was included to promote Indonesia and its people internationally. This international acceptance of *seriosa* encouraged indigenous Indonesians, who were previously disadvantaged, to participate actively. The international acceptance of Iskandar's music as equal to the European art song and aria provided the medium with a means to compete, and was regarded as a national achievement in breaking established tradition. The songs symbolised the progressiveness of Indonesian musicians who represented the wealth and diversity of the country's talent, as well as a means of drawing upon its rich indigenous cultural heritage.

In the present day, *lagu seriosa* is commonly sung for national day events; its cultural role is seen in the context of important occasions that are celebrated amongst Indonesians. The performance is placed within the affinities of a common social or religious association. The inclusion of *lagu seriosa* in such contexts is possible because of the diversity of compositions that reflect the simplest daily reflections and deliberations. In all examples of the performances discussed in this study, their involvement and the performativity reveal a conscious effort by the performers to consider pieces that would appeal to audience members. The organisers were concerned to ensure that the singer's image and persona as a soloist of the genre was elevated as a focus of interest within the presentation. Organisers promoted *lagu seriosa* by outlining the singer's achievements and their prominence to highlight the individuals who represented the category, and by using various techniques such as a story narrative of drama, interviews and visual slides or multimedia, to introduce the performers. In Suthardy's case, his identity was made distinct by being the only solo act, and being accompanied by the piano amongst all the other group presentations. The success of the events made a link with the performer's image and

expectation as a *seriosa* singer working in partnership within a historical context, relating the performance to the theme of the event.

The works of the second generation of composers of *lagu seriosa* offer a diversity of topics that they derived from extant poems written by their contemporaries. The surge of *seriosa* songs up to the mid-1960s was enhanced partly by the motivation and ideas behind the composition. The nation's struggle was no longer the primary leitmotif in the *seriosa* compositions. Rather, they encompassed a diversity of ideas such as evocation of romanticisms that outlined personal struggles, heroism and particular beliefs. The texts also reflected the attitude of a nation that is religious and holds to traditional moral values, recognises intellectualism, and is appreciative of the beauty of Indonesian society.

In the 1950s up to the 1970s, the popularity of the songs also depended upon the promotion and their use on *Bintang Radio* and BRTV. *Bintang Radio* became an important vehicle to revive songs that the government deemed appropriate for the public. The popularity and awareness about the songs depended on the “official” attitude towards their composers, which was related to their (the composers’) associations and beliefs, particularly in the 1960s and 1970s. The songs (and composers) that met these unwritten criteria would be promoted, and thus selected pieces would be favoured. For Iskandar and Djuhari, venturing into *lagu seriosa* compositions symbolised the creativity of RRI’s employees and of the institution.

Later, however, when *Bintang Radio* and BRTV no longer exercised their dominance over the cultural scene, the songs that continued to be performed were those expressing the personal beliefs of their composers rather than supporting the government propaganda effort. In the present day, selection of songs depends upon the type of event and the particular theme it promotes.

Songs served as incentive means to advance state aspirations and unite individuals. The repertoire that continues to be performed functions to unify communities and the Indonesian nation, outlining collective goals. Songs that pay homage to the beauty of the landscape and nature such as *Lukisan Tanah Air* continue to be promoted by Indonesia at embassies in foreign countries. The continued spirit of brotherhood, respect, and autonomy of artistic expression in *Puisi Rumah Bambu* constitutes the reason for the group's growing membership, endurance and survival.

*Bukit Kemenangan* evoked the heroic spirit that characterised the Indonesians who fought for Independence and replicated the sense of unity and common aim that later dwindled due to growing conflict in the government. Both *Lukisan Tanah Air* and *Bukit Kemenangan*, although based on different subjects, underlined an affinity with religion. Such cohesion relates to the appreciation and commonality of belief that is mutual, which had provided a bond and identity for all Indonesians as a nation that believed in God. Unlike other political, confrontational songs written during the early 1960s, *Bukit Kemenangan* continues to be performed because it does not declare an obligation to any coalition, but rather expresses the viewpoint of heroism and the poet's indebtedness towards the fallen heroes who had become the pride of the nation. In taking the middle ground and making the song more personal through the device of the poet rekindling memories, the song continues to be one of the most frequently sung *lagu seriusa* today. *Kabut* was a feature piece that chronicled Slamet's life as an activist with a particular philosophy, and it has been performed as a tribute to the composer in recent contemporary music festivals, gaining local and international recognition, particularly in the years just before and after his passing in 2015. Its performance is often outlined with the philosophy of an individual's personal struggle, of the hazards of isolation and physical disability; it emphasises determination for innovation

and, ultimately, exemplifies an individual's quest in problem-solving. It shows that artists can be practical and open to prospects. It was considered an innovative work when it was composed, and even today musicians find it strange that Slamet, who is known as Indonesia's father of contemporary music, decided to debut the work through the mainstream method of *Bintang Radio*.

Poems were selected by composers to express ideas that represented their beliefs and principles. They range from texts that underlined the beauty of the poet's observations of nature, both in miniature and on a grand scale. The settings relate to their spirituality and appreciation to God and show their affinity with religion. They drew upon humanity, heroism and artistic freedom that resonated with common viewpoints and perspectives. The competitors in 1986, including Yongky Djohary, produced songs that evoked admiration for a landscape that could be symbolised as love for the homeland.

Except for Djuhari, who had a vast experience in text, composers worked on poems written by their contemporaries; Iskandar and Slamet used words written by colleagues who were text writers and modern poets. However, from the 1970s, composers departed from this tradition and often wrote their text as, for example, Trisutji Kamal did, and during the 1980s, Yongky Djohary. The departure from using lyrics by Indonesian poets was probably due to the limited availability of extant works that echoed the theme of the government's change of direction.

Earlier, the *Manifesto Politik* of the mid-1960s meant that literature could only be based on the revolutionary theme. The transformation that accompanied Soekarno's new awakening may explain why Djuhari felt it necessary to write similar themes as text for his song.

Soeharto's rise in the 1970s reversed all art forms that celebrated the revolution aligned with Soekarno. This development meant that there was a void in the range of themes in the literature. Poems about love, death and extreme loneliness resurfaced in the late 1960s in Indonesian literature (Gunawan & Aveling, 2011). Unfortunately, these themes in literature did not accommodate the needs of the 1980s, when songs were geared towards the nations' development. Weepy songs that dampened the soul were discouraged. Another distinction in the compositions is that there was a need for music that uplifted the spirit and strived for the development of the nation. In general, however, the period marked a decline of *seriosa*, accompanied by a decline in poems after 1965.

Affinity with religion offered a safe retreat from politics. Although Yongky's song focused on the beauty of the landscape, it is combined with spirituality in almost the same way as is Trisutji Kamal's song, *Tembang* (1973) that is a devotional song to God. For Djuhari, it kept *Bukit Kemenangan* popular, even though the song had boldly referred to a rekindling of the revolution that apparently fortified Soekarno's policy. Unfortunate circumstances such as political association gave rise to paranoia and suspicions that a composer was a communist, even if it was actually due to the composer's eccentricity, such as in the case of Slamet.<sup>39</sup> Political circumstance caused some songs to lose their significance and status, or to disappear from public knowledge altogether. Meanwhile, *Puisi Rumah Bambu* soared in popularity in the 1970s. The song symbolised humanism and freedom of self-expression, a feature that worked against Soekarno's Manifesto. Nevertheless, it continues to be popular to this day, as musically the song itself is suitably written for singing. This has remained a significant reason why art song singers

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<sup>39</sup> A popular story amongst Slamet's students is that he was deemed a communist when he wrote "Music" under the column for "Religion" on a form.

continue to choose his songs although, in general, current preferences for singing particular *seriosa* songs reflects their relevance in today's society, as much as their standing as art songs.

The decline in *seriosa* songwriting in the 1970s was not only due to the economic downturn but also to the reversal of the remnants of the earlier revolutionary sentiments, leading to a return to the romantic traits. Mourning remains a common theme in Indonesian literature. Longing, a quality of Romanticism is a predominant feature in Indonesian poems, and one that has influenced the majority of *seriosa* compositions. Even the rise of new composers in the 21st century, such as Ananda Sukarlan, who had previously composed songs in other languages, has induced a kind of revival in using Indonesian language poems that incorporate this theme.<sup>40</sup> As mentioned earlier in Chapter 1, the term *tembang puitik* means to recapture the use of poems in songs. He explains that they are songs that are different from those ‘whose texts were written by the composers themselves’ (Sukarlan, 2015). An example is *Kama*, which was produced in 2006 (Sukarlan, 2015). *Kama*, the name of the poet’s son, is also based on “loss, loneliness, desperation and hope and profound sadness” (Sukarlan, 2006). The poem expresses the despair of the poet for not having been able to meet his son during his fifth year in prison, after being imprisoned in Bangkok for 15 years for drug use (Sukarlan, 2012). The use of poetry prevails in Sukarlan’s compositions as he preferred or was attracted to it (personal communication, April 24, 2015).

The music of both Djuhari and Iskandar, where the melodies are lyrical in quality, makes them popular choices. The more recent songs are more challenging to sing. Beginning with Trisutji Kamal in the 1970s, and *Lukisan Tanah Air* by Yongky Djohari, they included wide

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<sup>40</sup>Having lived in Spain as a teenager since 1987, all Sukarlan’s works before 2005 were in foreign languages; he discovered Indonesian poems on the Internet (Sukarlan, 2012). *Tembang Puitik* marks a return to utilising poems.

intervals and awkward leaps. The latter piece is less accommodating to the voice compared to the earlier songs of the 1950s and 1960s. A consultation with a fellow composer or a singer may have resulted in a composition that was more amenable and hence more likely to be selected by singers. This perhaps underlines the benefit of collaboration with an associate or colleague, as was commonly practised by post-independence composers at the RRI. Without an associate or a fellow, the later composers approached the songs as instrumentalists, and may have lacked consideration for the singer (personal communication, Farman Purnama, October 1, 2015). Consequently, the *seriosa* songs of the 1950s and 1960s remain popular with singers. The more recent songs, including Ananda Sukarlan's *Kama*, are more demanding in range and 'unhealthy for the voice' (Farman Purnama, personal communication, Oct 1, 2015). The viability of the songs is an important feature; it is the reason some songs are sung more often than others, and older songs are preferred to more recent compositions.

After independence, politics pervaded all cultural areas, including music. There was also a lack of a clear policy on the specifics of government (Cribb & Brown, 1995, p. 89). The call to draw upon folk music also came from voices that were not experienced in music. In addition, Soekarno added his voice to decisions, and everything had to be approved by him; this caused fractures in the agreement on the role of music and culture which had been reached earlier.

Their compositions reflected the composers' responses as they sought solutions in answering the growing polemic in the cultural debate that became heated in the late 1950s.

From the case studies, it is clear that composers were aware of the programme for the intensification of national identity, but each took a different route to achieve this aim in their compositions. Three songs, all written in the 1960s within a short time from each other, demonstrated how diverse composers were in their approach, and their individual solutions to



how characteristics of folk songs could be incorporated. In contrast to Iskandar's work that represented the early 1950s, with diatonic harmonies and romanticisms, most composers from the 1960s used the pentatonic scale as the primary component.

In practice, the samples show that composers struggled to incorporate folk music, with various degrees of success. They were inclined to incorporate the *gamelan* even though debates had raised the question of whether the *gamelan* truly represented Indonesia, or merely reflected the musical tradition of Java.

*Gamelan* became the source of inspiration through the exploitation of its scale, rhythms, and the timbre of selected instruments. The standard reference is the use of the pentatonic scale, an approximation of the 5-note *gamelan* scale or *pelog*, with which melodies were constructed. The extent of eliciting the *gamelan* scale is limited to the themes in the voice and in the melodic line on the piano. The *pelog* scale was used as an embellishment to the vocal line in the piano part. The approximation of the *gamelan* scales or notes is combined with diatonic harmonies and the tonality vacillates between major and minor.

The lack of expertise within the RRI led to the engagement of Djuhari, someone who had worked with Sundanese music and had also written in the *seriosa* style. This suggests that RRI's intentions were that *lagu seriosa* needed an injection of regional melodies to comply with the government's ideas.

The lack of direction in the government policy meant that each composer looked for solutions to fulfil their roles, and the *lagu seriosa* repertoire reflects the struggle of the individual composers. In composing *seriosa*, composers approach their compositions in a way that demonstrates their independence.

Composers, did, however, often consult others during the process of composition. Djuhari sought ideas from another composer to merge the diatonic harmonies for Sundanese melodies, and even in the 1980s identity was important for Yongky Djohary. They both followed advice that dealt with elements that specifically targeted the revelation of national characteristics.

The more successful attempts that elevated the use of music scale quotations came from musicians who possessed a formal music background. Ideas included referencing individual features such as fluctuations of tempo such as *ritardando* and *accelerando* as ‘*gumekan*.’ However, concerning original implementation, Slamet successfully showed an inventive nuanced use of the sounds, rhythms and of the timbres of *gamelan* instruments. The use of rhythms and the relationships of range and textures gave a distinct sound inspired by selected instruments, evoking characteristics such as the shimmering harmonic overtones.

Slamet symbolised liberation and unconventionality of thinking. He refused to limit himself to the conventions and to restricting himself only to enhancing melodies with folk-like scales. Instead, he elicited folk characteristics through exploring timbre and relationships between instruments. In retaining their individual voices, both musically and philosophically, while incorporating features reminiscent of folk songs, the composers demonstrated their awareness of their expected role during the rise of national consciousness.

Some composers illustrated the text using word painting and the manipulation of speech rhythms of the Indonesian language in their music setting. They included the use of melodic contours that depicted the text, as well as setting both the melodic line and accompaniment to make a declamation more pronounced. An understanding of this element depended on the composer’s background and education. The length and simplicity of melodies became the central feature placed in a setting like a short aria by F.X. Soetopo in *Puisi Rumah Bambu*. The result is

a declamatory feel, which serves to represent its content and message, and served as a pledge for the group for whom it was written. Slamet's setting incorporated the rise and fall of the language, while Djuhari and Iskandar had some inconsistency in their word-setting; their melodies emphasised lyricisms and the sentimentality of the text.

The use of pentatonic and *pelog* continued to be a favourite device as the primary medium in the 1980s with *Lukisan Tanah Air*, to make the music 'more Indonesian'. Although Sukarlan's *Kama* was written exclusively in a 'non-modulating pentatonic scale' of B  $\flat$ , the use of the *pelog* scale was an intuitive response towards the words that were evoked by the text. It was never Ananda Sukarlan's intention to incorporate the *pelog*, but its use arose from the inspiration drawn from each poem. Each language gives birth to certain sounds; Ananda Sukarlan acknowledged that each poet individually gives rise to a distinct sound. Once the mood and sounds are obtained from multiple readings, the words become secondary (personal communication, April 24, 2014). It was not because he was composing as an Indonesian, or trying to make the piece more Indonesian. In this regard, his consciousness of Indonesian identity when composing songs differed from that of the earlier composers.

The musicians of the second and the ensuing generation, such as Yongky Djohary, who were involved with *Bintang Radio*, whether extensively or in a limited way, were aware of their roles and their composition was a reaction to the growing debate: their compositions illustrate their responses as Indonesians. Even during the 1980s when the national fervour was no longer at its height, government propaganda and awareness were still included into the composition criteria for a *seriosa* song. The role of *Bintang Radio* assisted in inculcating national consciousness, even when compositions by independent composers entered the competition.

Being part of *Bintang Radio* was advantageous. It became an important element in the growth and advancement of compositions by local composers.

For *lagu seriosa* specifically, it accompanied a new beginning, not only regarding the freedom and independence that was experienced in the physical sense, but also in the promise of social ascent and independence of thought. The composers in the case studies regarded *seriosa* as a progressive form that they committed to after experiencing advancement or completion of their music studies. For Iskandar and Djuhari, *lagu seriosa* was a new medium that they entered after gaining a reputation for their involvement in popular, *kroncong*, or Sundanese music, respectively. Due to his upbringing, *lagu seriosa* was a preferred medium for Yongky Djohary, impressed upon him by his parents, and the genre was also encouraged and welcomed amongst his community.

The composers represented individuals who were already innovators during their time. They displayed progressive content and a style that is novel and unique compared to the majority of their contemporaries, reflective of composers who were empowered in the new era of independent Indonesia. Their early works, such as those of Slamet, reflected him as an activist in this initial composition. The combination of sounds and mood evoked the tranquillity of the song's text and revealed the composer's personality and intuition, presenting an insight into how he would compose music in the future. Even Djuhari, by choosing to take the middle ground in his composition, showed that he was independent of the politically motivated surge of confrontational songs.

One of Soekarno's goals was to withstand the onslaught of foreign-influenced songs that he felt threatened the morale and spirit of the Indonesian people. *Seriosa* represented indigenous attitudes of a nation that was religious, moralistic, with a great mindset and displayed sensitivity

to the beauty of Indonesian scenery. The songs reflect the inspiration that the composers derived from their social surroundings. They represented their involvements, hopes and responses to their everyday life. They captured a range of reflections that included years of witnessing difficulties and suffering in various capacities, as a radio freedom fighter, as an artist sharing the philosophy of his community, of personal struggles and solutions, and of observations of landscape and nature. They act as a voice both of nostalgia and of aspiration that represented particular communities and the predispositions of particular periods of time.

*Lagu seriosa* became a medium that was sought after by composers. It liberated them and enabled them to retain their individualism without being in opposition to the growing influence of political ideologies that was imposed on arts. The compositions augmented and exposed thoughts and tendencies that encompassed various aspects or subjects and boundaries that included cultural, philosophical and religious beliefs. Composers could display a diversity of styles and maintain their openness to influences and potential growth. Their eagerness to acquire skills for new methods in composing demonstrated their consciousness and responses towards their environment. Triggered by the artists' resolution to uphold their definitions of independence or *Merdeka*, *seriosa* preserved both the spirit of their individualism and the values they shared with all Indonesians. The music has prevailed as a driving force that captures the spirit and life of the nation.

## Chapter Five

### *Lagu Seriosa* in Indonesian Nationalism

This chapter consists of three sections. The first represents the qualities of *lagu seriosa* that became established during the period that accompanied the newly independent nation of Indonesia. These qualities reflect the strengths of *lagu seriosa* and laid the foundations that were built upon, and that elevated the genre to become the nationalistic music of Indonesia. The second section describes the formal period and adoption of *lagu seriosa* as the nationalistic genre while the final section discusses the challenges the genre faced during the period and the decline of *lagu seriosa*. Throughout this period the genre was aligned and supported by the reference group, allowing it to adapt and retain its dominance for many years. Its position, however, declined as soon as the New Order Government decided that the *seriosa* genre was less relevant in nationalistic music.

#### SECTION ONE

##### The Transformation of *Lagu Seriosa* into a Nationalistic Genre

Soon after Indonesia's independence, the early 1960s revealed changes in the attitudes of the Government with regard to the nation's priorities. These periods accompanied the administration of President Soekarno, and illustrate how music conformed to the policies that were in place between the 1950s and 1960s. Besides the agents and developments that continued to promote *lagu seriosa*, the chapter also examines the representations of *lagu seriosa* that were dispersed through other structures and agents that supported it.

As the previous chapter has indicated, *lagu seriosa* was closely linked to the social sentiments that arose during the pre-independence and post-independence periods. Social and political developments impacted the genre, as well as the musician's social setting. Liberation needed to be mirrored in the conscience of musicians. Composers gained new significance and were acknowledged as individual creators. As a group, *seriosa* musicians were committed to various developments that aimed to promote Indonesia on the world map and raise its profile as an independent nation.

The process of decolonization continued to be closely linked to the national agenda. The affiliation of composers and musicians with various cultural and political institutions meant that there were new procedures imposed on the compositions. Although political viewpoints had been asserted since the beginning of Guided Democracy, in November 1964, the musicians' stand had been made known during the *Konfrensi Lembaga Musik Indonesia* (Indonesian Music Institute Conference), organised by LEKRA (*Lembaga Kebudayaan Rakyat*). The conference featured musicians contributing their ideas to promote the *kerakyatan* or proletarian ideology. As efforts to promote and give content to independence continued, the musicians and social circle of *lagu seriosa* practitioners were restructured. They were the most suitable group to serve the government's propaganda that by the late 1950s were charting the direction of the country. Their selection follows the changes in attitude that took place by the mid-1960s.

### **The Selection of *Lagu Seriosa***

#### **New Genre for a New Nation**

As discussed earlier in Chapter 3, *lagu seriosa* offered an alternative substantive form of song in addition to the *kroncong*. In the context of liberation, it offered an alternative approach to compositions and broke many barriers. Besides acknowledgement of the composer, the use of

poems and music settings that evoked the meaning of the poem were regarded as innovations for Indonesian composers. The relationship between words and music, with the latter's evocation of the poems, meant a significant diversion and differentiation from other genres. These devices represented an example of the early *lagu seriosa* of the pioneering generation that symbolised modernity and the intellectual creativity of Indonesian musicians.

*Kemuning* (Yellowing) by Cornel Simandjuntak is regarded as a “*Lagu seni mempunyai bentuknya yang sendiri*,” – an art song with its own structure (Manik, 1951a, p. 499). For composers, it was a replacement for the long-established *kroncong* that extended the range of Indonesia's songs, and offered an alternative field in song compositions. It provided a new area and an alternative to existing songs, most of which moved within the narrow confines of the *kroncong* genre: ‘*masih bergerak dalam tembok-tembok krontjong yang sempit*’ (Manik, 1951b, p. 45).

### **A New Topic for Musicians**

The genre became distinctive both in print media and broadcast radio. The literary community introduced the means for opening up the discourse on music. *Mimbar Indonesia* was at the forefront of the national project (Bogaerts, 2012, p. 233). Its music supplement, *Zenith*, offered a form of communication and sharing of ideas that was new for Indonesian musicians. Traditionally such engagement was through dialogues that would occur in studios or *sanggar*. *Zenith* was a form of print media that triggered nationalism as a product of modernity, where a common interest provided a sense of ‘horizontal comradeship’ (Anderson, 1983, p. 6).

Within a short time of its publication, between 1951 and 1954, it documented the progressive thinking that took place in the 1950s, including the efforts of putting Indonesia on the world map. The *seriosa* songs became a source for discussion, and analyses of them became



a topic of exchange between musicians, in particular between two former classmates of Simandjuntak in Muntilan, Liberti Manik who embarked on a PhD in Berlin in 1959, and composer Binsar Sitompul, a prominent and respected musician in RRI until the 1980s. The commentaries on ‘*O Angin*’ were published in several editions over a two-year period, giving appraisals of the music (Manik, 1952; Sitompul, 1951). Such discussions triggered awareness in future composers of the need to rethink their approach to songwriting. The communication served as a basis for inspiring composers who would contribute, and opened up new prospects for Indonesia’s future composers.

The inclusion of the songs raised awareness to another level, to the extent that local Indonesian music could now be analysed as a case study. *Zenith* showed that musicians welcomed the ideas of the west but were interested in elevating the country and its people as new world citizens. It was one of the most significant places where music was discussed effectively, and came at a time when such discussions were needed. It was a channel that signified modernity for musicians and encouraged Indonesians to venture into other world cultures. As discussed in Chapter 4, the discussions had a powerful impact on Slamet.

### **Relationship to Symbolise Romanticisms of War and Pre-Independence**

In the 1950s, a tribute was held to celebrate the struggle and victory that signified Cornel Simandjuntak’s patriotism (“R.R.I. herdenkt componist Cornel Simandjuntak,” 1952). His persona and triumph as a composer and his determination to fight against the Dutch, which led to his death, symbolised the melancholy and the hope of the Indonesian people of the period. It was an appropriate move, as second-generation composers of *lagu seriosa* post-1950 were administrators at the RRI, and some were classmates of Simandjuntak in Muntilan.

The use of poems that captured the common feelings of war continued. Many *seriosa* songs that were composed by second-generation composers after independence reflected the sentiments of war and were closely associated with personal longing, memories of village scenery, and unreciprocated love. This tendency was because some of these composers themselves were involved as “radio fighters”, who ensured broadcasts would continue, particularly when the Netherlands attempted to resume its power after the departure of the Japanese. These romanticisms were not detached from emotional struggles, which meant that the songs remained melancholic.

### **Promoting Indonesia**

The process of decolonisation extended the ambitions of musicians beyond Indonesia to aim for recognition on the international stage. As explained in Chapter 4, (*Lagu Seriosa on the International Stage, and Modern Indonesian and the European Tradition*), songs and printed music allowed singers to take part in cultural missions, and also in international-level competitions. The inclusion of the compositions not only projected the performers but endorsed *lagu seriosa* as compositions of exceptional standard, equivalent to the European art songs that had become the standard fare of the international competitions. For some singers, *seriosa* became a device to transition and access the larger corpus of Western Classical forms. It was a medium to obtain entrance for a majority of singers, who previously would have limited themselves to folk songs or *kroncong*.

Acceptance of the genre on the international stage was regarded as a symbol of innovation and equality amongst other nations; allowing Indonesian singers to participate in competitions gave an important sense of equality with other nations. Furthermore, in the field of

the international music competition, Indonesians were not only able to perform with the highest accolades, but Indonesia was also able to offer its selection of art songs to the world.

### **Heroes with a Sense of Achievement**

By the mid-1950 and 1960s, Indonesian classical singers through their studies and participation in cultural events and the Youth Games (as previously described in Chapter 3, *Formalisation and Exposure in the International Arena*), performed and gained extensive experience both in Europe and Asia, including socialist countries. These Indonesian singers returned as judges and became teachers for future generations of *seriosa* and classical singers, as well as delegates for cultural missions. Cultural visits usually involved Indonesia participating alongside other nations; however, a cultural mission that featured Indonesia as the sole performer was sent to China in 1954 (Lindsay, 2012, p. 197). It was an important beginning as it was one which Indonesia curated itself (p.199). Although not sponsored by the government, the performers were assisted and officially sanctioned (p. 197).

The story of Effie Tjoa (discussed earlier in Chapter 3) provided inspiration to others and indicated the potential of Indonesian singers at the international stage. One of her pupils, the Indonesian classical and *seriosa* singer who is an expatriate in Malaysia, Siti Chairani Proehoeman, followed her teacher's footsteps and enrolled at Santa Cecilia Conservatory in Rome in the early 1960s. As a student, she remembered meeting Dian Jacobus and seeing Rukmini who was already at that time established opera singers in Italy (Siti Chairani Proehoeman, personal communication, May 23, 2015). Rukmini Sukmavati developed a career as an opera singer in Spain (Crowther, 1968) in operas such as *La Boheme* conducted by Bruno Rigacci. Those who remained in the country pursued other ventures. As previously described in Chapter 3 (*Stardom and Artefacts and Recognition of Singers in Lokananta Recording*), singers

were offered movie roles, and representatives from other regions moved to Jakarta to pursue these opportunities. The multiple exposures aside from being singers increased their popularity and success. Not only were they role models at the time, but even today singers from the 1950s are regarded as points of reference and yardsticks for achievement in the *seriosa* genre. A 1964 *seriosa* judge and composer, Michiel Karatem, regarded Rose Pandanwangi as having the most unique voice for *seriosa* singing (Michiel Karatem, personal communication, April 9, 2016). His opinion echoed President Soekarno's high regard the singer, as previously mentioned in 'Promotion of Singer's Identity Symbolised by Past Events' in Chapter 4.

This generation of singers and musicians represented the new breed of Indonesians, and was associated with personal attitudes of openness and cosmopolitanism. "Orang Indonesia Baru" or new Indonesian person, a term outlined by Trisno Sumardjo (Bogaerts, 2012, p. 236), encouraged the translation of the worlds' literature into the Indonesian language such as those by Sitor Sitomurang. Similarly, the *seriosa* genre offered the taste or access for singers to enter other world cultures and provided the latitude for greater opportunities. Such opportunities seemed to be more readily available for singers of the *seriosa* genre.

### **Growth and Importance of Orchestras**

As mentioned in Chapter 3, composers at the RRI who were encouraged by the return of a generation of trained Classical singers (recipients of scholarships in the early 1950s) and the opportunities to perform in the international arena, ventured into semi-classical arrangements (Catharina Leimena, personal communication, July 1, 2014). In turn, this encouraged the growth of orchestras in the RRI throughout the nation. As an example, two orchestras were involved for *seriosa* recordings of Lokananta. One was the Jakarta-based *Orkes Sapta Nada* led by the composer Sudharnoto, and the other orchestra was led by Suwandi in Jogjakarta. Suwandi's

orchestra was *Orkes Octet Studio Jogjakarta, Surakarta dan Semarang*, which later became the *Orkes Studio Jogjakarta*.<sup>41</sup> To cater to the needs of the state recording establishment, orchestras performed up-to-date versions of the songs, and performed for the competition finals.

In addition to adding a sense of grandeur to the final ceremony for *Bintang Radio*, the move complemented the establishment of new orchestras. The development not only promoted Indonesian musicians but also displayed the diversity of musical arrangements of each song.

The recordings reveal that there was more than one outstanding orchestra that was sustained through the cultivation and recording of *seriosa* songs. It reflected the level of productivity and quality, and was evidence of the cooperation between personnel to promote the genre. The presence of an orchestra provided a sense of formality and added grandeur to the songs and recordings. The existence of *seriosa* recordings not only documented the excitement of the period but also represented the legitimacy of orchestras that developed in various branches of RRI. New occupations and support personnel included composers, orchestra players, conductors and arrangers for the purpose of recordings, indicating the eagerness of musicians and the legitimacy of orchestras. Individual musicians became efficient in extending their function from an instrumentalist to becoming part of a collaborative team.<sup>42</sup>

The inclusion of *lagu seriosa* in the Lokananta recordings reflected the rising consciousness of national music. Cooperation between personnel revealed the structure of networks that collaborated to give prominence to the genre, and the various skills among

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<sup>41</sup> The singers who sang with Suwandi were from Jogjakarta. They were Kusmini Projoaliato, who took second place in 1957 ("Radiosterren 1957 Norma Sanger in serieuze liederen," 1957), and siblings Sunarti and Suwanto Suwandi, who came third in the same year.

<sup>42</sup> RRI personnel, such as Iskandar and Sudharnoto, assisted in developing orchestras for RRI office (see Iskandar's *Background* in Chapter 4).

individuals. As with singers, the following discussion shows how these additional personnel were eventually groomed to become part of the support system that symbolised a reformist undertaking, and that, by the early 1960s, had changed the course of music in Indonesia.

### **The Establishment of *Lagu Seriosa* Choirs**

#### **Membership**

The sense of comradeship during the 1950s between RRI personnel and existing musicians led to personal initiatives by individuals to establish choirs and performance groups, which in turn provided additional opportunities for performance for the growing community of *seriosa* singers. The choral ensemble *Gembira* (*Ansambel Gembira*) was founded by RRI members upon their return from the Youth Festival in Berlin. It was initiated in 1951 by Titik Kamariah and Bintang Sunardi, with Sudharnoto appointed as its first director (Yuliantri, 2012, pp. 434-437, 442). As it was independently established, *Gembira* did not have its own a base, but members would meet on weekends at the RRI, which was its practice space (Michiel Karatem, personal communication, April 9, 2016). Later, its leaders included Subronto K. Atmodjo and Kondar Sibarani, a *seriosa* singer from Medan. Atmodjo assisted *Gembira* to be featured in a monthly radio broadcast in the RRI from 1954 (pg. 434). The broadcast took place in the evenings after the news, with the slot entitled '*Koor Gembira*' ("*Minggu*. 18 April," 1954) or *Gembira* Choir.

Its members consisted mainly of *seriosa* singers, and those who were able to sight-read both musical notation and numeric scores. Membership into the choir included a stringent audition (Yuliantri, 2012, pp. 434-437, 442), which in the beginning was conducted by Sudharnoto himself. *Gembira* was one group which was ready to perform because the members were technically sound (Michiel Karatem, personal communication, April 9, 2016). Apart from

showcasing the group, *Gembira*'s performance included a combination of *seriosa* songs and duets with instrumentalists. The inclusion of *seriosa* songs would highlight soloists, for example, *Bahagia* by G.R.W. Sinsu which featured Sri Muljaningsih, (E.F.H., 1957). Other outstanding singers were commonly featured with the choir or integrated with the group (Michiel Karatem, personal communication, April 9, 2016). They included soprano Effie Tjoa, Kondar Sibarani and Evelyn Tjiauw (idem, April 9, 2016), and the Batak singer, Gordon Tobing (E.F.H., 1957).<sup>43</sup>

*Seriosa* singer Andi Mulja noted that interaction with others musicians was advantageous and working together actively was important to develop talent and personality (Machfud, 1959). Both Mulja and Evelyn Tjiauw were featured in LEKRA's 1963 recording to commemorate the cultural visit to China ("Paduan Suara Lekra," 1963). In their diversity, *Gembira* recorded children's songs by Ibu Sud and Pak Kasur or Soerjono.<sup>44</sup> The prospect of work with other prominent singers made *Gembira* appealing and attractive to singers. Becoming part of *Gembira* meant access and interactions with personnel of the RRI, and further opportunities. As part of the continuity in promoting Indonesia, selected members of *Gembira* participated in cultural missions in China, Vietnam, Korea and East Europe (Yuliantri, 2012, pp. 434 - 437), and in the United States to promote the Indonesian pavilion during the World's Fair in New York (Embut, 1964c; "Tjeramah Andi Mulja: Apa beda imperialis AS dg gitar?," 1964).

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<sup>43</sup> Effie Tjoa appeared featured as soloist, with Gordon Tobing part of the choir in photograph in p. 442 in Yuliantri (2012).

<sup>44</sup> An audio sample of Paduan Suara LEKRA can be retrieved at <http://music-mobi.ru/search/paduan-suara-lekra>. [accessed November 18, 2016]. An album entitled *Lihatlah Kebunku* that featured *Gembira* can be retrieved at <http://103.23.21.52/viewalbum.php?aid=638> . Albums performed with *Orkes Empat Sekawan* at <http://103.23.21.52/viewalbum.php?aid=658> and <http://103.23.21.52/viewalbum.php?aid=674> [accessed June 30, 2016].

### **The Functions of *Ansambel Gembira***

*Gembira* was able to offer variety and flexibility in its performances due to the diversity of talents and resources it possessed. The ensemble was able to cater to different specifications. With diversity membership that included composers, musicians and singers, *Gembira* was able to appeal to both western and local audiences. It was active within diplomatic circles because it was able to perform well-known songs from other countries and could quickly customise its performances to cater for different embassies and languages (Michiel Karatem, personal communication, April 9, 2016).

The members' discipline and mobility allowed the group to stage performances in various venues at short notice, and it was regularly requested by Soekarno to perform for visiting heads of state (Michiel Karatem, personal communication, April 9, 2016). The frequency of performances at the Istana (Presidential Palace) led the choir to be regarded as 'the Palace Choir' (pg. 448). *Gembira's* repertoire covered national, regional and foreign songs, both in original languages and rearrangements of them. Besides the *seriosa* song *Bahagia*, its performance at the Adjutant General Directorate included a violin duet by Idris Sardi, a renowned violinist and concertmaster with RRI studio orchestra and Sudharnoto. They performed Chopin, Vittoria Monti's *Czardas*, and a new violin and piano composition by Sudharnoto, *Musim Semi di Telaga Hang Chow* (Spring at the Hang Chow Lake) (E.F.H., 1957).

Singers of *Gembira* were multi-skilled, and they helped out backstage to ensure their performances flowed smoothly. Performers worked together and switched roles from singing to helping out with props or backstage. At times the diversity of *Gembira's* performance included dance routines, and consequently, its name was changed to *Ansambel Musik dan Tari Gembira* or



Gembira Choir and Dance in 1955 (Michiel Karatem, personal communication, April 9, 2016; Yuliantri, 2012, p. 443).

According to Michiel Karatem, *Gembira* members were able to support composers and conductors in various tasks. Its members were leaders in their own right and were able to lead choir sectionals. As a choir director appointed by Soekarno, Karatem assigned selected *Gembira* members to train the sectionals for *Sumpah Pemuda* (Youth Pledge) at Gelora Bung Karno Stadium and the Asia Afrika conference in 1964. The performance involved a mass choir consisting of students that numbered ten thousand youths (personal communication, April 9, 2016). Karatem's article that appeared in *Harian Rakjat*, Karatem (1965a) indicated the scale of the task of training choir ensembles and organising effective practices, in which the role of the conductor included appointing choir assistants for sectionals. In short, members were also leaders in their field, and later in the 1960s, they led choir ensembles that blossomed around Indonesia.

### **Testing Ground for Songs and a Model for Choral Ensembles**

*Gembira* gained a permanent place in Studio RRI because its members were used by RRI composers to try out new compositions (H. Setiawan, 2014b). Composers were able to draw upon the members' experience for compositions, and works were given to members to gauge if songs were compatible. This aspect was particularly important to ensure practicality of the songs which were used for the *Bintang Radio* competitions. Members were eager to test out new songs, and there were constant feedback and intellectual exchanges. *Gembira* was regarded as a 'laboratory' where composers could have access to test works, as songs could be tried out by different singers (Michiel Karatem, personal communication, April 9, 2016).

The majority of the composers at the RRI, such as Sudharnoto, Binsar Sitompul, Mochtar Embut, Syafei Embut, Iskandar, and Subronto K. Atmodjo worked with *Gembira* and contributed to its repertoire (Michiel Karatem, personal communication, April 9, 2016). This utilisation of *Gembira* as a ground to test new songs may be the reason for the consensus amongst practitioners that *seriosa* songs from the 1950s and 1960s are highly idiomatic, in comparison to those written after the 1970s (Rose Pandanwangi, personal comm., March 1, 2014; Siti Chairani Prohoeman, personal comm., May 23; 2015; Farman Purnama, personal comm., October 1, 2015). *Gembira* was unmatched in terms of the quality and diversity of its repertoire, and this was partly because the interactions provided *Gembira* with access to the most innovative and up-to-date songs by leading Indonesian composers.

*Gembira*'s goal was to enhance international understanding alongside national feeling for art (E.F.H., 1957). Sudharnoto's composition was "realistic art" in the application of the techniques in Western music composition to the Indonesian situation by integrating both Chinese and Indonesian elements. For incorporating songs such as *seriosa* and instrumental compositions, the performance and repertoire were regarded as 'utilising western techniques in the promotion of Indonesian compositions' (E.F.H., 1957, p.2). The choir featured polyphonic settings of local works as well as the works of American, Russian and Czech composers. Another innovation unique to the *Gembira* Ensemble was the choir's rendition of *Kroncong Kemayoran* (Michiel Karatem personal communication, April 9, 2016). *Gembira*'s versatility in singing style and their extensive collection of songs from various provinces became an example for other choir groups. In its innovation, *Gembira* was a pioneer in the development of Indonesian music.

As with any group that is innovative, it received a mixed response from the newspapers. De Preangerbode (1957) considered that *Gembira* succeeded in its aims in promoting national art

to a higher level and was innovative in fusing Indonesian, Chinese and Western elements. On the other hand, these progressive efforts were criticised when they were regarded as pro-western.

The “westernised” claim was also directed at *Gembira*’s choice of dress during the revolutionary period of the mid-1960s (Dinar, 1964). (This is explained below under the subheading ‘*Challenges for Gembira*’.)

### **Mapping the Attitudes of Social Groups and Individuals**

From the conclusions in Chapter 3 and Chapter 4, it can be seen that *lagu seriosa* mapped the attitudes of different individuals and groups or communities. The content analysis of songs in Chapter 4 shows that the songs offered a complex and concentrated illustration and reflection of specific meanings. They did not just prolong a declaration, but the effective evocation of the text made a statement of conviction. Presented with text and articulate singing, a song can promote direct, activist attitudes representing often-concealed underlying emotions. The persuasive messages are elevated with music settings that are evocative and contribute rousing imagery.

Because of these subtleties, music and lyrics of selected songs were included in different publications, to promote the particular publication’s agenda and purpose. Publications of both nationalist newspapers and the entertainment section of soft news magazines represented different affiliations and principles. Both types of publications that existed in the 1960s encouraged anthem-like compositions as well as fostering acceptance of the public to the observation and adherence to the written score.

People collected music and kept clippings of notational scores that were printed in entertainment magazines. The scores were treasured, and *lagu seriosa* songs were willingly learned and sung with family members (Lambertus Hurek, personal communication, January 14,

2016).<sup>45</sup> The inclusion of the music scores in popular magazines indicates that *lagu seriosa* were studied and enjoyed not only by musicians, but also by the public.

*Lagu seriosa* embedded the revolutionary attitudes of the individual. This characteristic promoted other forms of songs such as anthems or slogan songs that resonated within the consciousness of groups and communities and promoted the government's agenda to create a reformist citizenry. The close association with the spirit and sentiments of the people continued to be promoted during the late 1950s. After 1959, there was a rise of slogans; acronyms such as Manipol USDEK that represented the manifesto of 1945 Constitution (*Undang-Undang 45*) that included *Sosialisme* (socialism), *Demokrasi Terpimpin* (Guided Democracy), Guided Economy (*Ekonomi terpimpin*) and *Kepribadian Nasional* (Indonesian Identity). The developments in politics in the 1960s gave rise to songs and new compositions dedicated to the spirit of 1945 independence. They encompassed the revolutionary sentiment of the anti-imperialist and anti-feudalist position of Indonesia.

*Lagu seriosa* continued to cement the attitudes of the people in line with national identity, and at the same time promote propaganda songs through the networks and associations of many of their composers. In the discussion under '*Romantic Religious to Romantic Revolutionary*,' Karatem revealed that songs *seriosa* songs composed during the period of the 1960s often took

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<sup>45</sup> I would like to acknowledge Lambertus Hurek, who discovered the music extracts and traced their source, for letting me view the magazine cuttings. The cuttings were kept by painter Hajah Siti Rijati b. Jan 24, 1930, who lived in Surabaya. Hurek shares the discovery in his blog, <http://hurek.blogspot.my/2016/01/di-sela-rumput-hijau-Lagu-Seriosa.html>. Music scores of *hiburan* and *seriosa* songs were featured in the Sunday edition of *Kedaulatan Rakyat* of Jogjakarta, called *Minggu Pagi*. Among the works featured were *Di Sela-Sela Rumput Hijau* (1962, p. 6) *Tjempaka Kuning* by Mochtar Embut (1962, p. 7), and *Lagu Tidurlah Anakku* by Nick Matthaus (1962, p. 7). Numeric scores were featured by a Magelang-based magazine, *Pop Melodies*, such as *Bintang Sejuta* by Ismail Marzuki (1960), *Lumpur Bermutiara* by Surni Warkiman (1959, p. 4) and Ismail Marzuki's *Melati Kesuma* (1959, p. 4).

political sides. Songs were regularly featured on page three of the weekend edition of *Harian Rakjat*. Those promoted in the nationalist newspaper in 1964 still included personal dedication but were laced with patriotic sentiments of the revolution. They included *Buat Isteriku* (for my wife) by Bintang Sunardi (August 2, 1964, pg.3) and *Untuk Sahabat: Hadiah untuk Ira Emka*, (For my friend: Dedicated to Ira Emka) by Kondar Sibarani (October 25, 1964, pg. 3).

The inclusion of *seriosa* pieces in these publications indicated the dissemination and acceptance among both the realms of the nationalists as well as in popular culture. *Lagu seriosa*, which had captured personal sentiments of longing associated with romanticisms of war, in the 1960s continued to express the conviction of the individual with regards to their political beliefs.

### **Endorsement by Soekarno**

One significant boost for *lagu seriosa* was the national accolade it received through the recognition given by Soekarno at the presidential palace to all those who were involved with *Bintang Radio*. It was an annual event held during the period of *Hari Radio*, after the finals of the competition (Rose Pandanwangi, personal communication March 3, 2014). All parties involved from all the provinces, including singers of *seriosa* and other categories, were invited to Istana Bogor (Bogor Palace), a palace usually used as a presidential retreat. In attendance would be ministers, as well as Indonesia's top film actors. It was an opportunity for all to meet and dine with the President. For the participants of the 1950s and until the mid-1960s, this was one of the highest forms of appreciation and recognition, where the President personally recognised their contributions. The occasion also provided an opportunity for artists, musicians and radio stars to meet their counterparts from other provinces (Rose Pandanwangi, personal communication March 3, 2014).

Such a rare opportunity provided a network or kinship that worked in favour of the competition. The staff from RRI centres all over the country could get acquainted with the artists or musicians involved. As mentioned by Debrina Zulkarnein, who represented Surabaya between 1964 and 1985, the event was extended to the delegation from Papua, Irian Barat, a development that recognised Papua as under the authority of Indonesia, following the 1963 United Nations Temporary Executive Authority (UNTEA). The receptions held in Istana Bogor allowed for musicians to interact in exchanging skills and ideas, instilling awareness of different art and styles, and ultimately enhancing the impression of unity among regions and ethnic groups in the process of becoming Indonesians.

RRI would broadcast Soekarno's speeches, including those he made at this gathering. Soekarno would comment on the competition and standard of winners and would make it known if he thought the standards were not up to par (Rose Pandanwangi, personal communication, March 3, 2014).

Soekarno thought that some Western-trained singers sang too much 'like Schubert' in their treatment of *seriosa*. Rose Pandanwangi, who had recently won the 1961 competition and heard him express this opinion, understood him to mean that while proper technique must be applied, in projecting clarity or diction, a singer must ensure that it was comprehensible Indonesian (personal communication, March 3, 2014).

It was also during a speech at this event between 1963 and 1964 that Soekarno declared that artists should no longer sing songs that weakened the revolution or hinted of imperialism, and he branded western music stars, such as Elvis, as a cultural foe (Yuliantri, 2012, p. 16). The aversion to American culture during the 1960s indirectly promoted the songs and singing of *seriosa*. It was apparent that Soekarno was hostile towards the rock and roll subculture. Under

the *Orde Lama*, (the Old Order) music groups such as the *Beatles* were banned from the airwaves, because they represented the culture of the Imperialists. The extent of the government's disfavour was apparent when members of a local group, *Koes Bersaudara*, were imprisoned in 1965 for singing one of the Beatles' songs during a private event.

*Lagu seriosa* continued to capture the sentiments and serve as a reminder of a period that was loaded with uncertainty and sacrifice, but also with hope. The statement about imperial influences and the need to strengthen revolutionary spirit during the event for the *lagu seriosa* musicians and singers, signalled LEKRA's growing influence (Lembaga Kebudayaan Rakyat or The Institute of People's Culture), as well as that of the PKI (Partai Komunis Indonesia or the Indonesian Communist Party), contributing to Soekarno's animosity towards the popular culture of the west.

### **The Nationalists and the Formation of the Reference Group**

As outlined in Chapter 3, the 'senior composers' of the RRI became the gatekeepers and reference group for *seriosa*. By the 1960s, the membership of the reference group included prominent singers who demonstrated the style of singing through participation in the annual competition, as well as those who had studied overseas and then returned and exerted influence through their involvement and activities in government agencies. Musicians who were sent overseas soon after independence and returned to Indonesia were involved in tasks that included them in the most prominent groups of musicians at that time. They became the new breed of musicians and continued promoting *seriosa*'s distinction in singing. As an example, membership of the juries for *seriosa* in *Bintang Radio* in 1957 included the soprano Effie Tjoa (Jakarta), Mrs Kawet-Kandou (Manado), Bustanul Arifin (Bukittinggi) and Djaelani Hasan (Yogyakarta) ("Radiosterren 1957 Norma Sanger in serieuze liederen," 1957).

The social environment in the early 1960s encouraged a change of thought and the paradigm regarding the role of the musician. Musicians who were aspirational for Indonesians were targeted to become leaders and serve as facilitators leading other musicians in the 1960s. R.A.J Soedjasmin maintained that the promotion of the idea of “Manusia baru” (new people) meant that heritage must accompany a new nation in achieving its goals (“Maladi pada Konfernas I”, 1964). With the role models leading the way, musicians aligned to serve the nationalist ideas that were magnified in the 1960s. In 1964, the first Indonesian music conference, Konfernas I Lembaga Musik Indonesia, was held, with members of the reference group occupying the top positions in the committee (“Resolusi konfernas I Lembaga Musik Indonesia: Laksanakan komando Presiden dibidang musik,” 1964). Sudharnoto was chairman, Mochtar Embut and Subronto K. Atmodjo were vice chairmen, and Andi Mulja and Michiel Karatem held the posts of the First and Second secretary, respectively. The conference asserted the need to create music to prioritise art for the people. The common ground for these composers was that they were working with *Gembira*, and *Gembira* had adopted a standpoint of “seni untuk Rakjat dan revolusinya” (‘art for the people and their revolution’) (Setijoso, 1964).

The idea of promoting the people had always been advocated by LEKRA since the 1950s. By the 1960s, and in support of Soekarno’s anti-imperialist and anti-feudalist rejection of imperialist culture, people’s music not only included the use and elevation of folk music, but conformity to Soekarno’s slogans about promoting national identity.

Regional music in the 1960s was transformed to incorporate revolutionary matters. Music took a stand in attacking enemies of the revolutionary period (1963-1965). It was declared that American imperialism was the main enemy in music (“Resolusi konfernas I Lembaga Musik Indonesia: Laksanakan komando Presiden dibidang musik,” 1964). The preferred style had



realistic lyrics emphasising socio-political conditions or human problems and responded to Soekarno's slogans. With socialism as an international movement, songs were aligned to indicate socialist countries as friends and the old colonial forces and the United States as foes (Yuliantri, 2012).

## SECTION TWO

### The Transformation Phase

By the early 1960s, there was a climate of rejection against foreign culture that had permeated Indonesia during the 1950s. Political developments had impacted music compositions; musicians were required to promote songs that were aligned with the official attitudes. Internationally, Indonesia promoted the NEFOS (New Emerging Forces) that were linked to socialist powers that symbolised national progress and anti-oppression, and it opposed colonial countries or OLDEFOS (Old Established Forces). These alliances in the international arena were aligned to the anti-feudalist and anti-imperialist policy.

The new decade began with another phase in Indonesia's struggle. This period was known as the 'unfinished revolution'. As those who had suffered the most were the people, artists focused on the people in the new phase of Indonesia's struggle. After a series of political manoeuvres that were aggressively promoted by Soekarno, the culmination of anti-imperialist sentiment occurred during the *Ganjang Malaysia* ("Crush Malaysia") period or *Konfrontasi* (Confrontation), from 1963 to 1966. Indonesia was opposed to the formation of Malaysia, after losing its position in the United Nations. Soekarno accused the United Nations of being the instrument of the United States. Apart from army attacks at the shared Malaysian boundaries, *Konfrontasi* led to the participation of Indonesians in activities which included mainly

psychological warfare and cultural coercion, and these impacted the lives and the conduct of musicians. Many supported the anti-imperialist reactions that were associated with the Indonesian Left in the 1960s.

Music demonstrated Indonesia's stand against its nemeses. Soekarno's initiation of coordinating creations or compositions, including films and advertisements, according to Indonesia's national identity ("Presiden panggil 4 menteri mendjamin kebudayaan nasional," 1959) started in 1959 during his Independence Day speech, which denigrated foreign cultures. The craze amongst Indonesian youths at that time was American pop culture, which was inconsistent with Indonesia's stand against anti-imperialism. It was interpreted to mean that even though Indonesia was politically free, it still depended on western culture, and hence foreign capital. Soekarno declared 1964 to be 'the year of living dangerously' or *Tahun Vivere Pericoloso* or TAVIP. The first music conference Konfernas Lembaga Musik Indonesia (LEKRA) that took place from October 31 until November 4, 1964, was an important demonstration of musicians voicing their opinions in support of Soekarno's commands, ("Resolusi konfernas I Lembaga Musik Indonesia: Laksanakan komando Presiden dibidang musik," 1964).

Music was politicised to depict oppression by another imperialist-aligned country, Malaysia. The issue of copyright was raised to take a stand against the plagiarism of songs and freedom of airplay by Radio Malaysia. Copyrights of Indonesian songs were allegedly infringed by Malaysia by means of substituting lyrics ("Ganjang kebudayaan imperialis: Bahagian I," 1964; "Ganjang kebudayaan imperialis: Bahagian II," 1964), that was interpreted as being the action particularly of an 'imperialist nation'. In 1962 these claims were made about songs such as *Sapu Tangan* and *Kroncong Kemayoran* used for the establishment of Malaysia, aired by Radio

Singapore ("Penchipta-penchipta dukachita: Senikata-senikata lagunya diubah," 1962). The copyright infringement included a substituted text by a Malaysian composer on the tune of *Bengawan Solo* as *Main Cello* (Playing the cello) (Kristanti, 2010). These incidents added to the justification for musicians to be pro-active and safeguard their welfare for the betterment of their future.

Private recording companies were blamed for infringing copyright and bypassing composers of their royalties ("Masih ada musik ngak-ngik-ngok lewat radio?" 1964) (*ngak-ngik-ngok* was the contemptuous term given to "decadent music", inspired by American rock and pop music). Indonesian musicians were made to realise that such appropriation of authorship by others would continue if they allowed it. It was a domestic problem that was magnified in the heat of Confrontation. The incident became an opportunity to assert the oppressive tendencies of the imperial supremacies.

Therefore, art and music were assigned to provide a new rhetoric that enhanced the struggle in Soekarno's assertion that the revolution had not yet been completed. Songs or art works were required to reveal the struggle to achieve these goals. The musicians themselves must respond and function accordingly. The boycott against 'imperial music' was targeted particularly against rock and roll, a US culture regarded as '*musik dekaden*' that weakened moral and mental growth ("Laporan umum Sudharnoto," 1964, p. 1). In representations of the *rakyat* (the people) and anti-feudalism, songs and performances were not to feature endless dejection (*klemek-klemek*) ("D.N. Aidit kepada seniman-seniman musik," 1964, p. 1). Songs not only offered alternative forms of music, but they were also part of the psychological war. It was credible to argue that national music, which was derived from the links to folk songs and regional music, would be threatened if imperialist culture took over Indonesia. Those who

composed such decadent music were considered to be representatives of the imperialists. The re-shaping of Indonesia's music seemed necessary for the country to project itself as a model member of NEFOS. To achieve this, the role of the musicians and the function of songs had to be modified in the realisation of this awakening.

Much of the aggression directed at music was fuelled by the suggestions of non-musicians, as an opportunity to assert earlier disagreements from KSSR (*Konferensi Sastra dan Seni Revolusioner*) organised by the communist party between August 27 and September 2, 1964. For example, LEKRA writer Bujari Latif (Latif, 1964) in an article that coincided with Konfernas Music Indonesia (LMI/ LEKRA), suggested that a revolution should take place in the singing style, as well as in the songs themselves. Singing should 'evoke passion to fight, struggle, and eliminate sorrow', but also in his words, 'produce a smile in facing death' (p. 1). Music was no longer merely for its own sake but should address the people and their revolution and demonstrate an appreciation of them ("Konfernas I Lembaga Musik Indonesia: Ganjang musik ngak-ngik-ngok," 1964). In organising this cause, LEKRA advocated the promotion of the people through the elevation and cultivation of folk songs. LEKRA was then pursued by the PKI to accept its leadership in the arts (Bodden, 2012, pp. 470-473) that combined well with the party's anti-colonial views, particularly during the Konfrentasi (Farram, 2014).

### **Weapon of the Revolution**

The RRI reformed its role to become a weapon of combat to win the revolutionary ideology, as a weapon in the confrontation with Malaysia. This reaction was a counterbalance against broadcasts of Voice of America and its representatives, such as Radio Malaysia. *Suara Malaysia* (Voice of Malaysia) by Radio Malaysia was broadcast internationally in 1963 (Rastam, 2014, p. 151) and was accused of provoking Indonesians to go against Soekarno's

administration. Beginning in 1964, RRI changed its programming in alignment with Soekarno's policies. In order to become a "*radio revolusi*" there must be revolutionary songs (Ajoeb, 1964, November 4, p. 1). This move stemmed from a pledge which purported to be a statement on behalf of all of Indonesia's radio musicians that included participants of *Bintang Radio*, which took place at Istana Bogor (Bogor Palace) during the annual celebration of *Hari Radio*. The petition was signed, including by members of the highest-level committee of the competition. Among those were the chairperson of the competition for the year, Sudharnoto, and the head of the jury, composer R.A.J Soedjasmin ("Pernyataan seniman-seniwati radio se-Indonesia," 1964).

One of its points included 'to use the radio as a medium in the broadcast of revolutionary songs' ("Pernyataan seniman-seniwati radio se-Indonesia," 1964). This meant that all involvements, regardless of the levels in *Bintang Radio*, must complement the fulfilment of the aims of the revolution. The modification of RRI's role was necessary to achieve a form of national music that conformed to the Indonesian identity, which marked a distinct change from the period of liberal permeation of culture of the 1950s. With the country entering its second decade of independence, political developments inflicted a shift of responsibility amongst singers and musicians. A reinforcement of ideas for musicians had to be introduced. As the supporter of the Revolution, RRI's new role meant conformity to the ideology, and Indonesia's attainment as a model NEFO country were reasons the new direction had to be taken seriously by all.

### **Role of *Bintang Radio* Competitors**

All previous and current participants of *Bintang Radio* were expected to portray the ideal models of musicians. It was to ensure that their behaviour was compatible with the desired identity and conformed to the spirit of the ideology, and their compositions and performances conformed to Indonesian tastes.

Performances were not to encourage undesirable attitudes such as ‘rowdy behaviour, explicitly sexual clothing and exaggerated expressions of love, peculiar singing such as half shouting’, as listed in *Kompas* on July 24 and August 18, 1965 (Farram, 2007, p. 258; 2014). The RRI Director intended to ‘scour out all the negatives in terms of lyrics, musical arrangement, singing style and music that is incompatible with the life of the Indonesian people with the personality of the *Pancasila*’ (*Mengikis habis semua musik negatif dalam hal syair, pembawaan penyanyi dan arasnement musik yang tidak sesuai dengan hayat hidup manusia Indonesia yang berkepribadian Pancasila*)(“RRI meningkatkan konfrontasi melalui siarannya,” 1965, p. 1) . The severity of the measures led to criticisms of songs by band-type groups (*band-band an*) for their domination in the airwaves of the RRI (“Masih ada musik ngak-ngik-ngok lewat radio?” 1964).

*Bintang Radio* participants and radio artists automatically became members of the revolution (“HOMI dengan “Malam Simfoni Nasakom”,” 1964; “Pernjataan seniman- seniwati radio se-Indonesia,” 1964). Musicians were obliged to declare their alliance through activities that revealed their support of the government’s policies. In 1964, inscriptions on certificates for participation on *Bintang Radio* at both regional and national levels bore the inscription ‘*untuk memenangkan revolusi Indonesia*’ (to win the Indonesian revolution) (see Debrina Zulkarnein’s certificate in Chapter 3).

Musicians were instructed to promote the government’s viewpoints. The pronouncement at Istana Bogor in 1964 rallied all future contestants and radio artists. In their pledge, participants promised to eradicate any form of foreign culture that was destructive to Indonesian identity, and to intensify measures to foster good singing (“Pernjataan seniman-seniwati radio se-Indonesia,” 1964). From this point forward it was the musicians themselves who supported radio as a

medium to broadcast revolutionary songs. Another aspect of the pledge was that composers would be given annual assignments as part of the national tradition to encourage a mass movement in support of Soekarno's anti-Malaysia campaign. The RRI-TVRI director stated that there was no longer a need to host competitions for songwriting ("Masih ada musik ngak-ngik-ngok lewat radio?" 1964). This not only signified selected composers would be instructed to compose songs to uphold the policies, but also a signal that some would be prioritised over others. Another political manoeuvring was of the song *Bengawan Solo*. By the mid-1950s its popularity had given rise to various arrangements of the song (Kartomi, 1998b). In light of the anti-imperial culture however, it was considered a disservice to the song's purpose and meaning and against artistic norms when it was arranged in rhythms of the twist or rock and roll, that promoted 'ngak-ngik- ngok' ("Ganjang kebudayaan imperialis: Bahagian I," 1964, p. 2).

The negativities against the format of presentation encouraged *seriosa* singing and performances. In contrast to 'ngak-ngik- ngok' (rock and pop music), the discipline of *seriosa* singing upheld a sense of formality. Its quality and singing techniques was advantageous because the expressions were incorporated into compositions, added with its convincing performance and delivery (Michiel Karatem, personal communication, January 31, 2016). *Seriosa* songs offered personal messages and conveyed the personal hardship and drama in war or struggle for a better future; the romantic appeal of the sacrifice became important because of its emotive content that was often missing from contemporary propaganda songs (idem, April 9, 2016).

*Seriosa* songs became indispensable during this period and remained important as they provided the foundation and technicalities that catered for the intensity and delivery of revolutionary songs. *Seriosa* competitors from all over the region were representatives striving to

exhibit the desired presentation and commanding technique. Due to their discipline and leadership skills, singers from the contest became leaders in some choirs throughout the country.

Subsequently, the pledge by participants in 1964 led to other mandatory immersions of musicians with political groups. In Solo, with the town mayor as patron, competitors were automatically inducted as members of the activist group Himpunan Organisasi Musik Indonesia or HOMI ("HOMI dengan "Malam Simfoni Nasakom", 1964). The move did not leave much choice for present or former participants of *Bintang Radio* except to support the political assertions of the government. Musicians, including *seriosa* singers, were required to participate in the celebrations called 'Malam Nasakom' (Nationalism, Sosialism and Religion) ("HOMI dengan "Malam Simfoni Nasakom", 1964). It can be summarised that by the end of 1964, activities involving the contestants and all the supporting elements from songwriting to performing, as well as the philosophy of *Bintang Radio*'s personnel, became aligned to the new phase of the country's political direction.

### **Simandjuntak Presented as a Revolutionist in the 1960s**

A similar level of national consciousness had to be resurrected now that the position of the anti-imperialist and anti-feudalist stance had evolved into a revolution of the people (Hatley, 1981, p. 36). As the originator of "Indonesian" music, Simandjuntak in the 1960s was promoted to the active role of a revolutionary musician. Modelling upon Simandjuntak's actions and life choices prompted the idea that music should be an expression of the revolution during this phase of the conflict. The message was that Simandjuntak was clear about the goals for independence, making him an exemplary musician ("Cornel Simandjuntak komponis dan pedjuang teladan (pokok-pokok pidato "Malam Cornel" di Tjindurian 19, Djakarta) oleh Njoto," 1965). His participation as a fighter was seen as fulfilling the need for musicians to be pro-active, and to be



willing to combat imperialist and feudalistic ideas through their craft, even to the extent of trading their ‘musical talent for weaponry’ (*menukar musiknya dengan alat perang*) ("Amir Pasaribu pada malam Cornel Simandjuntak: Kepengarangan Cornel akan menjadi tulang punggung bagi kehidupan musik Indonesia," 1965, p. 1; "Cornel Simandjuntak komponis dan pedjuang teladan (pokok-pokok pidato "Malam Cornel" di Tjindurian 19, Djakarta) oleh Njoto," 1965, p. 1). The pioneering composer of the *seriosa* genre had immersed himself in the revolution directly, and lost his life after being severely wounded fighting against the colonialists. The message was clear that in following Simandjuntak’s footsteps, regardless of one’s passion or talent, one should be wise and brave enough to take a stand for the revolution.

There had already been an encouragement to write more anthems ("Supratman & "Indonesia Raja" dalam tindjauan Amir Pasaribu," 1958). Composers and artists who produced in multiple genres had to be able to integrate revolutionary messages into existing forms. Simandjuntak had diversified to promote propaganda messages out of the necessity to inspire his people, which made him equal to W.R. Supratman (Ratnasih, 1965). The town mayor of Solo regarded Supratman as ‘komponist-revolutioner’ (revolutionary composer) for unifying the people through the composition of *Indonesia Raya*. On this note, it was proclaimed that Supratman was against the enemies of the people that included imperialism, colonialism and feudalism ("HOMI dengan "Malam Simfoni Nasakom"," 1964).

Similar compliments were directed to Ismail Marzuki as part of the group of progressive musicians who gave functional sense to their music. Ismail Marzuki’s composition was regarded as ‘encouraging intense dialogue with the motherland’ (Ratnasih, 1965, p. 1). By expressing the needs of the people, W.R. Supratman, Ismail Marzuki and Cornel Simandjuntak were not only seen as competent musicians but also regarded as noble fighters (Ajoeb, 1964, November 4). For

fulfilling the needs of society and for their musical competency, Mochtar Embut (1964c) considered them in a similar league to Wagner, Verdi and Chopin.

It was assumed that each musician wanted to be regarded as a patriot (Embut, 1964c). As sensitive artists, musicians were seeking the truth not only for themselves but also for the people (Embut, 1964c). Their contributions had to parallel the desire to improve the lives of the masses and use the people as a source to draw inspiration for their art (Embut, 1964d). The strategy of reviving Simandjuntak's qualities was similar to the rekindling of the revolutionary sentiments that Soekarno had proposed for the revival of the 1945 Constitution, enforced by the implementation of Guided Democracy since 1959. In portraying Simandjuntak and his ideals, it was implied that other musicians should aspire and adapt their roles as a revolutionist without hesitation.

The *Bintang Radio* singers were recruited to depict exemplary musicians that others could look up to. Outlining these goals and functions through the consciousness of the musician was a strategy to cultivate new, progressive compositions that were aligned with the new directions of the country, the completion of the revolution. Musicians were urged to go beyond composing and performing to demonstrate this new consciousness. They could no longer be passive or assume the habit of an artist operating in isolation.

### **Icons of *Seriosa* Became Both Heroes and Traitors**

Along with Simandjuntak, Ismail Marzuki and W.R. Supratman were regarded as ideal models of the revolution (Ajoeb, 1964, November 4; Embut, 1964c). Musicians were urged to move in a similar direction, and cultural leaders were encouraged to emulate these heroic mentors. In a *sanggar* or art studio, disciples were adopted into their master's home, sharing a

common or communal lifestyle, and his ideology. To ensure the mobilisation of the masses, leaders of choirs, art studios, or *sanggar* were recruited to become part of LEKRA.

The need to synchronise the ideology of the cultural leaders was important as members usually adopted their master's beliefs and principles. Therefore it was important to have leaders who were convinced of the ideology so that members would follow suit. This was to ensure that artistic manifestations of members were compatible with the purpose of Soekarno's goals. On this note, musicians who supported imperialism were regarded as confused and lacking national consciousness. In a report by Sudharnoto during the music conference ("Ganjang kebudayaan imperialis: Bahagian II," 1964), it was noted that some musicians had chosen to side with the imperialists, while some were ignorant or self-absorbed or eccentric and had alienated themselves from society and surroundings. There were also those who were accomplished and considered that there was no longer room for self-improvement, or held deeply rooted colonially imposed mindsets that artists should not be involved in politics ("Ganjang kebudayaan imperialis: Bahagian II," 1964). Instead, Mochtar Embut, in his foreword during the LMN conference, argued that musicians who were traitors to the people and the revolution were unfit to be called musicians or artists. The young should be groomed to become cadres of the revolution, even if they were self-taught (Embut, 1964c).

After the banning of *Manifes Kebudayaan* by Soekarno in 1964, increasingly more aggressive actions were taken against those who disseminated songs that were contrary to the revolutionary sentiment ("Ambillah tindakan hukum terhadap penjebar musik kontra-revolusioner," 1965). Since no other manifesto was permitted except the political manifesto, those who resisted, including artists in administrative posts were sacked. Musicians were labelled as lost souls or misguided, particularly those in support of imperialism ("Ganjang kebudayaan

imperialis: Bahagian II," 1964). Besides the banning of their work, these developments gave rise to an atmosphere of fear (Goenawan in Farram, 2014, p. 19).

The promotion of Saiful Bachri's music by Radio Malaysia was regarded as a counter attack. Those who did not support the government line were quickly regarded as conspirators. They included former founders of LEKRA who had left the group due to its socialist tendencies, such as Ki Hajar Dewantara, Sutan Takdir Alisjahbana, and Hans Bague Jassin ("RRI meningkatkan konfrontasi melalui siarannya," 1965, p. 1). Other musicians who signed the *Manifes Kebudayaan* included composer Binsar Sitompul, a former colleague of Simandjuntak and a *seriosa* coach at the RRI. Internal struggles occurred within some of the art groups. An example was the arts group in *Sanggarbambu* in Jogjakarta, previously described in Chapter 4, where a coup occurred that resulted in the dismissal of members who had signed the Cultural Manifesto.

### **The Conscious Musician**

As the reference group consisted mainly of government servants associated with the RRI, it would have been possible to implement the ideas through a directive. Successful implementation of these ideas into works of art involves conscious conviction on the part of the artist or musician. Sports minister and composer Maladi exclaimed that music should serve the revolution and that every musician should fully recognise this in his or her consciousness ("Maladi pada Konfernas I ", 1964). While it is not possible to establish a person's privately held political leaning, the affiliates they associate with may reveal their inclination. Andi Mulja's remark about American political ignorance of the Indonesian nation ("Tjeramah Andi Mulja: Apa beda imperialis AS dg gitar?," 1964), and Embut's claim (Embut, 1964c), that the dominance of rock and roll due to the powers of imperialists and capitalists meant that even

America's own progressive musicians were powerless to make any difference, showed they favoured the anti-imperialist stand. In addition, both musicians had participated in the international cultural missions and local programmes sponsored by LEKRA. They even participated in PKI's grand 45th-anniversary celebrations (Yuliantri, 2012).

The musicians' concern echoed the earlier statement by senior musicians R.A.J. Soedjasmin and Maladi who were propagators of *lagu seriosa* from the pre-independence years, concerning the consciousness of the 'new Indonesian person' and declining moral values. Their concerns were presented at the *Konfernas Lembaga Musik Indonesia LMI- LEKRA* (Conference of Indonesian Music Foundation),<sup>46</sup> which advocated Soekarno's opinions on national identity. Sudharnoto as chairperson summarised the main points from the assembly. Along with the RRI musicians, these personalities became the core personnel of the reference group of *lagu seriosa* during 1963 -1965. The elected committee in the LMI-LEKRA music conference in 1964 revealed those who were in favour during the years of 1963 to 1965. There was a tendency for non-LEKRA or non-communist members to be included in LEKRA's sponsored activities. Although it remained separate, LEKRA was constantly pursued by PKI to become its official subsidiary (Bodden, 2012, pp. 470-473). The recruitment of its members along with other institutes that served the socialist agenda led to Indonesia becoming reckoned as the third fastest growing communist state after the Soviet Union and China.

### **Individuals and Choir Groups Prosper through Revolutionary Links**

While *Gembira* was not associated with political groups, its founder Sudharnoto and subsequent leaders such as Subronto K. Atmodjo were members of LEKRA (E.F.H., 1957). Its

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<sup>46</sup> October 28 until November 4, 1964.

chairman, the Dutch-born Van de Ster (or Bintang Suradi), was a member of the PKI and personal secretary to the chairman of the PKI, D.N. Aidit (Yuliantri, 2012, p. 441).

The number of choir groups increased markedly in the 1960s. They were established in the cities, districts and councils, schools, community organisations, and the armed forces as part of the struggle to intensify the offensive of Manipol and national identity in the field of culture ("Ganjang kebudayaan imperialis: Bahagian II," 1964). The reason for the formation of choirs in villages was to increase patriotism through music and to popularise songs that depicted the struggle of the masses ("Resolusi konfernas I Lembaga Musik Indonesia: Imperialis AS musuh utama djuga bidang musik," 1964; "Resolusi konfernas I Lembaga Musik Indonesia: Laksanakan komando Presiden dibidang musik," p. 4).

The diversity of skills of its members made *Gembira* a model for other choir groups that mushroomed in Indonesia ((E.F.H., 1957; Michiel Karatem, personal communication, April 9, 2016). Choirs adopted songs that were anti-decadent into their repertoire and hence were considered to be representatives of the revolution. Singers were encouraged to join groups that promoted songs of the revolution to become ambassadors for the masses ("D.N. Aidit kepada seniman-seniman musik," 1964, p. 1). Choirs were formed all over Indonesia; they included *Gembira* (Jakarta) and *Maju Tak Gentar* (Sumatra); in the provinces, there were *Merah Kesumba* (Jogjakarta), *Pita Merah* (Riau), and *Angin Timur* (Kalimantan) (Dewantara, B.S., 1964; Roeslan, 1964). Depending on their locations, provincial choirs performed folk and regional songs from various ethnic origins, while *Gembira* embraced 'gaya ibukota' or city style (Roeslan, 1964). Based on the report in *de Preanger* (E.F.H., 1957), presumably this was due to the diversity and innovation of *Gembira's* composers in integrating both western and eastern repertoire and experimenting with new compositions, which *Gembira* was known for. Regardless of diverse

backgrounds and locations, the choirs functioned effectively to ‘chase away the decadent music’ as effectively as the groups based in larger capital towns, such as *Gembira* (Roeslan, 1964, p. 2). Choirs conveyed the message that issues of moral decline, oppression, poverty, copyright and other ills would be eliminated once there was no longer oppression and socialism was in place (Ajoeb, 1964, March 15), and the revolution reintroduced by Soekarno was eventually complete.

One example of the activities is the mentoring carried out by *Gembira* of a younger choir organisation called *Gentasuri* that took place in Surabaya over five days (Setijoso, 1964). Led by Kondar Sibarani and musician Mochtar Embut on piano and accordion, the groups combined to conduct a three-night performance to promote awareness of the suffering of the masses (Setijoso, 1964). LEKRA gave training to representatives of choir groups from distant regions such as Kalimantan and Pontianak, such as *Angin Timur*, whose representatives were brought to Jakarta for training in conducting (Roeslan, 1964). Njoto, a senior leader of the Communist Party, acknowledged that a conductor is akin to a commander and required organisational skills ("Njoto didepan Supratman: Dirigen itu seperti komandan kompi," 1964). During one of a choir conducting courses organised by Jajasan Akademi Musik (Music Academy Foundation), Njoto was one of the trainers in music appreciation, alongside Sudharnoto who taught conducting, Mochtar Embut for piano, Andi Mulja for voice and Kondar Sibarani, who taught theory ("Njoto didepan Supratman: Dirigen itu seperti komandan kompi," p. 1).

Many of *Gembira*'s arrangements of songs were copied and its singing style emulated by others. Groups adopted similar names incorporating dance, as a music and dance ensemble or ‘Ansambel Tari-Nyanyi.’ They became a mobile group inspired by the Japanese music and dance ensemble *Shinseisakuza* that became the mode (Michiel Karatem, personal communication, April 9, 2016; Kusni Sulang in Bodden, 2012). The music-and-dance group was a format that LEKRA

experimented with during the Soekarno era (p. 464). Groups such as *Merah Kesumba* in Jogjakarta was a mobile culture group that incorporated a variety show in their performance, for farmers and urban slum dwellers (Kusni Sulang in Bodden, 2012). The publicity the groups received enabled them to prosper and be accepted by the public due to their singing of anti-decadent and revolutionary messages. Choir groups acquired newfound fame and an increase in members (Tjahajani, 1965); some visited three-quarters of Jogjakarta province through performance opportunities arranged by LEKRA. They travelled for miles on foot to sing to people in remote areas.

The exchanges allowed for networking with others, and between groups from other parts of the country. *Gembira* united with the Sumatran choir *Madju Tak Gentar* to perform for PKI's 45 anniversary in May 1965. The celebration entailed a 3-day performance of a dance drama or 'sendratari' entitled *Djajalah Partai dan Negeri*, at the Senayan Stadium (Bodden, 2012). Besides uniting the choir conductors, the project involved composers Michiel Karatem in conducting, and Sudharnoto and Mochtar Embut for the musical arrangement (Yuliantri, 2012). The networking allowed for opportunities and validated the efforts of choirs groups, whose involvement become grander in scale, as well as establishing links with PKI leaders.

### **The Challenges for *Gembira***

With regards to acceptance of innovative new compositions by *Gembira*'s composers, not all creative efforts garnered a positive appraisal. *Harian Rakjat* prioritised groups that were most representative of the people, but preference was for forms that were recognisable and understood by the masses. An example of *Gembira*'s efforts to promote regional music and music of the people, was a performance of a new (unnamed) song by *seriosa* singer and *Gembira*'s conductor, Kondar Sibarani. It was regarded as "less successful because it was tied to church melodies"



(Dinar, 1964). Another new composition by Subronto K. Atmodjo was based on a poem by HR Bandaharo that incorporated folk idiom, *Tak Seorang Berniat Pulang* (Nobody intends to return home); it received a lukewarm reception, as it was still unfamiliar to the public (p. 2).

*Gembira's* reputation was redeemed when it performed the *kroncong* with orchestra (Dinar, 1964; Tjahajani, 1965, p. 4). Another was when soloists were featured. Effie Tjoa and Eveline Tjiauw performed *seriosa* songs such as *Dari Rimba Kalimantan Utara* (From the jungles of North Kalimantan). There appeared to be support for direct messages of *seriosa* songs that identified with the people (p. 4). Choir groups featuring folk or regional instruments from regional provinces such as *Rombongan Angklung Banyuwangi* (Banyuwangi Angklung Orchestra) choir with the zither orchestra *Rombongan Kecapi Parahiangan* were praised when they made attempts to sing revolutionary songs to highlight the people's suffering, or praised the Confrontation (Dinar, 1964). Singers from Maluku who performed indigenous songs were praised for their beautiful singing, but it was suggested their songs should be integrated with ideology (p. 2). As mentioned earlier in this chapter, *Gembira* was criticised for appearing cosmopolitan in shiny *kebaya* and high heels, with men dressed in jackets; it was regarded as overly 'stylish', and unrepresentative of the people. Instead, the report urged the members to get used to wearing clothing that represented the regional cultures (Dinar, 1964).

From the critic's point of view, it appears that the integration of folk elements was more geared towards the outward and obvious, such as the combination of regional instruments and of the type of clothing worn, rather than incorporating folk as part of the intrinsic property of the music. Such an expectation was a setback to song compositions, especially ones which integrated folk melodies and were progressive and innovative introduced by *Gembira*, and other existing and potential compositions associated with *lagu seriosa*. Besides national and revolutionary

songs, *Gembira* sustained its extensive repertoire encompassing *lagu seriosa* and classical pieces. *Gembira*'s members accepted *seriosa* songs, as the genre was a core feature and medium for recruitment to the group. More importantly, its middle ground repertoire often allowed for involvements with musicians not of communist leaning, such as the panel of composers and musicians that congregated at the RRI.

### **Choirs and the International Socialist Links**

On the social front, music was one area where a person could 'move fluidly between neutral cultural activity and those associated with political parties, particularly the left' (Lindsay, 2012, p. 213). Choirs were associated with various institutions; *Gembira* members represented Indonesia for many international as well as locally organised events that included government events. The group and their selected members functioned to extend solidarity and friendship to international allies. Choirs also functioned to defend and to actively develop the national culture, to cultivate and deepen the love of the homeland, love of peace, and love of the people of the world through song, and to introduce Indonesian songs. Songs performed abroad contained contents for the love of freedom, solidarity and peace and of friendship. Composers for *Gembira* composed slogan songs or songs for visiting dignitaries. An example is a song to welcome the President of North Korea by Michiel Karatem published by *Harian Rakjat* on April 10, 1965, entitled '*Soekarno-Kim Il Sung*' during the Korean President's visit.

Selected members from various groups formed a delegation under LEKRA to collaborate or perform in other countries. The socialist network provided opportunities to venture into treasuries of both socialist ideological music and Classical western music. *Lagu seriosa* songs were used for voice training and arranged for choirs, and this ensured their continuing

importance in the national repertoire (Michiel Karatem, personal communication, January 31, 2016).

The flexibility and diversity of skill appealed to the international audience. Mulja's *kroncong* performance in Peking in 1963 was interspersed with cheers and greeting of "never fading friendship between the Indonesian and Chinese people". It was described by a Chinese journal as having 'stirred the hearts of the audience'. Meanwhile, Effie Tjoa and Evelyn Tjiauw both performed 'with great virtuosity and feeling' two songs set on poems of Mao Tze Tung entitled *The Immortals* and *Kumlun* ("Chronicle : Performance of Indonesian song and ensemble," 1964, p. 123). An album was recorded to commemorate the visit called *Pilihan lagu-lagu yang diperdengarkan oleh rombongan Nyanyi Dan Tari Lekra Indonesia di Tiongkok* (A selection of songs performed by the Indonesian LEKRA music and dance troupe in China) ("Paduan Suara Lekra," 1963). It featured *seriosa* competitors Andi Mulja and Evelyn Tjiauw as soloists for the regional song '*Ati Radja*', and Kondar Sibarani for *Sing Sing So*. The album featured anti-imperialist colonialist texts like *Persahabatan Tionghoa-Indonesia* (China-Indonesia Friendship) and *Pudjaan Kepada Partai* (Tribute for the Party), the anthem to the Communist Party, and Mochtar Embut's *Dari Rimba Kalimantan Utara*.

By 1963, songs that had become synonymous with *Gembira* that portrayed the revolution were composed by Mochtar Embut *Dari Rimba Kalimantan Utara* (from the Jungles of North Kalimantan) and Sudharnoto's *Madju Sukarelawan* (Advance, Volunteers). Although not explicitly mentioned, the development of politics made clear the "enemy" country that the song was about. The connection to the revolution and to the parties that supported the revolution gave tremendous opportunities and exposure to musicians and individuals. The publicity by *Harian*

*Rakjat* and the association of many of its members with LEKRA led *Gembira* and other choirs to align with the Left.

### **Choirs and Konfrontasi**

While solidarity was promoted with socialist countries, there was antagonism against imperialist culture and its representatives. Included in the choirs' repertoire were messages of government propaganda, and these became more potent during the Confrontation with Malaysia. Choirs evolved and aided in the psychological warfare during the *Ganjang Malaysia* period. Choirs or choral groups made tours to different parts of the country, to boost morale for fighters at the boundaries between Indonesia and Malaysia. These included youth groups such as the *Permusjawaratan Pemuda Indonesia* (PPI, or Indonesian Youth Deliberations) of Bandung and Jakarta. In a concert entitled *Malam Kesenian Dwikora* (Dwikora Cultural Night),<sup>47</sup> PPI Jakarta featured *seriosa* singers Effie Tjoa, Evelyn Tjiauw and Sally Tan (Lian, 1964). Their expressive delivery of songs was recognised, as this aspect was usually lacking in other singers. Amongst a mixed programme that included dance and comedy acts, Sally included an Italian aria by Puccini (p. 1).

Representing the people meant that some choirs visited the *rakyat* and endured rigorous travel (J.J., 2007) such as the group *Angin Timur* in Kalimantan (Roeslan, 1964) who set out to perform for those fighting at the borders. Their efforts of going to the masses even encouraged orchestras to reach out to perform in villages and 'not just [be] limited to hotels' as noted by RRI's director, Sukirman (Ajoeb, 1964, November 4, p. 1).

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<sup>47</sup> Dwikora is an acronym for Dwi Komando Rakyat or People's Double Command. It was Soekarno's propaganda attack on Malaysia and his determination to crush neo-colonialist.

Indeed, some of the members' endeavours were more than passive. The members themselves exerted pressure and made their stand known. Radio Malaysia aired its patriotic song *Lagu Perajurit Tanah Air* better known as *Barisan Kita*, signifying Malaysia's retaliation to Indonesia's *Konfrontasi*. An Indonesian choir member challenged Malaysian singer Jamaluddin Alias to resign from singing songs of the puppet state or "*lagu boneka*" (Rastam, 2014, p. 191). The outspokenness of its members could have been stirred due to the connection of the song to its composer, Saiful Bachri, who was a former RRI orchestra leader and a strong promoter of *seriosa* competition since its inception. Bachri defected to Malaysia in 1963 at the beginning of the *Konfrontasi* due to threats by PKI representatives (p. 190 & 219). It can be assumed that Alias received criticisms that were intended for Bachri. Indonesia's choirs had strength in numbers and were formidable due to their training and the vast singing experience of their members' experience. Thus they made a much deeper impression than Jamaluddin Alias's lone voice (Rastam, 2014, p. 191). Although reference was not made to the *Ansambl Gembira*, some of Bachri's close colleagues had associated themselves with projects for LEKRA and the PKI. It was possible that there were growing pressures to force Bachri to participate or to promote the revolutionary ideology. Threats would have easily reached Bachri at his previous workplace, the RRI, where the *Ansambl Gembira* held its practice sessions.

The inclusion of cultural leaders who championed the government's agenda led to several of its individuals becoming prominent, and their success extended to their communal affiliates such as *Gembira*. In addition, choir groups across the country became affiliated with LEKRA. As the voice of the masses and confrontation, the PKI newspaper *Harian Rakjat* was keen to promote the choir. Their existence and promotion of songs served the Confrontation, which complemented PKI's anti-colonial rhetoric (Farram, 2014).

The 30th September Movement (G30S) in 1965 led to a reversal of various pro-Sukarnoist policies.<sup>48</sup> Many choir members fled and some were arrested, leading to the demise of the performance culture and creativity that raised the group to prominence. This meant the loss of the repertoire that had been associated with the group and the dismissal and arrest of composers who composed and propagated them. Since songs and performances had proven to be equally or more persuasive than government directives in inculcating the revolutionary spirit, all instruments crucial to the revolution and socialist links were eradicated. The World Federation of Democratic Youth Games (WFDY) that had previously promoted *lagu seriosa* at international level, was categorised by the US as pro-communist, as it had served the Soviet's propaganda (Kotek, 2003).

#### **A New Beginning for *Lagu Seriosa* in Malaysia**

It was known that the Malaysian public had great admiration for Indonesia's performances of song and dance by its stars, that was displayed in a much-awaited (and twice postponed) cultural mission by the Indonesian troupe in 1960 (Majid, 1960). As previously described in Chapter 3, by the 1960s, some Malaysians were already fans of *seriosa* stars such as Norma Sanger ("*Langgam* dari Indonesia sa- makin di-gemari," 1960). The visit left an impact in terms of the quality of their performances, offering variety and a sense of camaraderie between the artists. The visit had featured Andi Mulja, who gave an interview on *seriosa* singing, of its discipline and commitment, and his success in the international arena (Ariff, 1960) in a Malaysian newspaper.

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<sup>48</sup> Also known as Pengkhianatan Gerakan 30 September (G30S/PKI) or 'The treachery of the 30th September Movement' was an attempted coup blamed on the Communist Party that killed six army generals. It was aborted by Soeharto and marked the beginning of his 32-year New Order regime.

The tension between Indonesia and Malaysia could very well have sparked the latter to establish its own *seriosa* songs. The admiration of Malaysian audiences for Indonesian songs and artists and the accusation of plagiarism of Indonesian songs such as *Bengawan Solo* drew attention to the fact that songs needed to be developed from the works of Malaysian poets. Almost as a reaction to the Confrontation, there was an initiative by Radio Malaysia to cultivate Malaysia's *seriosa* songs. One of the reasons was to inform the international public of the sentiments of its people through poems set to music (Ahmad, 1965). The head of Radio Malaysia, Ariff Ahmad, decided that the songs should feature the natural beauty and illustrate the loyalty of its people (Ahmad, 1965; Nor, 1965). However, recordings were not made available to the public; instead, they were provided to Malaysian embassies so that people outside the country could "follow the feelings of the people of this country through the poems in song" (Ahmad, 1965, p. 11).<sup>7</sup> In 1964, the *seriosa* category was represented in Malaysia's *Bintang Radio* for the first time with one song, *Gelombang Rasa* by Ariff (Atondra, 1964).

In brief, Radio Malaysia's reaction summarised the perception and role of *lagu seriosa*. It depicted qualities such as patriotism, admiration of landscape and an attitude of loyalty to the nation. Its role was to boost morale to shape and strengthen the establishment of Malaysia when it was undermined and challenged. In December 1964, Deputy Prime Minister Tun Razak described Soekarno's intentions to crush Malaysia before the dawn of 1965 as a "wishful thinking" (Ahmad, 1964b, p. 1). This peculiar motivation of promoting *seriosa* songs for the international public can be seen as an attempt to copy Indonesia's promotion of its profile on the international stage that had happened in the early 1950s. The decision by Radio Malaysia to follow suit indicated it recognised the value attached to *lagu seriosa* as a means of promoting Malaysia. The incentive to create Malaysia's version of the music may have been triggered by a

sense of rivalry between the two nations. Nonetheless, it is demonstrative of the role of *lagu seriosa* in the international perspective. The intention of the Malaysians paralleled the effort to create songs alongside anthems that first motivated Indonesian musicians during the war of independence.

Unfortunately, acceptance of the *seriosa* category by the Malaysian public and contestants was slow (Din, 1965). *Lagu seriosa* lacked a sufficient number of participants, and by 1971 it was no longer included in *Bintang RTM* (Radio Televisyen Malaysia) (Bendahara, 1971). Furthermore, the situation that had led to the genre's inclusion in the *Bintang RTM* competition became unnecessary, especially since the Confrontation with Indonesia ended in 1965.

Saiful Bachri's arrival in 1963 had likely spurred the cultivation of *seriosa* songs by Radio Malaysia. He instantly dominated and attracted an elite circle in Malaysia, including the Prime Minister, Tunku Abdul Rahman. Bachri's defection and sudden rise in society were greeted with envy that led Radio Malaysia employees to become uncooperative. He was quickly given a high post at Filem Negara Malaysia (The National Film Department) and was commissioned to compose state anthems for Selangor (Noor, 1966) and Melaka (Rastam, 2014, p. 216). Recognition was never given to him as one of the pioneers of Malaysia's *lagu seriosa*, but in his reaction to the Confrontation, he composed the patriotic song *Perajurit Tanah Air* (Soldiers of the Homeland) which became an instant hit. The earlier cultural visit by top Indonesian singers introduced the idea of training and the nurturing of champions (Ariff, 1960) and induced the fostering of talent and cultivation of anthem-like songs. Jamaluddin Alias's voice emulated *seriosa* singing (Suhaimi Nasution, personal communication, January 28, 2015). Alias was previously an *asli* and *langgam* singer and had won Malaysia's *Bintang Radio* in



1961(Ahmad, 1964a), but Bachri himself had trained Alias to perform the song (Rastam, 2014, p. 190). Because of his defection and composition of music for Malaysia, including as lyricist for Malaysia's national anthem (Rastam, 2014, pp. 216-217, 267-268), Bachri was one of the cultural leaders considered a traitor by *Harian Rakjat*. For his safety and future compositions in Malaysia, Bachri adopted the pseudonym Surya Buana (p. 217).

### **From Romantic-Religious to Romantic-Revolutionary**

Simadjuntak's '*Kemuning*', regarded as one of the earliest *seriosa* pieces, was described as 'romantic-religious' (Manik, 1951a, p. 499). The romanticism included a nuance with religion, (Michiel Karatem, personal communication, April 9, 2016), where the romantic longing for a remote past and far off lands was a desire for heaven, or where being granted the falling-in-love experience affirms the goodness of God's creation (Reilly, 2006).

Between 1959 and 1964, the growing pressure to write revolutionary rhetoric was mounting. It marked a modification from the earlier perception of *lagu seriosa*. For LEKRA poet Putu Oka, "revolutionary realism" became LEKRA's guiding style (Izzati, 2013). Some artists in LEKRA complied with revolutionary realism, and not socialist realism (Bodden, 2012). The term 'revolutionary realism' became known after Aidid's speech in 1964 and was substituted, since Indonesia was not yet at a socialist stage (pp. 455-456). The term 'socialist' would not be accepted well by Indonesians.

Revolutionary music and its performance are defined as music that can "stoke the fire of resistance within the people against oppression" (Latif, 1964, p. 1). The outcome was compositions that rekindled the independence struggle, as well as songs that raised spirits in the new revolutionary rhetoric of the 1960s. A new repertoire was needed to fulfil RRI requirements as the radio of the revolution. These could be further encouraged through competitions in

songwriting; *seriosa* songs could illustrate the people and revolution (Embut, 1964c). Putu Oka pointed out that '*seni untuk rakyat*' (art for the masses) meant representing those who were opposed to feudalism and imperialism during the period of the 1960s (Izzati, 2013). In expressing the realities into literature, and similarly in music, *seriosa* songs often relate to melancholy and featured the sufferings of the people.

One *seriosa* song that depicted the sentiment of the period was '*Di kaki-kaki Tangkuban Perahu*' (At the foothills of Tangkuban Perahu), composed in 1964. It was based on Putu Oka's poem, which captured the romantic revolutionary sentiment (Edgar, 2014). Oka portrayed his life as the son of a farmer, as someone who had witnessed the hardship of life of farmers in paying their dues to landowners in Bali. Both Oka and Karatem were travelling together and observed the farmers along the slopes of Tangkuban Perahu, near Bandung. In his travels, Oka came across a zither orchestra, which became the inspiration for the text. This was the zither orchestra and choir of *Permusjawaratan Pemuda Indonesia* (PPI) of Bandung (Edgar, 2014), which was one of the first attempts to develop regional and national culture in Indonesia as one of the goals of the PPI. Meanwhile, Karatem discovered the motif for the melody of the song, inspired by Sundanese *gamelan* (Michiel Karatem, personal communication, January 31, 2016).

Due to the suitability of the songs and to fulfil RRI's task as the radio of the revolution, the song became the compulsory piece for the *seriosa* category in BRTV for 1965 and 1967 (Putu Oka, personal communication, December 23, 2015). A copy of the music score appeared in *Harian Rakjat Minggu* on December 27, 1964 (p. 3).

<i>Di kaki-kaki Tangkuban Perahu</i>	In the foothills of Tangkuban Perahu
<i>Di kaki-kaki Tangkuban prahu Kaum tani disepuh matahari Di ayun angin dingin Menggarap lembah menghijau</i>	In the foothills of Tangkuban Prah The peasants scorched by the sun Swept by the cold wind Till the green valleys
<i>Di sini juang dipadu Dalam lapar terlantar Di sini djuang djadi satu</i>	Here they struggle together In terrible hunger Here they struggle as one
<i>Menang takkan menyerah Menang takkan menyerah Kaum tani takkan mati</i>	Victory, and never surrender Victory, and never surrender Peasants will never die
<i>Malam didjemput suara ketjapi Siang di bernasi suara aksi Disini djuang dipadu Membina dunia baru nan jaya</i>	Night is greeted with the music of the zither Daytime filled with the sound of action Here they struggle together To build a triumphant new world

The poem reflected the peasants who worked at the slopes of *Tangkuban Perahu* in the 1960s. They rose to claim their rights to vote by implementing UUBH (*Undang-undang Bagi Hasil*) and *Undang-undang Pokok Agraria* or Basic Agrarian Law (Putu Oka, personal communication, December 23, 2015). The peasants worked hard underneath the burning afternoon sun, then retired in the evening and pacified themselves by listening to the *kecapi* or Sundanese plucked zither. They were determined in their struggle to build a better life, in the belief that a better living would prevail.

The song drew inspiration from the people. It highlighted the suffering of the *rakyat* or masses, in line with LEKRA's support for art depicting reality and addressing human problems. As artists of LEKRA, Oka and Karatem highlighted the struggle for social justice in a radical nationalist context. The poet mentioned the zither as a tribute to the rising awareness of regional music.

The melodic line was inspired by the Sundanese music of West Java. The opening motif was an approximation of the intervals of the *pelog* sunda scale (1 3 4 5 7) in A, and is limited to the first. Karatem's intention was to expand the melody in the diatonic scale (personal communications, January 31, 2016).

**DIKAKI-KAKI TANGKUBAN PERAHU**

Lagu M. Karatem

*Moderato*

3 1 3 1 4 5 4 1 3 1 3 1 7... 1 1 6 1 1 7 2 2 1 1 6 4 3 1

Di ka ki - ka ki tang kuban pra - hu. Kaum ta - ni di se - puh ma' taher...

*mf*

2 2 2 1 4 2 4 1 6.. 1 6.. 0 6 1 4 4 4 1 6 1 6 1 3.. 1 3.. 1

Di a ju - a ngin di - ngin, Meng - garap ten - bah menghi - diau ..

*mf*

5.. 1 4.. 2 1 3 3 3 1 3 2.. 1 2.. 2 1 2 2 2 1 2.. 1 1.. 0 1 1

Di - si ni di - ju ang di - pa - du. Dalam la - par ter - lan - tar. Di ..

*mf*

2 2 2 1 4 3 2 1 5.. 1 5.. 1 6.. 1 6.. 1 5 3 2 3 1 1.. 1

si ni di - ju ang di - pa - du. Me - nang tak kan menje - rah

*mf*

6.. 1 6.. 1 5 3 2 3 1 1.. 1 1 2 2 2 1 2 3 1 1 2.. 1 5.. 1

Me - nang tak kan menje - rah. Kian ma' ta' a kan ma' ta' ..

*Moderato*

3 1 3 1 4 5 4 1 3 1 3 1 7... 1 1 6 1 1 7 2 2 1 1 6 4 3 1

Ma lam di - jemput sia - ra ke ju - pu. Sa ang di - bernasi sia ra di - si ..

*mf*

2 2 2 1 4 2 4 1 6.. 1 6.. 0 6 1 4 4 4 1 6 1 6 1 3 3 1 6.. 0 1

Di si ni di - ju ang di - pa - du. Mem - bi na - du - ni a - bu - ru ma' di - ja - ..

Figure 11: *Dikaki-kaki Tangkuban Perahu*, the melodic line (*Harian Rakjat Minggu*, December 27, 1964, p.3)

The idea of using the *pelog* scale was to create an enticing melody in the opening so that in the latter part of the song it contrasted with a diatonic scale to highlight the uplifting text (Michiel Karatem, personal communication, April 7, 2016). Rather than merely describing the

suffering, its text unveils the peasants' strength and the necessity to struggle for change in verses '*dijuang padu*' and '*menang, takkan menyerah*'. This example features a song that closely represented the lives and the sounds of the region, but it was calibrated to become revolutionary.

The opening purveyed a sense of hopelessness, which was a common feature of the *lagu seriosa* genre. It was effective in portraying the suffering of the masses; it lends a voice to the oppressed, as opposed to the whiny or '*cengeng*' sentiment often referring to endless dejection and depression of the individual. Although the subjects are resigned to their fate (and therefore song sustains the slow tempo and the melancholic quality expected of a *seriosa* song), songs that express the suffering of the people often signal the desire and determination to get oneself out of the dilemma (personal communication, January 31, 2016). The concept was in line with LEKRA's injunction that 'regional music must be expanded to become revolutionary music' (Ajob, 1964, November 4). Folk-like notations were synthesised with text that highlighted a struggle for a better life ahead.

Unfortunately, the full score of the music has not survived, and further analysis of the music was not possible. According to Karatem, the evocations of folk music were inserted, particularly *gamelan* motifs in the middle section, as the piano treatment was arranged by Sudharnoto. The song provided an opportunity for the romanticist *gamelan* tendencies to be creatively explored. Due to Karatem's involvement as a music teacher, a vocal coach and choirmaster, the piece was arranged for choir (Michiel Karatem, personal communication, January 31, 2016).

After the President's visit to Dobu, Ambon, Soekarno requested that Karatem be transferred to Jakarta. He became a cultural officer at the Ministry of Education and Culture in the early 1960s. He also became a judge for *seriosa* in BRTV (*Bintang Radio dan Televisi*) in

1964. It was thought that Karatem's presence would encourage regional ideas from Aru and Ambon, and contribute to more progressive compositions. Apart from Sudharnoto, Mochtar Embut often assisted him in arranging his compositions.<sup>49</sup> The RRI circle included Syafei Embut and Iskandar, who also encouraged him during the process of composing. Karatem learned to read music from his mother and the interaction with other composers provided collaborative opportunities for Karatem to venture into other genres and forms.<sup>50</sup>

Upon arrival in Jakarta, Michiel was included in LEKRA's mission to China in 1963 to conduct a comparative study or '*studi banding*' at its cultural institutions and schools. It was in China that he observed that collaboration in song compositions was practised, spreading the tasks among songwriter, poet and arranger, and when he returned he applied this method when composing songs. As a cultural officer, Karatem interacted with RRI members, and in particular with both Sudharnoto and Mochtar Embut who were leading pianists. He was able to work alongside the two leading composers, who happened to be on the principal committee of the art council of LEKRA. In collaborating with Sudharnoto, who was the chairman of LMI, the song complied with the process promoted by LEKRA called '*turba*' or '*turun ke bawah*', which means going to the masses for art to be representative. Also, *turba* also entailed that the artworks comply with the needs of the higher ranks, which was satisfied by the collaboration.

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<sup>49</sup> Mochtar Embut and Sudharnoto who composed *seriosa* songs, were pianists in their own right. Karatem who frequented Mochtar's house, acknowledged that Embut would never refuse and was always eager to make arrangements of songs when required, that the arranger had extraordinary aural skills, and was able to write out new arrangements after a single hearing (Michiel Karatem, personal communication, April 9, 2016).

<sup>50</sup> Ambon natives were mainly exposed to the *tifa*, a set of percussion instruments from Ambon.

Sudharnoto set a song called ‘*Derita*’ or ‘*Anguish*’, based on the text by H.M.S Zainuddin, which similarly revealed the spirit of determination at the end of the text.

<i>Derita</i>	<i>Anguish</i>
<i>Jauh malam hari sunyi sepi Aku terjaga seorang diri Terdengar sepoi angin melalu menggugah rasa dalam kalbuku</i>	In the depths of the night it is quiet and lonely I woke alone Audible breeze Evoking the feelings in my soul
<i>Terkenanglah masaku dahulu Masa tawa ria yang telah beku Air mataku menetes luka Ngenang nasib dirundung derita</i>	I remember the earlier days A time of happy laughter now frozen My tears bleed wounds Thinking of my fate I am swamped in anguish
<i>O inilah penghidupanku Penuh derita, setiap waktu Timbul tenggelam diombak duka Memutus harapan ku nan jaya</i>	O this is my life, In anguish, always. Recurring in the waves of grief Destroying my hope for triumph
<i>Sedu kalbuku memecah sunyi Senandung rasa menyayi hati Namun ku tetap bersabar diri Citaku dulu tetap abadi</i>	My heart broke the mournful silence Humming and heart-rending But I remain patient self My ambitions still remains.

Revolutionary art and music were of prime importance amongst LEKRA artists as the voice of peasants to oppose feudalism. An example is the painting “*Peristiwa Djengkol*” (1960) by LEKRA artist Amrus Natalsya. It depicted clashes between the owners of sugar cane plantations, assisted by the military, and the peasantry in Jengkol (East Java), who were forced to fight because their rights to the land had been taken away, despite the guarantees of the *Undang-Undang Pokok Agraria* (Basic Agrarian Law).

For the artists, the emphasis was not necessarily on political activities, but political views that should come out in the painting (Subarnas, 2008), or in the music. Illustrating the revolution

does not involve images or texts of bloodshed or weapons; rather it is the emphasis on the struggle of workers and peasants. While such paintings illustrating the lives of people are common, they need to be representative of those who are in the struggle.

Another score of *lagu seriosa* by Karatem and Putu Oka is *Bunga Merah* (Red Flowers) that appeared on April 18, 1965 in *Harian Rakjat Minggu* (p. 3). Composed in 1964, *Bunga Merah* is about red flowers growing in the ditch nourished by the blood of farmers, to symbolise the peasantry who never surrendered in the fight for their rights. The red flowers grew fresh in the morning greeted by the sun, as were the peasants. As a reflection of the political viewpoint, the song embraced the oppression of the *rakyat* and the anti-feudalism struggle. Because of this association, this work and other *seriosa* songs in the same strain, such as *Buat Isteriku* (*For My Wife*) published on August 2, 1964, by Effendi F.X (1964a) with a text by Bintang Sunardi. *Untuk Sahabat* (For a friend) was published on October 25, 1964 by Kondar Sibarani (1964) remain unknown. As with other media that conveyed the sentiments of the Indonesians, *lagu seriosa* became an outlet to relay the ideas and goals of the people, including that of the revolution that was later overturned by the New Order government at the end of 1965. In its avoidance of explicit wording, its artistry promoted the prevailing ideology. Capturing the ordinary lives of farmers and their fight against oppression, the song conveyed the anti-feudalism message aligned with the revolutionary period of the mid-1960s. It is an example of the transition from romantic religious to the romantic-revolutionary works. It is also a genre that symbolised the growth from parochialism to modernity and progress.

The imprisonment of LEKRA writers by the New Order government made it clear that such exhibitions of intellect and motivations by writers were regarded as potent and persuasive weapons. For this reason, Karatem assumed that the song was banned after his arrest in 1965. *Di*



*kaki-kaki Tangkuban Perahu* and *seriosa* songs composed during the period were regarded as ‘berpihak’ or taking sides (Michiel Karatem, personal communication, April 7, 2016). Karatem never saw the work performed for BRTV in the same year as he was arrested shortly after. Both Oka and Karatem were imprisoned for 10 years without trial. While in Salemba prison, prisoners did not dare to sing *seriosa* songs, because the choice of song could indicate the opinions of the singer. However in Buru, where Karatem was interned in camp S, a monthly performance was staged by prisoners which featured Karatem’s song. *Seriosa* singing so impressed the commandants that the revolutionary content which was supposedly banned went unnoticed by guards (Michiel Karatem, personal communication, April 9, 2016). The prisoners were able to include them in their performances because the texts were subtle and ambiguous, and because of the aesthetically pleasing music, coupled with a lack of understanding of its meanings, the content was overlooked. For similar reasons, perhaps it became an ironic outcome that the song was a compulsory item for the *seriosa* category in BRTV in 1967 while its creators remained imprisoned. *Dikaki-kaki Tangkuban Perahu* sheds light on the awakening amongst the poets and musicians of the time, into an art that featured the collaboration between music and poetry.

Unlike most of slogan and propaganda songs, *seriosa* songs are more subtle in their text. The qualities of *lagu seriosa* lie in the intermediate characteristics through poems that address and reassure the soul, catering for the spirit that fundamentally unites the community for a common cause. Instead of uttering bold, direct messages, their poetic content gives an emotive motivation to support the goals that are openly promoted in the propaganda songs. Because of this characteristic, *Dikaki-kaki Tangkuban Perahu* was sung in Buru for its subtleness in expressing anti-feudalist sentiments (Michiel Karatem, personal communication, April 7, 2016). As much as this was an important factor in terms of the survival of *lagu seriosa*, its ambiguity

and absence of any form of direct declaration enabled these songs to avoid the prohibitions that the slogan songs faced. The virtues of poems enabled the genre to stay within a more neutral category of songs. Given this subtlety, some songs like *Derita*, were sung even after the Soekarno administration ended. Their reliance on poems and their usual meditation similar to stanzas of *Indonesia Raya* meant that they remained as a common shared song, relevant for any period and occupied an intermediate position in inspiring certain beliefs that formed the country's ideology.

The promotion of revolutionary texts by LEKRA writers that had begun in 1945 and continued over two decades to 1965, was described as Oka as a period that was erased (Izzati, 2013). Since cultural workers worked alongside one another, the possibility of fusion in their musical ideas can only be revealed through the discovery of other *seriosa* scores.

### **Cultivation of Repertoire: Folk Songs to Sell the Revolution**

To accelerate the cultivation of national music, folk or regional music became important as a means to preserve national identity. The emphasis in a folk song was the practice of inserting a 'suitable historic past' (Hobsbawm & Ranger, 1983, p. 425). Folk characteristics became a device, as folk music had been a matter of interest and the subject of passionate discussions amongst musicians. Incorporating folk elements into national songs became a device of political groups such as Masyumi in the early 1950s when the obsession to infuse the *gamelan* to make the national anthem more Indonesian was at its height ("Supratman & "Indonesia Raja" dalam tindjauan Amir Pasaribu," 1958).

In the mid-1960s, folk music was promoted aggressively to represent the people. At the same time it accommodated new expressions that encompassed the revolution as subject matter in compositions. In other words, the inclusion of folk songs in new compositions was used to

conform to Soekarno's slogans and ideas (Farram, 2014). New compositions were needed to counter the foreign songs, as a means to divert attention from imperialist music and culture. Songs were to be broadcast by the RRI and sung by choirs associated with cultural groups and youth societies, such as Permusjawaratan Pemuda Indonesia (PPI), Indonesian Youth Deliberations.<sup>51</sup> Essentially, these songs supported the socialist agenda.

The elevation of regional art forms and music was promoted by LEKRA after a research exercise carried out by several members to identify art forms that could be modified with revolutionary messages in early 1954. The intention of the Indonesian Music Council (Lembaga Musik Indonesia, or LMI) under LEKRA, was from its inception to create revolutionary national music. By 1960, the added pressure from PKI restricted creativity and the lack of artistic freedom. After Soekarno's anti-imperialism stand and the increasing dominance of the left, LEKRA took a political role by incorporating the idea of *politik itu panglima* or "politics as the commander", that was propagated by the PKI, into all form of arts. These 'messages' were required to include reality and human problems. Ultimately, even with LEKRA's intentions of revitalising folk and regional music, a study by Yuliantri (2012, p. 435) points out that the ideal songs were "patriotic songs with spirited march rhythms" (Farram, 2014; Yuliantri, 2012, p. 435). However, the following reveals that the implementation of folk elements into songs was not exercised with great care.

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<sup>51</sup> The youth wing of the Chinese-Indonesian organization, BAPERKI or Badan Permusjawaratan Kewarganegaraan Indonesia – Council for Deliberations on Indonesian Citizenship.

### **Lack of Music Education**

There was already an awareness of the importance of folk music, as publications of *Zenith* had featured the expansion of musical ideas for compositions through the collection of folk songs of Bartok (Ravenswaaij, 1951) and Zoltan Kodaly (Balazs, 1953). Although these ideas had inspired composers, implementation of the policy was uneven and hence only mediocre results were achieved (Slamet A. Sjukur, personal communication, March 1, 2014). It was still problematic by late 1964, and Mochtar Embut (1964d) himself acknowledged that musicians were still scrambling for directions about how to integrate folk into new compositions.

In the case of the *lagu seriosa* composers, the use of folk songs remained limited to the approximations of the *pelog* scale in the melodic line, which at first glance reflected the representation of Java rather than other parts of the country. There was still a lack of representation from other parts of the country. *Lagu seriosa* composers were centred in Jakarta and the bigger cities of Java like Bandung and Jogjakarta.

Embut encouraged musicians to begin utilising folk songs of the various regions to create compositions as a means of cultivating national music. He considered that musicians were confused; some looked for uniformity or a particular motif to represent the national, but in Embut's view Indonesia's regional music was diverse and rich (Embut, 1964d). Through radio, works can be promoted and become nationalised, just as the *gamelan* had been; *gamelan* was no longer considered strange or Java-centric and was not limited to those from Jawa, Madura and Bali. Similarly the same path could be applied to songs from other regions, and in due time they would be accepted as part of a unified body of culture and the arts. Nevertheless, a western music education is important to successfully integrate the folk element into songs (Embut, 1964d).

The lack of new music that promoted folk songs was largely due to the lack of music education of both the up and coming composers as well as the public. Political interest overruled music, and criticisms and inflexible sanctions were imposed rather than imparting the know-how or techniques in the implementation of folk songs into new compositions. The idea of elevating folk songs was insufficiently promoted and focused only on superficial elements (Slamet A. Sjukur, personal communication, March 1, 2014). For example, a Minang song was criticised when calypso rhythms were utilised in the music ("Gunakan irama saluang untuk lagu-lagu Minang baru," 1964). As calypso rhythms were thought to have originated from the US, this was considered an unwelcome influence. It was argued that such rhythms were not able 'to evoke the spirit or describe the happiness of the people in the future' (pg.3). It became associated with the contemporary popularity of American Harry Belafonte's *Banana Boat Song*, released in 1956, although in fact the music originated in Trinidad and was sung by slaves who worked in sugar cane fields. This demonstrated a lack of understanding of music that was assimilated in Indonesia. There was no systematic approach and ideas were not communicated effectively (Slamet A. Sjukur, personal communication, March 1, 2014).

As a result, the cultivation of folk music was slow and the audience were apprehensive in their response to progressive music. Kusni Sulang commented that there was a shortage of songs (Bodden, 2012). The choir and dance ensemble *Merah Kesumba* of Jogjakarta had travelled on foot for miles to villages only to perform a familiar repertoire. Besides the two anthems 'Nasakom Bersatu' and 'Resopim' which he (Kusni Sulang) considered a necessity to hasten the ideals of socialism, there was a deficiency of other new progressive songs (Moeljanto & Ismail, 2009).

The previous paragraphs have highlighted the problem of awareness and lack of education in music. Music education was suggested not only for musicians but also for listeners. *Seriosa* winner, Pranadjaya (1964) who was studying in Japan, writing as a *plena* member of a music conference, proposed an ‘education revolution in music’ to reduce the gap between music and the people. Music would not have meaning if the people did not understand it (Embut, 1964d; Pranadjaya, 1964). This complemented PKI leader, Aidit’s proposal that art must be ‘simple and accessible to the masses’; in other words easily understood by the people (in Bodden, 2012).

### ***Turba (Turun Ke Bawah)***

The efforts to elevate folk music ‘to a higher level’ were often selective and subjected to red tape in complying with the *turba* procedure proposed by LEKRA. As a result, development was slow development and there were few compositions from groups further from Jakarta. The *turba* process was to promote the cultivation of songs, and may have inspired composers through fieldwork to gather ideas from the people about their concerns and their music.

LEKRA promoted regular visits by its members to go down to the people and in the process of interaction be able to determine the conditions of their lives and their aspirations. The process of *turba* (*turun ke bawah*, or going down to the masses) to observe the peasants was intended to ensure that the end product was unpretentious and comprehensible.

However, the application of this idea involved verifying matters with multiple higher-level parties. Artists and organisations should have been given the opportunity to showcase new creations or products that were aligned with the philosophy earlier, to obtain feedback (Kusni Sulang in Moeljanto & Ismail, 2009). On the pretext that the content could be easily understood and accepted by the masses, this device was manipulated by the PKI. For art to conform,

adjustments and suggestions were made to ensure the political structures appeared in a good light, as Sulang himself admitted (Bodden, 2012, pp. 468-470). Art had to comply with ‘the social ideals of its leaders and quality of its authorities’ (Yuliantri, 2012, p. 428). These included checking to ensure that the activities and creations were in line with the class struggle.

Such ideas were persuasive, as the process validated the notion of the creator or artist belonging to an organisation, placing him in a position that fostered growth. It provided the argument that artists were becoming knowledgeable about politics, negating the widely held view of artists and musicians as disinterested in politics, or politically neutral.

An example of success included the music compositions that had garnered support from composers who were associated with LEKRA. These included Karatem’s work involving collaborations with Sudharnoto and members of the RRI. (This aspect is further explored in the section below entitled ‘*A Support System for Songs*’). On the other hand, the frequency of consultations and compliance could result in clashes of opinions, such as in the case of Kusni Sulang’s production of ‘*Api di Permatang*’. Conflicts between LEKRA artists and PKI ensued and left the artist dissatisfied after extensive revisions were made to the work to incorporate the opinions of the PKI authorities (Bodden, 2012, pp. 464-470).

While the process shed light on the difficulties in implementing LEKRA’s ‘*turun ke bawah*’ method, it also suggests that there was an element of favouritism. Some works were approving and promoted while others did not enjoy similar levels of support from the authorities. LEKRA did not support abstract art or any form that was impartial, as vagueness or ambiguity may have raised doubts about the revolution (Moeljanto & Ismail, 2009). To promote the revolution, art had to be more concrete, so that it gave a positive message to workers, labourers, and farmers. Even innovative compositions that incorporated subtleties of folk by composers of

*Ansamble Gembira* were not readily accepted, and the political bureaucracy became a major challenge for musicians who had progressive ideas.

Due to the need for compositions to be recognisable and understood, the element of folk songs in *seriosa* songs, at least during the revolutionary period of the mid-1960s, existed in a limited way within the melodic line. The utilisation of folk songs in even a limited way facilitated the ideas of the song to be understood by the masses. A revolutionary message can be conveyed even through *a capella*, or unaccompanied singing. It is accessible and can be expressed through less limiting mediums, without the need of accompanying instruments. The *a capella* song form can accommodate groups with limited capacities that do not have musical instruments, as it relies only on the human voice; thus it could be performed by the choir groups and ‘*tari and nyanyi*’ groups that had mushroomed during this time. By limiting the performance to the words and melody, songs could be effectively presented without any elaborate piano or orchestral accompaniment in place.

This short-sighted preoccupation with text in national music that limited the song form and the lack of expansion to other music forms remained the most influential music format in Indonesia and prevailed even during the New Order period. This meant that, as with art which is uncertain with regards to its acceptance, music that was less recognisable might not be a success even if the folk elements were present. Atmodjo’s effort in experimenting and the debut of his new and progressive composition ‘*Tak seorang berniat pulang*’ that featured folk quotations and revolutionary text sung by the renowned *Gembira Ensemble* (Dinar, 1964), satisfied all the criteria. However, it appeared less popular alongside performances that featured arranged regional songs that promoted folk songs. Hence, even for groups that had Indonesia’s music leaders at their helm promoting progressive and inventive music, satisfying the media and



audience was not guaranteed. This was more likely to be the case when the music itself was less familiar or identifiable.

Due to the requirements of *lagu seriosa*, it remained relevant mostly for trained singers and groups that could read music. Primarily existing to promote the criteria of singing for the purpose of the BRTV competition, it was less easily appreciated by the masses, and *seriosa* songs were regarded as elitist. Even if the songs promoted messages of the revolution, their audience remained limited, performed mainly for city dwellers and international or diplomatic circles.

### **Preference for the Revolution**

Regional music was promoted with the intention that it could be developed to become the music of the revolution (Ajob, 1964, November 4), incorporating progressive text into songs. It should be elevated and brought into festivals, competitions, regional songs, national music and revolutionary music. With enthusiasm aroused by Indonesia's new international endeavours such as the hosting of the Asian Games in Jakarta in 1962, the acquisition of West Irian in 1963, and the campaign of Confrontation against Malaysia between 1963 and 1965, the prospect of composing and writing revolutionary texts was plausible. In the early 1960s, people wrote songs for 'the motherland', 'the masses', the *rakyat* or the people (Gunawan & Aveling, 2011). The messages of revolution became the overriding factor, and this meant that art forms had lacked diversity by the mid-1960s.

Modern and progressive music were those that clearly promoted the revolution, "proudly, with patriotism and exhibited the greatness of the people" (Dewantara, B.S., 1964). Other works which were 'art for art's sake' would be accused of deviating from the revolution and regarded as

promoting *Manikebuisim* (Cultural Manifesto-ism) ("Berdirilah diatas kaki sendiri dibidang kebudajaan," 1964).

*Seriosa* songs that spoke to the masses or were *pro-rakyat*, as well as a practice close to revolutionary realism, were taking shape. The compositions of LEKRA composer Michiel Karatem *Dikaki-kaki Tangkuban Perahu* (1964) promoted the romantic revolutionary. Collaboration among composers within the RRI circle was an indication of the work being exposed to some feedback from LEKRA's representatives such as Sudharnoto, who arranged the music, and also responses from Mochtar Embut. As such, a composition had to undergo a process of validation within the factions of LEKRA. This process complied with LEKRA's top-down *turba* approach to ensure its representation and simplicity conformed to the wishes of the higher authorities.

There was a lack of genuine, diligent educational efforts to promote folk music. Music remained limited to the song form, as an evocation of the revolution was primarily through the text. As an exception, for his efforts to educate through discussions in '*Penemuan Musik Surabaya*' from the 1950s onwards, Slamet Abdul Sjukur was awarded the Zoltan Kodaly commemorative medal for his musicianship by the Hungarian government. However, he was discouraged from receiving the award by the New Order regime. Not only did this demonstrate the paranoia arising from his association with a socialist country, but was also because similar inspiration or training was purportedly fostered and offered by LEKRA members in the 1960s. It is disconcerting that music research could be interpreted as a promotion of socialism during the New Order simply because it was undertaken by LEKRA.

Even though the *turba* method was designed to promote regional music, the implementation of folk through proper music education was lacking. The focus was on

opposition against decadent songs rather than efforts to promote regional music. Restrictions on music and performance were followed by more and more guidelines concerning behaviour on stage, dress code, and the banning of groups emulating the Beatles. Highly sentimental and demoralising songs, directly associated with imperialist songs of America and then later of India, were typical of the music that was banned. As such, the music that was encouraged (and discouraged) at that time, made mandatory by directives and even threats, represented Indonesia's opposition to its political foes, rather than genuine efforts to increase national music.

### **The Paramount Role of the Reference Group**

Developments in the early 1960s gave new meaning to the role of musicians. They had been enjoined to assist and become tools of the revolution. The opinions from members of reference group contributed to the cultivation of the spirit that formed part of the psychological warfare against the neo-colonialists' 'Malaysia' project, after Indonesia's success in acquiring West Irian in 1963. These responses and the anti-imperial and anti-feudal sentiments were incorporated into songs that became widely performed.

The event that illustrated the musicians' stand and shaped the consciousness and of music was the Konfernas Lembaga Musik Indonesia (Conference of Indonesian Music Foundation) in 1964, where musicians expressed their opinions. It was organised by Lembaga Musik Indonesia (LMI) or Indonesian Music Institute, the musical division of LEKRA. It involved prominent musicians and politicians such as Aidit, who made the keynote address. The conference exhibited the musicians' stand behind Soekarno's goals. Views and opinions during the conference were given publicity and broadcast in the *Harian Rakjat* daily over the course of the event. They cemented the philosophy and the function of musicians to uphold national identity and at the same time to show strength in the anti-decadent and imperialist music of the United States

("Resolusi konfernas I Lembaga Musik Indonesia: Laksanakan komando Presiden dibidang musik," 1964).

Similarly, the promotion of composers who were regarded as heroes of the revolution, clearly indicated to musicians the roles and methods they were expected to follow. Embut was confident that other musicians were willing to become patriots for their people (Embut, 1964c). Progressive and constructive ideas were given to draw upon the revolutionary spirit of the people, as part of the struggle to intensify the Manipol to go against the aggression of US imperialist culture. The roles of the musicians can briefly be summarised as: to create and provide national songs, to lay initiatives for future projects, and to provide the necessary support system for the cultivation of songs. Within these initiatives, the reference group that worked with *lagu seriosa* became the catalyst that stimulated the rise of anthems in the 1960s.

### **Creation of National Songs**

Apart from cultivating *lagu seriosa*, the most important role for the members was to produce songs that became anthems in the wake of the new era. Anthems that captured the revolutionary period became compulsory in schools during 1963 to 1965. Slogan and propaganda compositions were emphasised to encourage anti-imperial and anti-feudal responses. These were better known and more important than *lagu seriosa* because they were made compulsory.

In 1965, a compilation of national songs, *16 Lagu Wadajib* (16 compulsory songs) was published following an instruction from the Department of Education and Art in Jogjakarta; nine

songs were added and compiled by the composer Kusbini (Kusbini, 1965, p.25).<sup>52</sup> The reason additions were made was to “counter imperialism and colonialism in any shape or form” (Kusbini, 1965, p. 1). The significance of the compilation was to ensure that songs were to be sung in accordance with the thoughts and feelings of the composers, ‘*selaras dengan perasaan dan pikiran pentjipta-pentjipta*’ and not simply memorised (p.1). The new additions symbolised the fervour that predominated at that time and they were regarded as equal to the songs that were written during independence such as Kusbini’s *Bagimu Negeri* and the national anthem.

Thus Pasaribu’s earlier proposal to create more anthems equivalent to *Indonesia Subur* (“Supratman & “Indonesia Raja” dalam tindjauan Amir Pasaribu,” 1958) became a reality. In signifying international relations and friendship, North Korea’s Pyongyang Music and Dance ensemble sang Indonesian songs such as *Nasakom Bersatu* (Nasakom Unite), *Halo-Halo Bandung, Awas Inggris dan Amerika* (Beware England and America) during their visit to Indonesia in 1963 (Yuliantri, 2012, p. 434). To commemorate this relationship, Mochtar Embut’s setting of *Djakarta-Pyongyang* based on a Korean text by Chong Hu Sang appeared in *Harian Rakjat* on August 16, 1964 (p. 3). These compositions mapped the attitudes, and their inclusion in the repertoires of non-Indonesians depicted the friendship between socialist nations. The leftist newspaper acknowledged that the Indonesian-composed songs had entered the repertoire of socialist nations, and assisted in giving form to anti-imperialist solidarity (Yuliantri, 2012, p. 423).

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<sup>52</sup> Kusbini was composer of ‘*Bagimu Negeri*’ and wrote a hymn “*New Emerging Forces*” with a poem by Kamadjaja in February 1965 (Kusbini, 1965, p. 25). The additions included *Majulah Sukarelawan* (Advance Volunteers) by Sudharnoto for the motivation of farmers and labourers, *Bebaskan Irian* (Release Irian) by G.R.W. Sinsu, *Nasakom Bersatu* (Nasakom Unite), and *Resopim* by Subronto K. Atmodjo.

### **Initiatives for Growth**

To cultivate songs, there was a need to diversify, to expand into styles of *kroncong*, regional songs, *seriosa* and others, and not limit them to just march rhythms (Embut, 1964c). To ensure growth and variety, music and dance groups and choirs accommodated the mobilisation of musicians and art groups all over Indonesia united with a common goal. The resolutions of the conference included encouragement of music research with a scientific approach, instrument making and development, intensified efforts in music education, increasing the number of music publications and translations for education purposes, and increase choir groups in schools, provinces, factories, offices, organizations and work places as the basis of musical activity ("Resolusi konfernas I Lembaga Musik Indonesia: Imperialis AS musuh utama djuga bidang musik," 1964; "Resolusi konfernas I Lembaga Musik Indonesia: Laksanakan komando Presiden dibidang musik," p. 4).

Competitions for performances focusing on themes of the revolution were encouraged at all levels and the initiatives were suggested to expand into other modes apart from solo singing. Based on the *Bintang Radio* model, competitions were to be held to select the best performance of revolutionary themes by music bands and orchestras (Embut, 1964c).

Another suggestion was the establishment of a song chart for the best songs; on a yearly basis listeners and viewers would vote for the best song (organised by RRI) and for best singers, orchestra and performers (organised by TVRI). It included hosting events to represent the new direction and to illustrate Indonesia's stand through the selection of the song that best captured the spirit of the revolution (Embut, 1964c).

Apart from cultivating new songs, the establishment of performance groups enabled musicians to exercise their role as revolutionary musicians. Individuals united for a common

cause through a collective medium of orchestra and choir groups. The initiative by Sudharnoto to promote choir groups in the provinces provided the answers and alternatives to how musicians could function according to each individual's capacity. Such initiatives symbolised the progressive aspects of music and involved the ingenuity and pro-activity of the reference group members. It was all made possible through connections and resources available at the RRI for logistic purposes, to the extent that some privately established choir groups used RRI studio space for rehearsals. The most striking observation to emerge was that this initiative to promote choirs paralleled the expansion of the *seriosa* category in *Bintang Radio* during 1965.

More importantly, the upheaval against anti-imperialism that had penetrated into the cultural realm delegated tasks to musicians, particularly selected composers, to promote change. Their role included offering encouragement, and solutions to the various inconsistencies that had affected music arising from changes in policy according to the particular nemesis that had been declared.

### **A Support System for Songs**

The members of the reference group became role models and support personnel for the new approach to writing music. They drew inspiration from other themes that represented the people ("Laporan umum Sudharnoto," 1964; Setijoso, 1964) and connected with the revolution. However, while the subject matter of songs should focus on revolutionary themes and themes of workers and peasants, the product should be of high quality.

The dual role of members of the reference group through their associations with the government and art institutions supported by political parties meant that some individuals aligned themselves in positions to carry out the fundamental political aspects of the task.

Consultations and cooperation with others were not only a practice undertaken by the RRI musicians to promote *lagu seriosa*, but it also complied with the *turba* process that was propagated by LEKRA. With Sudharnoto, who held administrative positions at LMI (Lembaga Musik Indonesia) under LEKRA, a work was regarded as indirectly having undergone a process of verification with the higher echelons associated with the leaders and other authorities on the quality of the work. This ensured that works of art were promoted (see below, *Promotion of Lagu Seriosa in Harian Rakjat*).

Structures and resources were made available to cultivate *lagu seriosa* to promote and test new songs. Resources such as choirs and orchestras, the sourcing of composers, collaborative efforts whenever knowledge was lacking such as in the area of music arrangements, ensured compositions surpassed the quality and standards required. As mentioned in Chapter 2, through collaboration, *lagu seriosa* continued to be relevant during a time when the dominant ideology took precedence and when many artists felt that their art was compromised. By adjusting their functions, artists ensured their position remained intact.

### **Promotion of *Lagu Seriosa* in *Harian Rakjat***

A survey of publications between July and December 1964 found that music scores by members or links with the reference group were published by *Harian Rakjat*. It included *Untuk Sahabat* (For a friend) by Kondar Sibarani (Sibarani, 1964), the *seriosa* singer and leader of *Gembira*. Apart from *Dikaki-kaki Tangkuban Perahu* (Karatem, 1964a), propaganda songs by Michiel Karatem included *Lagu untuk Pahlawan* (Song for warrior) (Karatem, 1964e), *Jangan Djamah Tongkin/ Kami Bantu Rakjat Vietnam* (Karatem, 1964d) (Do not touch the borders of Tongking/ We help the people of Vietnam) are mostly in march rhythms. Karatem's settings by various poets were *Jang Gugur di Tanah Garapan* (Karatem, 1964c) (Those who are fallen on



fertile land) by Z. Atit, *Pemuda Njalakan Api Revolusi* (Youth light the fire of the revolution), text by F.L Risakotta (Karatem, 1964f) and *Hymne Buruh Indonesia* (Hymn for Indonesian labourers) by S.W. Kuntjahjo (Karatem, 1964b). Mentioned earlier was Mochtar Embut's *Jakarta – Pyongyang* (Embut, 1964b), from a translated text of Chong Hu Sang and two by Effendi F.X., *Buat isteriku* text by *Gembira*'s founder Bintang Sunardi (Effendi, 1964a) and *Hidup Konggo* by Ruslan Budiman (Effendi, 1964b).

Working alongside those involved in composing slogan songs and serving cultural groups meant that *lagu seriosa*, was exposed to depiction of the shared sentiment of the dominant members. Through these interactions and involvement with shared activities and the presence of composers and colleagues who became important members of society, it became inevitable that *lagu seriosa* composers were exposed to inclinations that reflected the ideology at that time. Along with other pieces, *lagu seriosa* were arranged for three or four part voices and became part of the training curriculum to promote quality singing, instilling musical discipline and techniques (Michiel Karatem, April 7, 2016). Through their initiatives, there was increased importance in the role of already established music and dance ensembles in Indonesia, which featured or used *seriosa* singers.

### **Associations and Fluidity with the Left**

The reference group had to be initially won over so that the injection of revolutionary sentiments, at least during the middle 1960s, could be realised. Alongside their talent to compose patriotic or struggle songs which incorporated bold messages of 'crushing enemies', slogan songs, and the promotion of progressive messages, it was equally important to have middle ground songs that provided a more intellectual approach during the period.

At some point, they provided the necessary rhetoric that could reach out and entice other musicians to be convinced of the new position that musicians and listeners must align with. This role solidified the position of *lagu seriosa* and enabled the music to continue to thrive in established mediums such as the competitions, by revising the criteria particularly in the forms of text and musical manifestations. The *seriosa* composers who were later detained may not have had the continuity regarding the frequency of performances and utilisation of their songs. The fluidity among the members who cooperated in the songs meant that regardless of ideology, there were opportunities for collaborators to become contributors and propagators in various capacities.

The role of the reference group was vital to instil the necessary attitudes into new songs and compositions. In this way, *lagu seriosa* was manoeuvred into complying with directives of the government.

### **SECTION THREE**

#### **Introduction**

In Chapter 3, it was concluded that variants to the conventions of the art song that were legitimised by the reference group formed from the first batch of composers at the RRI ensured the continuity of *lagu seriosa*. Becoming leaders and role models in their field meant their scope of work continued to expand under the new direction in Indonesian politics. Collaboration in composing art songs was a mechanism that promoted the efficiency of the reference group. The political and social changes in the 1960s included differences in ideology that were imposed on musicians and threatened the stability of their world. As illustrated in this chapter, the variants to conventions through the reference group's influences and manoeuvres, ensured the continuity of

*seriosa* compositions when music had to be adapted to propaganda purposes. Several threats to composition have been identified during this period, and in particular the growing dominance of LEKRA, which led to a preference for art that was nationalistic and people-oriented.

### Threats to the Art World

#### Songs of Longing and Dejection

After the *Manifes Kebudayaan* had been banned in May 1964, any music regarded as counter-revolutionary was declared illegal. It included songs that represented Soekarno's definition of '*cengeng*' or in other words, that weakened people's spirit. Soekarno condemned performances of *hiburan* songs that were "slow songs [sung] in a weak manner" (Yampolsky, 1989, p. 6).<sup>53</sup> The endless longing conveyed in early *seriosa* songs, a common theme at the beginnings of the *seriosa* repertoire, expressed similar emotions of dejection or 'weepiness'. This view posed a threat to existing *seriosa* songs, as previously discussed in Chapter 4.<sup>54</sup>

There is a narrow distinction between *cengeng* and romantic revolutionary content. It is often difficult to distinguish between the two, as lament is a central theme in most *seriosa* songs. *Cengeng* songs are regarded as immature as they constituted an endless lament of fate. On the other hand, while revolutionary songs express the suffering of the people, they offer a forward-looking or a pro-active description of hope, indicating a desire to find a solution (Michiel

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<sup>53</sup> *Mingguan Radio dan Televisi* 23, September 27, 1964 pg. 11 & 24, October 4, 1964, pg 2.

<sup>54</sup> This development meant that early *seriosa* songs such as Mochtar Embut's *Setitik Embun*, or *Kisah Mawar di Malam Hari* by Iskandar, and many others of similar personal fate, describing the uncertainty of personal love and examples of the embodiment of the disconsolate were discouraged. In portraying reality, sadness and pessimism were characteristic emotions expressed in most *seriosa* songs.

Karatem, personal communication, January 20, 2016). The differentiation between what was *cengeng* and what was an acceptable lament depended on the text rather than the music.

‘Revolutionary’ meant showing a modification by incorporating the rise in fighting spirit at the end of texts of stanzas (for example, in the texts of both songs described in this chapter). Music wise, the two are not easy to tell apart. The main difference is in the performance, in the style of singing incorporating a clear diction that projected a trained voice.

For this reason, *lagu seriosa* experienced a slight decline during this period (Michiel Karatem, personal communication, April 9, 2016). However, Karatem acknowledged that because the singing style continued to be persistently practised in churches, *lagu seriosa* was still studied. In contrast to the content of the songs, Soekarno’s speech legitimised the singing style propagated by *lagu seriosa*, regarding clarity as well as the interpretive quality of the text. Choir and voice training were encouraged in schools to promote good singing technique, besides cultivating the talent of the young, as a means to teach the young to become patriotic ("Ganjang kebudajaan imperialis: Bagian II," 1964). Therefore, the formation and promotion of choirs that were important to the Revolution, meant *seriosa* repertoire and techniques continued to be adapted.

The presidential disapproval of ‘*cengeng*’ combined with the emphasis on revolutionary messages, extended the legacy of *lagu seriosa* to encompass additional dimensions of romanticism, beyond those that simply evoked longing.

### **A Representation of the Western Art Form**

There was a need to eliminate feelings of inferiority about Indonesia’s own culture and the willingness to embrace cultures introduced by the imperialists in a nonviolent invasion or “*penetration passifique*” ("Resolusi konfernas I Lembaga Musik Indonesia: Laksanakan

komando Presiden dibidang musik," 1964, p. 1). The period was an uncertain one, with some parties rejecting *lagu seriosa* as a form of encouraging Western art, and *lagu seriosa* lost its former "premier" status, while anthems and ideological works composed by the members of the reference group were prioritised by the political elite.

By the 1960s rejection of anti-imperialist culture led some to refuse to learn or speak English, the 'imperialist language'. English or American culture was considered western, and this development marked a rejection of anything or anyone associated with these countries. In contrast, during the period of liberalism and openness to foreign cultures in the 1950s, western culture was associated not with colonialism but rather with modernity (Bogaerts, 2012). The anti-imperialist spirit was at its strongest in the 1960s so that any representation of the imperialist culture was negated or rejected (Musafir Isfanhari, personal communication, March 28, 2014). Such consciousness was easily triggered and could become fanatical. A teacher of music harmony at Akademi Seni Jogjakarta, Gerald Kenney or 'Pak Ken', a British native who published '*Ilmu Harmoni*' in 1953, was expelled after a protest by students and became *persona non grata* (Musafir Isfanhari, personal communication, March 28, 2014). Isfanhari considered his departure as a loss and that Indonesian musicians needed to study harmony in greater depth, particularly if they wanted to raise the quality of national music. The event was briefly highlighted in *Harian Rakjat's* regional report ("Laporan daerah: Djawa Tengah," 1964). It included a boycott and the taking over of the Jefferson Library, the burning of American magazines, the closure of the American Peace Corps, and the American Cultural Institute's music corps ("Resolusi2 konfernas II Lekra," 1964). Similar efforts to combat the imperialists'

influence were documented in all regions.<sup>55</sup> While students learned western music in schools such as Jogjakarta, outside of the campus grounds the anti-western spirit was high. Although the contradiction was perplexing, not many dared to challenge it (Musafir Isfanhari, personal communication, March 28, 2014).

In outlining the stand against imperialists but not the entire western repertoire, Mochtar Embut wrote in *Harian Rakjat* to argue that not all western art was forbidden. Embut mentioned that western composers such as Chopin, Verdi and Wagner were historically proven to be fighters during their own time, (Ajoeb, 1964, November 4, p. 3; Embut, 1964c).<sup>56</sup> In addition, he emphasised the importance of learning western music as a means of promoting and elevating folk music (Embut, 1964d), perhaps referring to the expulsion of music lecturers from institutions that had happened a few months earlier. To achieve musical competency, such forms as the western art song were regarded as high art and they remained important in other revolutionary countries such as USSR and China. At the same time, compositions of ideological songs that promoted march rhythms, were also held in high regard in socialist countries like China, as witnessed by the LEKRA delegation in 1963 (Yuliantri, 2012). Western art was evident in the account by Sujai of Indonesian students and alumni of Soviet art schools (in Lindsay & Liem, 2012, p. 20).

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<sup>55</sup> Anti-western feeling had never left Indonesians since the days of Dutch rule. Consider the effort in performing *Indonesian Raya* with *gamelan* in order to get rid of the remnants of Western art forms, such as the use of diatonic scale.

<sup>56</sup> The President recognised that studying Schubert, Bach and Strauss would enrich one's personalities (Soekarno, 1987 in Farram, 2007).

### **The Indonesian Government's Priorities**

The uncertainty in the political developments gave way to a shift in focus by *lagu seriosa* composers and its supporters. In the early 1960s, while music had to be “respectable” (Yampolsky, 1987, p. 23), the senior composer Maladi and the founder of Lokananta asserted that new music must be cultivated that depicted the people and to counter declining moral values (“Maladi pada Konfernas I”, 1964). It marked the cessation of *seriosa* recordings at Lokananta.<sup>57</sup> Choirs were valued only when they sang revolutionary songs. From the perspective that the people’s lives and interests should be reflected in music, the shift from *seriosa* recordings may have been because *lagu seriosa* could be easily regarded as elitist.

Increased attention paid to Indonesia’s economy prompted an emphasis on a socialist ideology, and the politicians’ stand against integration with the world economy may very well have influenced Lokananta, a state company in 1961, to no longer prioritise the recordings of *lagu seriosa*. The genre may have assisted in the promotion of the government’s ideology, but the medium of dissemination was decided by the government. Television was introduced in 1962, and while it had initially contributed to *lagu seriosa*, that was about to change. These developments demonstrated that *lagu seriosa* was vulnerable to changes in the country’s social infrastructure.

### **The Reference Group's Internal Differences**

Although revolutionary messages were manifested in *seriosa* songs after the 1960s, developments had fragmented the opinions of the people, as well as the reference group which

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<sup>57</sup> In addition, cultural imperialism treats music as a tool to peddle merchandise. As a result, many cultures around the world are disappearing due to the overwhelming influence of corporate and cultural America (Sayre & King, 2010, p. 31).

*lagu seriosa* relied upon, especially in terms of its artistic directions. The most obvious threat was the fragmentation of the reference group that was crucial to the existence of *lagu seriosa*. Some of its members resigned due to the changing ideology, particularly with the growing pressures from the PKI. Others had shown some hesitation in getting involved with revolutionary-type compositions. Composer Binsar Sitompul had signed the *Manifes Kebudayaan* that was eventually banned in 1964. Manikebu, a perjorative term coined by PKI for *Manifes Kebudayaan*, had proposed that no component of art should be more dominant than another, and supported the principle of art for art's sake.

Some composers shifted priorities and composed songs that incorporated the dynamisms of revolution, an understandable step: safeguarding one's position by aligning with what was desired by the government (Musafir Isfanhari, personal communication, March 28, 2014). The implicit threats of consequences for failing to comply led personnel of the reference group to prioritise and shift their focus to composing songs that clearly reflected the ideology, and specifically against the formation of Malaysia, regarded as an imperialist puppet state. They included *Dari Rimba Kalimantan Utara* by Mochtar Embut, *Surat dari Perbatasan* by Sudharnoto, and a *hiburan* song that is commonly sung in *seriosa* style, *Pantang Mundur* by Titiek Puspa (Musafir Isfanhari, personal communication, March 28, 2014).

### **Use of Scripts and Vocabularies**

Uncertainties arose from the definition of 'imperial music', which first targeted rock and roll but really meant anything originating in American and British culture. Dance music regarded as 'ngak-ngik-ngok' soon encompassed the twist and calypso. Jazz from America was banned, but not Latin jazz as the latter was said to represent the people's expression, in the way it was sung and its content ("RRI meningkatkan konfrontasi melalui siarannya," 1965, p. 4). (More to



the point, Indonesia had established a close relationship with Cuba in the 1960s and other South American countries). It became more absurd when Indian music was also labelled as unsuitable ("Ambillah tindakan hukum terhadap penjebar musik kontra-revolusioner," 1965) that was triggered by India stating its support for Malaysia during the Prime Ministers' Conference in London, after *Konfrontasi* was declared ("India dijangjikan bantu Malaysia," 1964). Negro spirituals symbolised the voices of the oppressed in America, so therefore they were accepted. In addition, the African Americans also had taken part in demonstrations for their rights. *Harian Rakjat* claimed that singers such as Harry Belafonte were friendly to Indonesian singers during their participation at the New York World Fair ("Tjeramah Andi Mulja: Apa beda imperialis AS dg gitar?," 1964).

The resentment of imperialist cultures that emanated from politics caused a hypocrisy that became more impractical for musicians; simply because of the difficulty of determining musical pollination and assimilation. This resulted in irregularities, as the implementation of ideas did not stand up alongside critical examination. Although outside cultures would be welcomed to increase cultural wealth ("RRI meningkatkan konfrontasi melalui siarannya," 1965), it became increasingly difficult for performers and musicians. One example is a group from Sumatera, *Ansamble Satu Nusa*, led by A. Nasution, which sang *Minang* songs that were criticised by F.L. Risakotta. The *Minang* elements were limited to its text, while the songs were set to calypso rhythms said to have been "made in USA" ("Gunakan irama saluang untuk lagu-lagu Minang baru," 1964). Similarly, there was opposition to imperialist music such as Indonesian dancing music for *lenso* dancing which was essentially the same as *cha-cha*, which Soekarno opposed (Farram, 2007, pp. 250 -252).

Terminologies or vocabularies (Cluley, 2012) were invented to cover gaps of understanding, although it proved to be difficult and hypocritical. *Musik dekaden*, (decadent music) a term used by Sudharnoto ("Ganjang kebudajaan imperialis: Bahagian II," 1964; "Laporan umum Sudharnoto," 1964) was used to describe the undesirable music or styles which were said to contribute to the moral decline. Initially, a term used to describe rock and roll, it became an umbrella term to include any other forms and cultural aversions that met with political disapproval. The term also meant self-indulgence, which served the purpose of inducing musicians to become conscious of their personal stance with regard to their practice. The term served nationalist propaganda when *Harian Rakjat* publicised that leaders of the music conference committee had proposed that music was no longer for music's sake; it should have a useful purpose ("Konfernas I Lembaga Musik Indonesia: Ganjang musik ngak-ngik-ngok," 1964).

It was necessary to exert the belief that national music would suffer if cultural imperialism was not stamped out (Shuker, 1994 in Farram, 2014). Politicians complained that Indonesian songs must not be destroyed by the *irama liar* or rowdy harmonies. In order to pacify those who claimed that certain art was being singlehandedly attacked, Sudharnoto issued a statement that *ngak-ngik-ngok*, a pejorative term for imperialist music or rock and roll, could not be present in any form of music. Even if the composition was of high quality, imperialist culture could seep into any genre of music, including *seriosa* if the performer failed to abide by the characteristics of the song ("Ganjang kebudajaan imperialis: Bahagian I," 1964, p. 2). The main issue concerned how the music was created, represented, performed and sung, and it depended on the whim of the performer. A good example was the *kroncong* song *Bengawan Solo*, which had been given a twist and rock and roll setting; this was regarded as going against artistic norms

and being disrespectful to the composer. Undesirable features included ignorance of the artistic content or being “a- musical” for not paying attention to the words, and performers overacting when performing, leading to *cengeng* or excessive sentimentality, hysteria or vulgarity (“Ganjang kebudayaan imperialis: Bahagian I,” 1964, p. 2). Therefore, Sudharnoto pointed out that *ngak-ngik-ngok* was not necessarily inherent in the song; songs that are basically good can become undesirable due to the performers. Sudharnoto stressed the elements that risked being imperialist in nature:

With the rhythms of Djarek, Resopim, the melodies of Takem and Gesuri, the harmony of Manipol that strengthened the magnificent compositions of Tavip, we progressive music artists suppress the cultural imperialism of the United States of America, crush Manikebu and foster a national musical identity.

*“Marilah dengan irama Djarek, Resopim, dengan melodi Takem dan serta Gesuri, dengan harmoni Manipol yang diperkat gubahan megah Tavip, kita menganjang kebudayaan imperialisme Amerika Syarikat, mengganjang Manikebu dan membina musik yang berkepribadian nasional (“Laporan umum Sudharnoto,” 1964)*

By drawing upon the elements that could create good original compositions but choosing wrongly could lead it [the composition] to become undesirable. However, *lagu seriosa* was able to escape the close association with the negative culture of the imperialists by focusing on appropriate performance qualities, thereby shifting the argument away from claims that it promoted an elitist culture.

It was necessary to emphasise that *lagu seriosa* was not similar to ‘*romantisme cengeng*’ (overly sentimental romanticism) and defeatist Indian songs. Instead, conscious efforts had to be made to integrate the *rakyat* to be as part of the corpus that promoted anti-imperialism and anti-feudalism. Due to its evocation of reality, it represented the period when the people suffered, and

with its performance style and inclusion of the people serving the messages of the revolution, in the 1960s *lagu seriosa* was considered a channel to inculcate revolutionary sentiment and a vehicle to promote national identity.

As *lagu seriosa* provided a platform for more desirable performance attitudes and style, musicians could be considered as patriots. *Seriosa* singers were highly regarded for their ability to place themselves in such a way as to create an ambience and to interpret songs successfully (Lian, 1964). This quality of singing became a bridge to sing the slogan songs or propaganda songs not only desired by LEKRA but also by Indonesian nationalists. Those involved in *seriosa* recognised the need for revolutionary music to be cultivated as quickly as possible to counter imperialistic influences on the younger generation ("Ganjang kebudayaan imperialis: Bahagian II," 1964). Their disciplined and well-projected singing style encouraged some composers to further expand their repertoires to include slogan and ideological songs, and those that depicted friendship with other nations. Composers were encouraged to explore music that welcomed the call of the government. Embut transitioned to composing songs that portrayed the revolution, depicting the war at the borders (*Dari Rimba Kalimantan Utara*), confirming that he supported the reformist mindset of the 1960s. Songs to welcome foreign dignitaries to affirm the countries' friendship, such as for a visit by the Korean president, were written by Michiel Karatem.

The reference group was able to negotiate their relevance as well as the position of their art in the new era, but they also claimed a role as promoters of the revolutionary mindset. For the needs of the nation, composer Mochtar Embut (1964c) asserted that progressive American musicians such as Aaron Copland, Stan Kenton, John Lewis and Dave Brubeck would have agreed to Indonesia's method of revolutionising music, but they were unable to do anything as the capitalists had the ultimate power. Instead, artists like Elvis, Tommy Sands and Ricky

Nelson, who were fast becoming wealthy were exploited. Therefore, imperialism and capitalism had combined, and the powerless musicians were 'shackled by the tinkling of dollars that have taken control over their lives' (Ajoeb, 1964, November 4, p. 3; "Maladi pada Konfernas I ", 1964, p. 3).

To encourage musicians to compose music relevant to the revolution and forsake capitalism, the above is an example of a 'script' (Taylor & Littleton, 2008) where the success of the individual is measured by the production of the ideal artwork, and not money. It provided the conviction that musicians should take their stand through the manipulation of language disseminated by members of the reference group. It was important that Indonesians, both at home and abroad, realised the role of music which served the *rakyat* and the revolution, and refrained from becoming self-centred or politically blind.

The reference group members used 'scripts' to manage their activities in the art world. The influence of those in important positions and music ambassadors for Indonesia's cultural missions promoted characteristics of *lagu seriosa* as exemplars of quality singing and the ideal performance style. The political developments during the 1963 to 1965 period imposed strict limitations on musicians. The period was accompanied by many dilemmas for the artist. The role of the reference provided the conviction needed by others. In an attempt to counter inconsistencies and impracticalities, the most influential musicians sat on music committees closely linked to LEKRA during the 1960s and continued to exert their influence to serve the needs of government propaganda. Their dual roles as composers as well as holders of government positions led to an enforcement of the government's ideas, as they had a channel to issue statements about the conditions that came with the political blitz. They strove to provide practical solutions that arose from inconsistencies and justifications for Indonesia's politics.

The reference group was progressive and composed new songs that promoted the ideology. Their contribution to songs for the ideology and nation building, *lagu seriosa* and its circle of musicians were further legitimised. The expertise of *seriosa* composers was critical, as the approach of evoking words in music was adapted to create new reformist music, central to the nationalist agenda. Furthermore, the need to build a new repertoire that served the revolution prevented *lagu seriosa* from being categorised with any undesirable labelling. Composers in positions of influence encouraged the establishment of music groups or other forms to counter inferior music. The use of terms such as ‘*music dekaden*,’ ‘*romantisme cenggeng*’ are examples of ‘art words’ that provided both artists and support personnel with the means to position their activities within the art world. The members gave explanations and, through speeches, imparted ideas to be incorporated into compositions. By utilising the leaders of the music field, the nationalist agenda could be broken down into components, and this made for better understanding and could more easily be absorbed by musicians. These scripts, publicised by *Harian Rakjat*, were produced to accede to the political demands. By utilising the music leaders, the *Harian Rakjat* paper accommodated the scripts and vocabularies distributed by members to feed and shape the musicians’ creative intuition.

During the state of revolution, some music was more accepted than other types, especially that which was later *ganjang* (crushed, or banned), much of which was said to be personally favoured by President Soekarno (Sjukur, 1988). Soon after the coup of 30th September that led to the downfall of the Soekarno regime, *Gembira*’s embrace of ideological songs eventually led to the dispersal of its members, because of their prominence and support for the Left. However, because of the subtleties of *lagu seriosa* and the ambiguities of the lyrics, some songs remained in favour throughout the New Order, even songs of people who had

remained neutral or songs with anti-revolutionary rhetoric. In most cases, these are the songs that remained and continue to be performed by most practitioners until today.

### Conclusion

The values of *lagu seriosa*, as a denominator that represented the success and achievement of Indonesia, were fostered so that they became the standards. While the early *seriosa* songs romanticised the past, the songs continued to use melancholic sentiments but they could be related to the current situations. The engagement with themes of the revolution promoted the greater agenda in the 1960s, mobilising support against landlords and military capitalists, or for the poor or the anti- feudalists aligned with the anti-imperialists, that saw Indonesia becoming allied with the international socialist movement.

In conclusion, the main points of the chapter have outlined the elevation of *lagu seriosa* into a nationalistic genre due to its origins and the various links promoting Indonesia's achievement. These reputations were manipulated so that the genre was able to adjust and implement the nationalist agenda. This ability was connected very much to the reference group that had controlled and moderated the processes. Members were able to act to promote the government's agenda, and they provided justification for musicians to follow suit as a conscious musician. They also provided solutions for musicians to function against cultural foes. In doing so, they ensured that *lagu seriosa* remained consistently relevant as long as the members were in positions of power.

Conforming to the procedures also meant there were limitations, as aspects of creativity would have to be justified. Principally, between 1963 and 1965, the fundamental theme was one that represented the *rakyat*, the people or the masses. Since folk songs had always been a source

of inspiration for musicians, this emphasis on the people was promoted by LEKRA as a means to elevate the folk song to a higher level. The application of folk melodies had to be recognisable, or in this sense, made simplistic enough to be sung, as any abstract form of art would be seen as diverting or showing hesitance and indeed non-compliance to the spirit of the revolution. Under the nationalist agenda, priority shifted from the individual performance to a group or a collective performance, as these better symbolised the revolution as a mutual struggle.

With the 1965 coup and the propaganda campaign of Soeharto's New Order government that followed, the political momentum went into reverse. The New Order labelled all socialist practices as harmful, and anyone on the losing side was oppressed. The criticisms and oppression led to the disbanding of choir groups, and prominent singers who had performed and obtained recognition as supporters of the socialist agenda fled.

*Lagu seriosa* was no longer deemed necessary as part of the curriculum for good practice in choirs. Any form of revolution rituals that had characterised the early 1960s was banished. The absence of personalities who formed the reference group, particularly the intellectual leadership that the genre had relied upon, reduced the output of new compositions of its music. The repertoire corpus that had been collected or sourced, particularly works composed for the revolution or over this period were forbidden and permanently removed from the archives. *Lagu seriosa's* legacy, its promotion and a significant number of items in its repertoire were, unfortunately, associated with the great leader of the revolution, Soekarno, himself. With the coup and the removal of its members, the intellect behind the *lagu seriosa* circle faded. Instead, the surviving songs from the early days of independence took precedence once again. With the depletion of the reference group, any form of resuscitation for the genre was slow, and in the 1970s *seriosa* experienced a decline from which it never recovered to its former glory.



## Chapter Six

### Quo Vadis: *Lagu Seriosa* as a Nationalistic Genre

#### Characteristics of Each Period

One of the most significant findings to emerge from this study is the clear demarcation of three distinctive periods in the history of *lagu seriosa*, under the governance of the second-generation composers. The case studies provided a definition of the features of each period. The period post-1950s marked the second-generation *lagu seriosa* composers associated with the RRI (Radio Republik Indonesia). The second-generation composers oversaw three periods that each had an effect on how the genre developed. The flow of thought behind compositions and songs were closely related to national and political development. After the Dutch acknowledged Indonesia's independence in 1949, the first period was between 1950 and 1959. The era can be characterised as a period of decolonisation. The inclusion of the *seriosa* category in *Bintang Radio* in 1953 marked the beginning of a period of openness to world cultures and cosmopolitanism. The period between 1960 and 1965 marked the revival of the revolutionary period. The main sentiment propagated was anti-feudalism and anti-imperialism as exemplified by the Guided Democracy policy. The third phase was from 1966 until 1989. It reflects the post-Soekarno period or the New Order period. The political reversal erased the previous revolutionary sentiments of the Soekarno years. Instead, in the 1980s, songs focused on development and nation building.

Chapters 3 to 5 have revealed how the songs developed over time. The link between *lagu seriosa* and Indonesia's history discloses the refinements that took place to the genre during the

decades accompanying its growth and decline. From the case studies, *lagu seriosa* emerged as a new genre that evolved with the newly independent nation. The 1950s characterised acceptance of European influences and ideas, with compositions and arrangements emulating the Romantic style, accompanied by the *lied* that promoted a particular style of singing. Being able to adapt to a genre such as Classical music, commonly associated with the Dutch or colonial practitioners, enabled Indonesians to be proficient in producing and performing classical music. This aptitude meant that Indonesian musicians were equal to the western or European performers. Songs exhibited links to the independence struggle and romanticisms involving longing and personal sentiments.

Paralleling these ideas, songs in the late 1950s and 1960s began to focus on themes of the revolutionary period. The shift caused a diversity of topics at the end of the 1950s and marked a period of transition when composers sought to find a balance to incorporate the new directives and ideas. The case studies presented a diversity of themes for songs composed in the early 1960s. They included the rekindling of the 1945 revolutionary spirit (*Bukit Kemenangan*), love of nature (*Kabut*), personal declaration of artistic independence (*Puisi Rumah Bambu*) and the rising voices of farmers staking their rights (*Dikaki-kaki Tangkuban Perahu*).

*Lagu seriosa* depicted the opportunities and captured the complications of Indonesian society. The genre represented those who contradicted the philosophy of ‘politics as commander’ during the period of Guided Democracy, such as in the song *Puisi Rumah Bambu*. This notion signified the movement of people coming together for or against the belief that art should be subjected to political convictions. As the left exerted its influence on music, *lagu seriosa* continued to be socially engaged, but under the New Order, there was a reversal of the revolutionary rhetoric and selected songs were dropped from the existing *seriosa* repertoire due

to their presumed socialist tendencies. As a counter-reaction, songs of the 1970s became personal and spiritual, and those of the 1980s incorporated the love of the land and its natural beauty, fused with pride in the nation's development and promotion of economic progress. The genre languished during this time, because lamentations or sorrowful themes were discouraged. The disapproval shown towards the melancholic themes of longing previously associated with the 1950s exposed the fact that *lagu seriosa* was shaped by the political aspirations of the government, as interpreted and accommodated by organisers of the annual *Bintang Radio* competition. Each decade the political and social contours of the country, which were closely related to the nation's history and the developments that were unfolding, were embedded in the music and the lyrics of the songs.

From the performers' viewpoint, the development of the genre influenced the roles and functions of its singers. *Lagu seriosa* was a platform that elevated singers and their musicianship, so that they became recognised nationwide and gained international stardom as solo artists. By the early 1960s, a shift in their role was the expectation that they should become role models for other singers, as leaders, or appearing with the choirs that mushroomed during the period. Their function catered for the revolution and extended to performing with and for the masses. The technique promoted in *seriosa* singing adapted to the discipline, and was characterised by formality in performance style and singing techniques: expressions were incorporated into compositions to encourage a convincing performance and delivery.

It is important to note that *seriosa* singers were leaders in their field and became coaches or mentors to choir groups throughout the country. Their role was further re-positioned when *seriosa* singing was promoted to suppress outmoded compositions in the 1980s, requiring singers to magnify their techniques with popular songs. After the period when *seriosa* songs that

promoted the revolution were discouraged, the voice became the only highlighted feature that retained the markers of seriousness that were originally the hallmark of performances of *seriosa* compositions.

*Seriosa* singing became detached from the very songs that were designed to promote its distinctiveness. This has given rise to two definitions of the term *seriosa*. Originally, it was limited to the specific techniques of singing that emulated the Classical singing style, and the term was coined to distinguish the singing style from other categories. Later, *lagu seriosa* referred to the songs composed for this category to promote this style of singing. However, by the 1980s, these compositions were no longer promoted, or may even have been excluded from the approved repertoire because of their content. While practitioners continued to rely on *seriosa* compositions to work on their techniques, performances in *Bintang Radio* competitions no longer included original *seriosa* compositions and instead substituted them with popular songs.

### **Reference Group**

It is clear that the main element governing the way *lagu seriosa* developed is the reference group. It is important and unique to the genre because the reference group is the key to understanding the development and the decline of the *lagu seriosa* over the period under the study. The reference group is crucial to the outcome of the study, and no other research has highlighted, or even mentioned, its role in the context of *lagu seriosa*. In the literature, the definition of reference group is quite straightforward. It consists of others whose responses an individual considers significant (Gilmore, 1988, p. 209; Martin, 1995, pp. 188-189). However, the consciousness with which one identifies with a particular group is critical to the issue. Cerulo's approach reveals that the context of musical works is shaped by the musician's working conditions (DeNora, 2004, p. 41). If the younger composers viewed the senior composers as

experts in their craft, they may indeed have identified with them. It is how the younger composers orient themselves to the different environment, and Cerulo's (1984) study of reference groups revealed that composers based in non-combat zones showed less evidence of change in their compositional styles and practice. As a musician and member of the musical community who is aware of the expectations and conventions of the community, the individual will take these into account in the way he or she acts (Cerulo in Martin, 1995, pp. 169-170). The interviews with the younger group of composers that were carried out for this study drew a similar conclusion regarding their inclination and attitude towards the senior composers.

The main contribution of this thesis is to draw attention to the promotion of national music involving senior composers who formed the steering agency for *lagu seriosa*. The agency is termed here the reference group and consisted of composers who became government officials. These personalities established the criteria for the songs to be sung in the competition and sourced for individuals (composers, performers) who would comply with the desired standard of the contest, which was regarded as a pillar of nation building. Its members extended to singers and musicians enlisted as judges and performers as part of the network of these composers, and together they sustained, cultivated and promoted *lagu seriosa* through various means and linkages. From the interviews with musicians and composers of the generations of the 1950s and 1960s, most composers and *seriosa* singers had a working relationship and had some form of contact with President Soekarno. Some were invited by Soekarno from various locales within Indonesia to work for the RRI or at the Ministry of Culture in Jakarta. Singers from other provinces attended the annual celebration of *Hari Radio* after the finals of *Bintang Radio*, which enhanced interactions and working knowledge among musicians.

Composers treated this get-together of singers as a workshop to receive feedback, ensuring that new songs were feasible for voices. This process led to the uniqueness and assembly of the *Gembira Ensemble* as a muse for their compositions. The group became one of the most progressive ensembles and was a model for many others. These were the key actors who promoted the genre and ensured that the form and structure of the music were guided and conformed to requirements. The process of producing *lagu seriosa* included sanctioning the methodology of collaboration in song composition. Two of the most prominent members of the committee were pianists Mochtar Embut and Sudharnoto, who scored the piano arrangements to many melodies composed by other musicians. At the RRI, the process of composing songs through collaboration and consultation ensured that new songs were idiomatic.

The inventive process included a collaboration that segmented the tasks of the poet, songwriter, and arranger. This procedure accommodated the lack of skill as musicians, particularly for the piano part where not many had training in the instrument. During the period in the 1960s, collaboration encompassed consultancy with other higher-level members of the cadre. The collaborative process for songs meant they were validated to ensure songs were idiomatic and represented the people and their revolution. Scripts and vocabularies were dispensed by members of the reference group, as they were the authorities that dictated the philosophy and customisation of *lagu seriosa*.

Two periods when such customisation was most contrived in *lagu seriosa* included the period of acceleration in national music in the 1960s, followed by a complete turnaround in the 1970s and 1980s. More than just servicing a political need, composers produced songs by working with colleagues to set music to contemporary texts depicting support for anti-feudalism. This period concluded in the 1970s with a complete reversal that involved the eradication of any

form of the revolutionary romanticisms or the revolutionary rhetoric. The spirit of optimism that aimed for national development in the mid-1980s provided an escape from melancholic subjects.

Sudden shifts of policies and ideology revealed a lack of existing poems that complied with the new political philosophies. When needed, potential composers were sourced by the regional offices of RRI in other parts of the country. One instance was during the Guided Democracy period when composer Djuhari, from RRI Bandung was invited. The independent artistic expression of the 1970s necessitated sourcing fresh material from a different set of composers. It led to the recruitment of composers such as Trisutji Kamal and Yongky Djohary, who resorted to writing the texts for songs that premiered between the periods of the 1970s and 1980s. Such an effort became necessary because of the sudden dwindling in the number of “acceptable” songs, as some composers and associates were arrested after the fall of the Soekarno government and their works were banned.

The activities that stemmed from and surrounded *lagu seriosa* promoted the well-being of the musicians, who became the cultural elite during the 1950s and 1960s. Favourite musicians became the models and networks of musicians increased through various formations; members and affiliates were called upon to act as ‘revolutionary musicians’ supporting the pro-socialist movement.

The reference group included the most specialised professionals who varied according to the period. In the 1950s, there was a cluster of composers who were held specific positions and roles to promote *lagu seriosa*. Iskandar was an arranger; Binsar Sitompul was a mentor and coach, and Saiful Bachri was the orchestra conductor. The description of the development of *lagu seriosa* in Chapter Five revealed that the most specialised composer during the romantic revolutionary period of the 1960s was Sudharnoto. By the 1970s, only a few of the early

personnel remained. They included Iskandar, Mochtar Embut, and Binsar Sitompul. The void was due to the removal or flight of fellow composers and performers who were active members of the *Gembira Ensemble* who performed the songs and were very active during the revolutionary period. Recovery was slow; not only had the personnel declined in number, but also the *seriosa* repertoire had diminished, and in the 1970s *lagu seriosa* began to experience a decline. Efforts to invite new composers to participate seemed to have been the responsibility of Mochtar Embut and these few remaining members.

In this conclusion, the study contributes to Becker's theory of collective action in its discussion of the development of *lagu seriosa*. The findings from this study make several contributions to the current literature. Based on the empirical work, variants to a convention must come into existence when inconsistencies occur in the application of conventions, to avoid the art world from becoming unstable or undermined. Labelling some methods as unconventional will cause difficulties within the art world, and sometimes it will be costly and expensive. Among the unconventional practices of the art song that were imposed on *lagu seriosa* over time were: altering the original key, the inclusion of obligatory themes or messages in songs, and the institutionalised promotion of collaboration. These practices are called 'variants to the conventions', and they do not override an established convention. These variants are methods practised alongside prevailing and predominant conventions that had formerly defined the art world. They are promoted through the appropriate language or art words (Cluley, 2012) by the social actors. The illustration of practice in the division of labour is in the composition of *Gending Sriwidjaya*, an early example of a collective composition that displayed art as a collective action (Kartomi, 2012). However in *lagu seriosa*, as with the example given, individual creators were, and are, still acknowledged.



Variants of the conventions manifest and are accepted by the art world through the negotiation of the social actor who has positioned himself as both the cultural producer and a member of the support personnel.

*Lagu seriosa* is the only genre in Indonesia that was managed by the reference group (Cerulo, 1984), and it depended heavily on the reference group for its growth. The election of the ‘the most specialised philosopher’ (Becker, 1984, p.164) becomes necessary at different time periods to fit the propaganda needs of the government. The reference group in this study is a group of musicians who were senior musicians; specifically, a group of composers and musicians who were largely the gatekeepers of the genre. The best-known musicians and composers of the genre held official positions in government and society. As previously mentioned in Chapter 3 (*The Rise of the Reference Group*), these people used their official positions to implement their ideas about how the genre should fit into the larger politico-cultural context. The reference group functioned as support personnel. They devised mechanisms such as collaboration, and identified and invited composers to join the select group. They imposed different standards and expectations at different periods of time and for different generations of musicians and singers. At certain times, selected prominent members were denigrated or removed from their positions by political pressure. Nonetheless, the presence and influence of the group, despite its changing membership, meant that selected art or products became more relevant than others. This information about the reference group concerning *lagu seriosa* and the role it played is not widely known, beyond those immediately involved.

## **Reference Group and the Theory of Production**

### ***Variants of the Convention Legitimised by the Reference Group***

The reference group legitimised the practices regarded in this thesis as variants to a convention, a term proposed for practices that depart from the conventional. The reason the variants of the convention occur is when principles of the art world are forfeited for the benefit of the collective, allowing practitioners to opt for alternative methods alongside the convention that has been established.

In the unique political space of Indonesia, different approaches coexisted to ensure the art world remained relevant. The reference group legitimised previously unconventional practices due to several constraints. First, collaboration became necessary, as there was a need to assemble collective skills so that the outcome resulted in products that complied with the standards of the art world and could be produced quickly. Collaboration exists alongside the conventional method expected of a Classical composer, or those able to compose independently.

Secondly, at specific periods in Indonesia's political development, artistic freedom of expression was limited to specific subject matter. In the awakening of extreme nationalism described in Chapter 5, government directives determined themes or subjects that were acceptable to the regime and insisted they be incorporated into art. The mandatory inclusion of the subject matters, such as revolution (the mid-1960s), universalism and reversal of the revolution (1970s), and progress and development (mid-1980s) compelled the formulation of an unconventional approach.

In a different context, I would argue, similar impositions or specifications with which contestants must abide are stipulated in competitions. For competitions, however, involvement is voluntary, and the consequences of failing to follow the directives are not so severe, unlike when

government directives of autocratic regimes are ignored. Together, these methods meant that *lagu seriusa* continued to function in the context of the greater society, by aligning itself with the consciousness of nationalism.

Younger composers who viewed the genre's catalyst as being due to the similarity of group members further enforces the idea of collectivity. It was the undercurrents of the combination of strengths of different individuals of the group that made for the rapid elevation and promotion of the genre and singing style, and which was imperative to the survival of *lagu seriusa* and the corpus.

Younger generation composers did not hide their associations and connections with others in the process of composing, and made alterations to compositions which reflected the ideas and consensus of the group. This process took place both during the Guided Democracy period as well as during the New Order Period. Suggestions were eagerly accepted and did not give rise to any form of resentment. From the study, ideologically-based controlling measures caused no problems and were not an issue in *lagu seriusa* activities. On the contrary, the musicians regarded their interactions with others as a privilege and the suggestions as valuable comments to expand their musical knowledge. In the case of Michiel Karatem, collaboration in the form of negotiations or consultations with his pianist Sudharnoto, who was also a representative of LEKRA by the mid-1960s, sometimes resulted in changes. As described in Chapter 4, Yongky Djohary changed the ending to his song following a suggestion by Leimena. Slamet Sjukur acknowledged that there was a need to promote Indonesian songs and music accompanying the move to intensify national consciousness. He had freely accepted the fact that his composition would eventually be transcribed and orchestrated or have amendments made to it by 'someone at the RRI' without his involvement.

Although propaganda led newspapers to feature individuals as role models to promote the socialist ideology, there was a different perception amongst musicians. Musicians in this study who represented the 1950s until 1980s regarded the senior composers who were their mentors and role models as a ‘resource’ group, as individuals each with their own strengths and reputation. The five case studies of songs and their analyses demonstrated the different approaches undertaken by their writers. The songs displayed creative freedom or the inclination of the individuals and their personalities. The compositions marked breakthroughs in the journey of finding solutions to constraints posed by some members’ musicianship, while catering to the demands of each period. From the empirical data, each respondent discussed his orientation towards a group of individuals from the early generation of *lagu seriosa* composers as advocates of the genre.

In guiding the theoretical discussion of art as a collective action, Becker’s theory posits the election of a specialist, which implies that he or she is replaceable or interchangeable. One of the key strengths of the present study, however, was that composers and musicians referred to the specialists as a group rather than simply to specific individuals. Even though the works of some persons became an inspiration for compositions, it was the community that marked the individual as part of the team of consultants; together, they sustained the dynamism to accommodate changes of ideology and direction, often dealing with various beliefs within the community of artists. The alignment of thought and ideas with the senior personnel proposed by Cerulo (1984) is clearly present, and the musicians’ “working conditions shaped the content of the musical works” DeNora (2004, p. 41). As an indication of the extent of their influence, they were known by other musicians in other locations and cities throughout the archipelago and were regularly

invoked as benchmarks for the genre. The songs revealed the composers' growing consciousness of nationalism.

The original empirical findings in this study provide a new understanding that amongst musicians, a reference group signifies a representative orientation rather than a singular cultural elite that is exposed to discrimination at different time periods and administrations. Cerulo's idea of the reference group, which represented the perception of the younger musicians, can include a new leader or specialist without concern for his or her association with a particular ideology. A new generation of art producers becomes assembled, and in the case of the present study, the philosopher belongs to the reference group that governs and manoeuvres for the continuing success of the art world. By complying with government directives, they are also the gatekeepers to the art world.

#### ***Scripts and Vocabularies to Promote Variants to a Convention***

I argue that the insertion of ideology within an artwork, whether it is self-motivated or compulsory, and associated with particular periods and time, led to the functions and relevance of *lagu seriosa*. The use of language is necessary, to provide new meanings and logic when artists are required to renounce their self-expression to conform to a new ideology. Scripts and vocabularies, and art words (Cluley, 2012), in the case of *lagu seriosa* dispersed by senior musicians (as discussed in Chapter 5) convinced artists that they retained their artistic worth when adopting a new process or ideology. Both devices catered to the national agenda and the challenges that followed it.

Based on Chapter 5, the reconstruction of the previous models' identities must be convincing for them to be recognised as heroes or role models so that this very idea supersedes the core principle of the artwork in question. To promote the use of ideology as a variant to a

convention, I argue that pioneer archetypes of the art world became endorsed through the use of scripts so that pre-determined notions become persuasively adopted into art. In advancing the art, their images are portrayed in such a way that their contributions appear to conform and adopt similar causes to those in the changed circumstance. Scripts encourage a new breed of producers who would forgo the principle to create art to serve the stipulated goals. As part of a campaign, those abiding by the ideology were regarded as competent composers, and even equal to the status of a patriot. By producing appropriate compositions and performances, an artist is seen to be serving his country. Scripts give the artist confirmation of the value of his art when it is successful, as measured by recognition (Taylor & Littleton, 2008). New cultural producers are recruited and also preferred, because their willingness means that they are unlikely to challenge the changing principles of the art world. Besides the uses of art words or vocabularies to describe inappropriate music, scripts provide justification for the departures from the principles of the art world and ensure that cultural producers follow suit.

In the case of *lagu seriosa* during the 1960s, the accepted idea was that when the artist conforms to the ideology whether he adopts the ‘revolutionary romantic’ approach to his art, or sings in a choir, or plays a part in the revolution, he becomes a war hero. I propose that the use of languages revitalised symbols from the past to give new meanings to new conditions imposed on that art world.

In the present study, the actors are a group of senior musicians, designated as a reference group, who governed and dictated the changing conventions and negotiated to avoid any threats or instability to the art world. Reinforcement of the genre takes place from time to time. The group manipulates different standards within an art world to comply with the expectations of

different generations and time periods. In doing so, selected art becomes relevant through acknowledgement or validation by the reference group.

The theories of Becker, Cerulo and Cluley, are pertinent to the analysis of the five songs in Chapter Four. The data gathered from the five songs of the case studies contributed to the development of the theoretical ideas included here. The most significant findings were that each composer internally recognised and made reference, either consciously or subconsciously, to role models that formed their perception of *lagu seriosa* and guided each composition. The case studies gave an understanding of how group creativity and the role of the reference group for *lagu seriosa* played a significant role in Indonesian nationalism and was unique within the diversity of the musical processes of the Southeast Asian region. They show that *lagu seriosa* developed a unique and novel method of composition that depended on collective action (Becker). It functioned and was manoeuvred by the reference group (Cerulo) whose opinions were highly sought after. Their assertions were enhanced by the positions they held, and through the use of language and speech (Cluley). Except for Djuhari, for whom I drew a parallel of his composition with the song (*Disela-sela Rumput Hidjau*) composed by senior RRI director Maladi. Each composer interviewed revealed an element of mentorship with one or other senior composers; each composer was related to specific individuals associated with the reference group. Acknowledgements were also made to panel members, who pro-actively reached out to potential new composers. The assistance provided by the reference group made it possible for collaboration to take place, if an outsider gained access to the circle or network. It enabled the inclusion of musicians from districts and regions outside Jakarta to seek assistance, either for collaboration or for education or self-improvement, to improve their craft. In other words, the younger composers were conscious of the need to become identified with this particular group.

One important finding to emerge from this study is that the younger composers perceived the senior composers as experts in their craft, and they may have indeed emulated them. The interviews conducted with the younger group revealed their perceptions towards and associations with the senior musicians.

### **Musical Style and the Textual Analysis of Songs**

The musical and textual analysis of the songs analysed in the case study reflect the continuities and changes in *seriosa* composition. From a platform and channel that represented modernity and cosmopolitanism, *lagu seriosa* highlighted the responsibility of the composers who were able to operate individually, while accepting those who collaborated with other musicians. The composition process involved the mandatory inclusion of the government's socialist ideology and was open to participation from non-musicians, as part of the composition process, to obtain input. As described earlier, the process incorporated feedback from higher authorities to assess the compliance of any artwork to the established conventions of the genre and the country's political objectives. *Lagu seriosa* performances through the period encompassed by this study captured the musicians' reaction to various constraints and developments that promoted nationalism.

The findings of the musical and textual analysis of the five songs in the case studies revealed the continuity and changes in the *seriosa* composition, performance style and reception between the 1950s and the 1980s. The study has revealed the unique ability of *lagu seriosa* to change in response to the socio-political situation and artists' backgrounds, which illustrated the conscience of the time. Variations in social and political expectations produced works that symbolised decolonisation and the different dynamism of musicians of the 1950s and 1965. Due to its process of composition and the rigour of its compositional documentation, *lagu seriosa*,



unlike any other genre, responded to the different constraints and processes that musicians endured throughout the decades.

The overall argument about nationalism is that individuals endeavoured to make meaning of the newly acquired independence. While national identity became the primary focus uniting the people, the five songs in the case study reveal the composers' intentions and their reactions to the call to fulfil their roles as musicians during the immediate post- independence era. The composers demonstrated that they were aware of the need to amplify the concept of national identity and introduced innovative methods by using folk songs, a device that made a convincing relationship between the people and their identity. They acknowledged the use of characteristics of folk music as an adaptive means to promote features of nationalism in their music.

Recognising the potential of exposure of songs through *Bintang Radio* as a tool for promoting nationalism and identity, each composer and their songs displayed changes in the successive *seriosa* compositions that took place over the historical period covered by this study, between 1950 and 1986. The characteristics of the songs, the composers, and the performers were utilised to fulfil the desires of the Indonesian government, which introduced diverse themes to promote the country's ambitions, in the name of nationalism.

This process entailed a reinvention of tradition or a re-interpretation of traditions. The symbols associated with Indonesia in the time of the war of independence and in the 1950s had been transformed by the mid-1960s. Therefore, the association with the reference group that drove *lagu seriosa* compositions, including the conviction for change, were supplanted by the reference group's opinion of how it should develop. Their expertise and influence were often referred to by musicians, as a benchmark against which to measure and compare each other's compositions. The reference group promoted and legitimised group creativity as part of its

progressive approach and established a renewed sense of horizontal comradeship amongst musicians. The opinions of members of the group regarding the role of music contributed to the shift of mindset and responsibility of radio musicians throughout the country. The analysis of the five songs shows that each composer acknowledged the presence and the importance of the reference group, and this awareness of certain individuals is very relevant to the growth of *lagu seriosa*. The emergence and authority of the reference group, even though it was no longer in existence or dominant, still influenced later composers who continued to refer to their contributions.

### ***Bintang Radio* Served the Government's Agenda**

Without the role of BRTV and *Bintang Radio*, composers would have set music according to the poems they liked, rather than to write out the text to cater to the specific themes stipulated by the competition, which usually followed the directives of the government. *Bintang Radio* and BRTV were mechanisms that refined the *seriosa* genre by integrating the content that came from directives or the priorities of the government's ideology. After the 1950s, social and political developments featured *Bintang Radio* as the tool of the government and reorganised musicians for the promotion of Indonesia to the world.

Since 1953, the *seriosa* category established the classical singing style and symbolised the distinctions between other classes. While the music remained Indonesian, *lagu seriosa* enforced the documentation of music scores, emphasised the importance of following the instructions of the score, and required singers to be disciplined in their training and regular practice. These aspects became a stepping-stone for singers and prepared them for rigorous training and entry into European music conservatories. Significantly, competing and winning *seriosa* competitions also allowed singers to be considered for pursuing music studies at

European conservatories, a privilege not given to singers from other categories. *Lagu seriosa* was distinctive and performing the songs provided enhanced possibilities for Indonesian musicians.

In addition to the poet and composer's inclination, the main argument of the thesis is the role of the singing competition: it became an over-arching factor influencing the compositions that went through the mediums of both the singing competition and the songwriting competition. There was a distinction between distinct periods that accompanied different political administrations with different ideologies which had imposed the criteria for songwriting and performance.

The promotion of poems that represented the feelings, attitudes and thoughts of the people encapsulated the quality of musical nationalism. In promoting nationalism, *lagu seriosa* underwent a process of accommodation from the 1950s, merging the ideas of the government with the creative manifestation of the reactions with the artists. The social structures that supported *lagu seriosa* stemmed directly from *Bintang Radio* and its community. They included its use in both local or national and international competitions, as a foundation for training in choirs, as a subject of discussion in magazines such as *Zenith* and as centrepieces and showcases of Lokananta recordings. These associated structures became the supports for its continued significance. In the early 1960s, *seriosa* was held as an ideal for singing, and its activities became further involved as part of the voices of propaganda and the cultivation of new anthems. It became aligned with the consciousness of revolutionary fervour.

The genre differed from the patriotic songs that were associated with the march style; it became the catalyst in promoting stately and progressive songs that became an important part of a well-recognized form of Indonesia's national music. *Lagu seriosa* compositions provided the

emotive content that was missing from the propaganda songs. However, the singing and its performance properties encompassed the desired behaviour, thought, and encouragement of public involvement and movement of the masses. Coupled with the discipline of *seriosa* performers, choirs were able to raise the cultural significance of slogans and propaganda songs during this period. In this way, *seriosa* provided added value to the functions of its musicians. *Seriosa* singers became coaches or mentors to choir groups. These were the mechanisms used to promote nation building, even after the collapse of Soekarno's regime and during the New Order period.

The impact of *seriosa* is an example of the idea of song power. When Radio Malaysia began its version of *lagu seriosa* in 1964, the genre was intended to promote the country internationally, as an announcement of the unity and loyalty of the people of Malaysia. However, the country's *seriosa* songs did not continue after the Indonesian confrontation against Malaysia ended in the 1970s.

*Bintang Radio* was the vehicle that amalgamated the priorities of the government through the styles of performance utilised as part of the propaganda. While some regard the genre as art song, *seriosa* reduced its scope and its characteristics were limited to its distinctive classical singing style, and not the content. This came about in later years when during one *Bintang Radio* competition during the 1980s, contestants were given popular pieces to be sung in a classical style rather than works from the *seriosa* repertoire.

This peculiar development came about because the new government did not favour songs from the existing *seriosa* repertoire, and thus in complying with the government's direction, it was not in the RRI's interest to promote *lagu seriosa*. Some songs were banned, and those that survived remained within a narrow, neutral area that had lasted through the era of pre-

independence sentiments or guidance of Soekarno's government. Although after 1965, the association with politics in *seriosa* songs and other arts was less evident, there was a campaign by politicians somewhat similar to the 1960s in terms of avoiding certain types of songs, such as those that were considered '*cengeng*' or depressing.

This study has gone some way towards enhancing our understanding of the relevance and longevity of songs when they depend on government policies and directives. The different periods and policies of the government meant that a song could be favoured and promoted in one period but discarded in another. Fortunately, *Kabut* by Slamet Abdul Sjukur experienced a revival outside the realm of *Bintang Radio*, due to Slamet's personal reputation as the father of avant-garde or contemporary music in Indonesia.

There was a shift in the definition of what constituted *seriosa*. Although practitioners regard it as a genre consisting of specific songs supported by a specific performance style, the government did not concern itself with definitions. As has been discussed in Chapter Five, *seriosa* singing promoted the government's propaganda and nation-building activities in the 1960s. The singing style accommodated new propaganda songs. This situation arose again when what was considered important in *lagu seriosa* was the singing style rather than its aesthetics or the content of the song. When, in the 1980s, the singing technique alone became the focus in competitions, this was a means of avoiding themes which did not comply with the ideology of the New Order government.

At the end of 1960, there was a resurgence of the pre-revolutionary themes of love, death, melancholy, and extreme loneliness in Indonesian literature, which had been the mainstay of the *lagu seriosa* repertoire from its earliest days. Such sentiments were not favoured in the 1980s when the government wanted to prioritise the nation's development and a forward looking

people. Even the poems of Manikebu (*Manifes Kebudayaan*) supporters were considered out-of-date and no longer relevant to promote the motivational spirit needed for the development of economic prosperity that was the main concern of Soeharto's government. Although some commentators (Notosudirdjo, 2001, p. 333) had suggested that after 1965 (when Soeharto came to power) composers were no longer restricted and *lagu seriosa* became free of propaganda, the case studies make it clear that *lagu seriosa* continued to portray the ideas asserted by politicians.

### **The Treatment of Folk Songs in *Lagu Seriosa***

*Lagu seriosa* is a hybrid that incorporates features of European art songs along with Indonesian poems and texts. One of the methods of incorporating Indonesian characteristics into the genre was the use of folk songs. The promotion of folk material was particularly important in the 1960s to inject national or Indonesian identity.

Composers between 1950 and the 1960s were conscious of their role as Indonesian composers. The use of folk characteristics symbolised use of musical stylistics as evocations of nationalism. The treatment of folk characteristics in *lagu seriosa* depended on the exposure and education level of the composers. As the competition placed emphasis on the importance of classical singing, folk characteristics were incorporated primarily within the melodic lines, and used in a very limited way. Predominantly, composers integrated folk melodies through the application of the pentatonic scale within the melody or an approximation of *gamelan* scales such as *pelog*. Most *seriosa* musicians congregated in Jakarta to pursue a career in music, so it is not surprising that they tended to use folk melodies from Java. Exceptions were composers like Mochtar Embut and Sudharnoto who were able to integrate *gamelan* approximations effectively into the piano accompaniment. This variation would be extended into other pieces, as the composers worked as collaborator or arrangers with other songwriters.

The generic use of the *pelog*-like scale is common, and in the case studies, the scales are buried in harmonised arrangements. The composers only used the conventional *pelog* and *slendro* scales in gamelan music in a few songs and tried to write piano accompaniments that suggested gamelan textures. A more innovative use was the deconstruction of the *gamelan* that occurred in Slamet Abdul Sjukur's *Kabut*. The gamelan approximation discussed under the treatment of folk music combined with the textual analysis unveiled the changes and outcomes conforming to the different requirements that arose throughout the period.

An abstract form of folk manifestations was slow to receive support and was discouraged, even when folk music inspired progressive compositions introduced by the *Gembira* Ensemble. A similar perception continued into the late 1970s. *Kabut*, written in 1960 remained unrecognised for its powerful subtle evocations of the *gamelan*, which required a guided approach to identify them in the music. Such a method of incorporating folk elements in a minimalist and abstract manner was ahead of its time and social conditions, and the song was out of favour for its absence of revolutionary content. In contrast, Djuhari's, *Bukit Kemenangan* (1960) included an approximation of the *gamelan* scale in the melodic lines, and this would have been idealistic for its time. Not unexpectedly, Slamet's piece became popular soon after the collapse of LEKRA. Another piece that was resolute was *Puisi Rumah Bambu*, (1959), an anthem that staunchly opposed the idea of the arts operating under aegis of politics. More direct transcriptions of a folk song arranged in a *seriosa* style, for example, *Ati Radja*, was well accepted. For the audience, the vacillation between the western and Indonesian characters at times could not sustain the relationship and sentiment that reflected an Indonesian character. It became necessary for compositions to be idiomatic and at the same time recognisable to non-experts, particularly in promoting the folk characteristics. An abstract form, or one that was not

easily understood, could confuse and turn Indonesians away from the revolution. By the mid-1960s, the idea of integrating folk music and the creation of songs understood by the masses became the standard fare promoted by LEKRA. The fact that all three pieces were composed during the same limited period yet incorporated each composer's individual composition process reflected the diversity of expectations and understanding of the musicians.

Folk songs had to be elevated to progressive forms and procedures. Folk characteristics became incentives to yield works that incorporated the revolutionary ideology. New compositions were written to promote text conveying the sentiment of the people and which prioritised the revolution. This was because the government's emphasis was on promoting the people or *rakyat*, and the music was expected to draw inspiration from the *rakyat*, to capture subjects and their concerns. Although LEKRA supported music research, so that indigenous music from different regions could be promoted, it is unfortunate that the research would be erroneously linked to the procedures promoted by LEKRA.

The incorporation of musical nationalism in *seriosa* songs lies mainly in its text or poems. Concerning the musical aspects, the inclusion of folk characteristics as the device of musical nationalism varied among the compositions and depended on the level of education and background of the composers. Although there were composers who ventured beyond the recognisable use of themes or scales, the perception of the authorities dismissed their creative attempts as too abstract, which was considered undesirable.

This study has raised important questions about the nature of the use of folk songs. They were a device to promote revolutionary ideas and messages as part of musical nationalism. For the period of the late 1950s and 1960s, songs that gained strong governmental approval were those which incorporated revolutionary texts, while abstract or unfamiliar works and innovative



use of folk songs in music, even by the members of LEKRA, were criticised. Folk manifestations needed to be easily recognised. A good example is discussed in detail in the case study of the song, *Kabut* by Slamet Abdul Sjukur.

### **The Reference Group and the Growth and Decline of *Lagu Seriosa***

*Lagu seriosa's* association with Indonesian history became part of Soekarno's legacy. Its appeal and connection with a group of associates and their linkages, described in Chapter 5, were instruments in achieving the nationalist goals. The reference group members and their connections served the needs of the government by expanding their repertoire into campaign and propaganda songs, and expanding linkages throughout the country. The contributions of composers and musicians became part of Soekarno's legacy of mobilisation. The eclipse of this group was instrumental in steering the *lagu seriosa* genre towards its decline soon after 1965. No other genre benefited from the association with the reference group, and hence no other music genre diminished when the group suffered a decline due to the purging of its members and loss of its leaders. The main reason it declined was the association of its composers and musicians with Soekarno's pro-socialist government, exemplified by the connection of leading members to LEKRA during the mid-1960s. This elite group of artists was efficient in implementing the reformation of Indonesia's music in the early to mid-1960s. Many feared to disagree with them because non-compliant members were labelled as counter-revolutionary and side-lined.

With the rise of the New Order after 1965, all revolutionary support systems were rescinded, and structures were banned and dismantled, marking the beginning of the era of de-Soekarno-isation. The psychological war that had taken place coupled with the internal struggle in politics since the 1950s were essentially the struggle between visions of the country that Indonesia would become: either a socialist country, or a country integrated into the global

capitalist economy. Alliance with Soekarno in the mid-1960s meant support for the socialists and the left. The outcome of de-Soekarno-isation was that the music and dance groups of that era fell out of favour and were disbanded.

These included choirs and groups of the various forms of music and dance ensembles (*Ansembel Tari dan Nyanyi*), as well as participation in international festivals with links to the socialist nations. Most singers were active with other groups such as the left-wing *Permusyawaratan Pemuda Indonesia (PPI)* (Indonesian Youth Society) that had choirs and music groups. These groups were previously the channels through which *seriosa* singers were promoted. The loss of official support resulted in a loss of repertoire and the previously influential position of *lagu seriosa*. The key players that formed the intellectual backbone of the genre during the middle period of the 1960s either fled the country or were imprisoned.

It can be argued that the decline of *lagu seriosa* was due to the absence of the reference group that had risen during the 1950s and gained prominence up until the brink of Soekarno's administrative collapse. It was never to rise to prominence again, even after the return of Saiful Bachri to Indonesia in the 1970s. Added to the departure of its members that promoted revolutionary goals, the remaining composers Bachri and Mochtar Embut, died shortly after the political reversal, in 1976 and 1973, respectively.

During Soeharto's New Order administration, a new generation of composers, such as Trisutji Kamal, was identified, and songs became more personal and religious. The songs that were promoted throughout the 1970s reflected only part of the growth of *lagu seriosa*. A search through the files of *Harian Rakjat* shows that the earlier music and composers, although documented, were long forgotten. The loss of the heritage repertoire and documents in a fire that

occurred at the RRI ("Radio Republik Indonesia," n. d.) was a further blow to hopes of reviving the genre.

After the 30-year rule of Soeharto, the recovery of *lagu seriosa* has been slow, with repertoire made available from personal collections passed down from those who were previously involved as competitors. Fifty years after the coup, there still exists a predisposition against selected composers. It was sometimes perceived that the new composers of the 1960s, who composed the regionally infused, politically motivated songs, were more courageous than skilful.

The song *Puisi Rumah Bambu* achieved its meteoric rise in the 1970s after the coup when its composer F.X. Soetopo enlisted as part of the new government; even though it had been composed in the 1960s, it had had little impact at the time. An effort to document the songs, published by Dewan Kesenian Jakarta in 2013, omitted better-known works such as *Derita* by Sudharnoto and *Kabut* by Slamet Abdul Sjukur. It featured Mochtar Embut's works except for *Dari Rimba Kalimantan Utara*. The award by the socialist Hungarian government to Slamet for his achievements in music education was regarded negatively during Soeharto's regime. The re-discovery in 2014 of *Dikaki-kaki Tangkuban Perahu*,<sup>58</sup> a song featured in a choir performance for a human rights event under the Coalition for Justice and Truth, is an indication of the scarcity of *seriosa* songs from the collection representing the mid-1960s.

The contribution of this study has been to confirm that the decline of the *lagu seriosa* genre was predominantly due to the removal of musicians from the reference group. The decline

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<sup>58</sup> Koalisi untuk Keadilan (Coalition for Justice and Truth) KPKK and Pengungkapan Kebenaran (KKPK), Mata Budaya and Goethe Haus held an event entitled "60 Tahun Putu Oka Berkarya" [60 years and the works of Putu Oka] on 3-4 October 2014 at the Goethe Haus.

of *lagu seriosa* started after the attempted coup on September 30, 1965 that was blamed on the Communist Party. This deterioration began with the removal of key musicians such as Sudharnoto, Subronto K. Atmodjo, and Michiel Karatem, who were the key members of the reference group at that point. The decline of *lagu seriosa* due to the elimination of the reference group shows very clearly that the special place of *lagu seriosa* in the system was wholly dependent on the official positions of members of the reference group.

The study has revealed that at certain points in Indonesia's history, creativity was suppressed by the individuals in authority, and has unearthed previously unknown *lagu seriosa* songs that were blocked from broadcast and performances after 1965. The main contribution of this study and to the repertory of *lagu seriosa* includes the empirical archival research that has uncovered a selection of songs composed by LEKRA and non-LEKRA artists, printed in the pro-socialist newspaper, the *Harian Rakjat*. As a cultural entity that promoted People's culture, it encouraged the use of and the processes of documenting and researching folk music by musicians. This campaign applied only for selected products that could be understood and accepted by the masses and used for political purposes, rather than the advancement of the folk characteristics of music, per se. There is a parallel in the fine arts: the revival and preference for "Mooi Indië" ('Beautiful Indies') paintings after 1965 mentioned by the 1980s composer Yongky Djohary, contrasts with the realistic paintings of the early period of the 1950s and 1960s, that fulfilled the perceived need to capture the harsh reality of the People. Similarly, the corpus of *lagu seriosa* also documented the changing ideologies of the years since Indonesia seized its independence. Although other genres reveal their national or patriotic tendencies, no other genre of music in Indonesia accommodated the cultivation of propaganda songs, which were later withdrawn after the rise of the New Order government.

In summary, this dissertation has captured the rise and decline of *lagu seriosa* as a specific nationalist genre of music in a particular period of Indonesia's history. The central argument is that the chequered development and the musical landscape of *lagu seriosa* was dictated by a reference group that attempted to cater to the changing propaganda needs of the Indonesian government. The moment when the Indonesian government decided that *lagu seriosa* was no longer useful for its national political purposes, marked the death knell for both the reference group and the genre of *lagu seriosa*. After a period where politics governed all aspects of life and art, music became politically detached. The role of musicians diminished, and music lost the vigour it had in the 1960s. The popular and well-known *lagu seriosa* songs of today do not reflect the genre's development. There is an absence of songs produced in the 1960s, with no regard given to the subjects and songs related to the persecuted composers. The current songs regularly performed today, while they represent much of the *seriosa* repertoire, exclude an undisclosed portion of the repertoire composed during a period of Indonesia's history that is today considered hostile.

As a symbol of the process of decolonisation, *lagu seriosa* revealed the dynamism of Indonesian musicians of the 1950s and the 1960s. Its history reveals the intentions of its musicians within the mosaic of Indonesia's music and, in fulfilling their duties, documents how they responded to the changing priorities of the government that shaped the nation's history.

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## Appendices

### Appendix 1

#### List of Respondents

1. Trisutdji Juliati Kamal (born in 1936) is one of the composers requested by RRI Jakarta to provide them with a composition for the *Bintang Radio*. This request was made in the 1970s after her return from her music studies in Rome. She submitted two songs, *Tembang* and *Kepadamu Ibunda*, and in 1973 *Tembang* became the compulsory song for the competition to be held the following year.
2. Slamet Abdul Sjukor (1935 -2015) organised *Pertemuan Musik Surabaya* (Surabaya Music Meeting) since 1957, which continued until 1982. He listened to Bintang Radio and after composing *Kabut*, took the initiative to submit the song to RRI Jakarta, without the knowledge of anyone in the office. The song was used for the competition in the following year.
3. Yongky Djohary (born 1960) won the third place for the seriosa song competition organised by RRI in 1985. *The Lomba Cipta Lagu Seriosa* was rarely conducted and the 1985 competition was possibly the last time the competition took place. His composition, *Lukisan Tanah Air*, was selected as the compulsory song in 1986. Locating Yongky Djohary was not easy as he is an architect and an Indonesian expatriate. I made contact with him after discovering a song written for the liturgy, *Tuhan Mengubah Hidupmu* on YouTube. Although his occupation requires him to travel, Yongky Djohari was well connected to the Internet, and the interview could be conducted over several months through email correspondence.

Slamet Abdul Sjukur's passing in March 2015 occurred mid-way through the data collection process, three months short of his eightieth birthday. I turned to others to seek further information on his music. An additional three respondents were recruited who not only studied with Slamet but also had the opportunity to be mentored by him in performing his song, which is featured for the case study, *Kabut*. These three are Michael Asmara, Krisna Setiawan, and Ika Sri Wahyuningsih.

4. Michael Asmara is a contemporary composer and a friend of Slamet who had written the biography of Slamet at [kelola.id](http://kelola.id).
5. Krisna Setiawan is a composer and former student of Slamet. As a pianist, he recorded the piece on You Tube, with Ika Sri Wahyuningsih. Prior to the recording, Krisna presented and discussed the work with Slamet. Both Michael and Krisna travelled extensively in Malaysia to promote their compositions. Krisna revived *Pertemuan Musik Surabaya* in 2006 which now is continued by Slamet's students.
6. Ika Sri Wahyuningsih, a singer who, in 2007, obtained a second place in BRTV for the Yogyakarta region. She contacted Slamet Sjukor upon discovering a copy of his work *Kabut* at a library in Jogjakarta, from a collection originally belonging to Teddy Suthardy. In addition to recording the piece with Krisna Setiawan, Ika performed the song with the composer at the piano at several venues throughout 2014, in celebration of his 79th-year celebration. The performance was also recorded on a CD commemorating the event.
7. Ananda Sukarlan, composer and a celebrated Indonesian pianist, has written Indonesian art songs since 2006. He represents the current generation of composers who continue to compose in a similar medium, using poetry as his setting. Sukarlan is based in Spain and periodically returns to Indonesia for concerts. It was during one of these events, a singing

competition called *Tembang Puitik Ananda Sukarlan* (TPAS) that I was able to meet up with him. Ananda functioned as a judge and promoter of winners, but the competition was wholly organised by Amadeus Enterprise of Surabaya.

8. Patrisna Widuri is the director of Amadeus Enterprise and organiser of the *Ananda Sukarlan Competition* in 2011 and 2013. Patrisna was a piano accompanist for BRTV in the 1980s. As the organiser of the competition, lagu seriosa was included and made compulsory for contestants as part of the requirement. Through her acquaintance, I was introduced to other respondents who functioned as accompanists for the BRTV competitions.
9. Dr Albert Maramis was previously an accompanist for BRTV in Surabaya. He appeared in TVRI Surabaya productions of seriosa programmes. As a more senior accompanist, most of the music that Patrisna obtained was through Maramis. Maramis works with the World Health Organisation (WHO) in Jakarta.
10. Dr Jusak Nugraha was core-repetiteur in the 1970s and 1980s. He is currently a paediatrician in Surabaya and still teaches piano in his spare time.

While other accompanists were located, such as Ine Lopulisa in Bandung, as well as singer Laura Lynn Halim, they were unable to be interviewed due to their busy schedules. The following are the performers and singers who were interviewed.

11. Dr Wartyo Kiyanto was the representative for East Java in the 1986 and won third place at the national level seriosa competition. I was invited to an alumni concert at Airlangga University where he was featured as a soloist, and that enabled me to meet two other former BRTV seriosa contestants who were East Java representatives, Anin Salleh and Dodi Soemarsaid.

12. Anin Salleh represented the East Java provinces in the 1980s. She is an alumni of Airlangga University. Both Kiyanto and Anin took part at the regional level several times in the 1980s.
13. Wirdawan Aryo Pradhita was the winner of the men's category in the *Ananda Sukarlan Competition* (TPAS) competition held in 2013. Many of the other respondents had not familiarised themselves with Ananda's work.
14. Farman Purnama won the 1993 BRTV and was a student of the late Pranadjaya. He is another source that represents the younger generation. I first met Farman in 2004 and invited him to perform in Kuala Lumpur upon the suggestion of Christopher Abimanyu. Farman already had a degree in architecture, but he was pursuing his studies in the Netherlands during the research. During the holidays, he performed at concerts in Jakarta, which I was able to attend and meet up with other singers who became respondents. The following respondents were active between the 1950s and 1980s and provided invaluable information regarding the initial periods of lagu seriosa:
15. Teddy Suthardy, a tenor from Jogjakarta, was a national winner for 1979 and 1980 and taught students who were later involved in Bintang Radio. I met Mr Suthardy in 2005 while collecting seriosa songs, and it was he who showed me his copy of Iskandar's publication of songs.
16. Catharina Leimena is a singer and was a scholarship holder during the Soekarno era. She was mentioned by many respondents, including Teddy Suthardy, Musafir Isfanhari, Yongky Djohary and other musicians in the study, with regards to classical and seriosa singing. Singers sought lessons with Leimena, and she was often regarded as a role model. She also judged seriosa and classical singing competitions. I had met Ms Leimena



earlier in 2005 and, through Teddy Suthardy, was able to reconnect with her for this study.

17. Debrina Zulkarnein represented Surabaya and East Java Province for at least two decades. She began competing in 1964 and represented East Java throughout the 1980s. She was placed second in the 1984 and 1986 national competitions.
18. Rose Pandanwangi Sudjojono, the second wife of the painter Sudjojono, was a national *seriosa* champion in 1961 and a runner-up in 1962, 1964 and 1965. She won the rising starlet prize (*Bintang Harapan*) during her debut 1958 and was placed third in 1959. She was a contestant from the 1950s and represented Indonesia at the World Youth Federation Games in 1951 in Berlin. She continues to run the Sudjojono gallery in Jakarta and remains active, and it was easy to locate her due to her popularity as a singer, and that of her late husband who was one of Indonesia's great painters.
19. Putu Oka is a poet and writer. His poems were used by several composers for lagu *seriosa*, especially for songs in the 1960s. One of his poems was *Dikaki-kaki Tangkuban Perahu*. It became the compulsory song for the 1965 Bintang Radio competition for baritones. Mr Putu Oka introduced me to its composer, Michiel Karatem.
20. Michiel Karatem is a schoolteacher, songwriter and choir conductor and active at Yayasan Musik Gereja (Yamuger; the Foundation for Church Music). Both Putu Oka and Karatem were artists for LEKRA during the 1960s.
21. Soenarto Prawitohardjono (or Soenarto PR) is a painter and founder of *Sanggarbambu* (Bamboo House), and an art studio in Jogjakarta. Soenarto made the debut for the song *Puisi Rumah Bambu* to the members of Sanggarbambu in 1963. The song was given to the association by its composer F.X. Soetopo and its lyricist, Kirdjomuljo. Soenarto PR's

input was beneficial to learn about the social and political landscape during the 1960s that affected the artists and musicians attached to *Sanggarbambu*. Soenarto was also able to provide a perspective on the importance of the song outside the realm of Bintang Radio.

22. Suhaimi Nasution was a teacher and represented Medan in Bintang Radio in the 1960s.

He is currently residing in Kajang, Malaysia. Suhaimi copied the songs by hand as a student in Jogjakarta and brought them to Malaysia when he helped to set up choirs and traditional groups and wrote music to be used by Malaysia's Ministry of Defence.

23. Siti Chairani Proehoeman is an Indonesian expatriate who performed lagu seriosa internationally, including in Finland, Korea, and the United States. Since the 1970s she has resided in Malaysia, where she has taught in several universities and introduced songs to singers and students in Malaysia.

The other group of respondents included those who had functioned as seriosa judges in the competition. They included:

24. Musician and academician Musafir Isfanhari of Surabaya; he was referred to by many contestants as an adjudicator in the 1980s. Isfanhari became a judge in the 1970s.

25. Conductor to the Surabaya Symphony Orchestra (SSO), Solomon Tong, who was head judge of the Bintang Radio competition in the 1990s. Both Musafir and Solomon adjudicated for the East Java province. The above respondents were highly regarded in their field, and I was able to contact them quite easily.

Organisers of events included:

26. Mr Sulistyo Hadi, head of the music section of RRI Surabaya. Mr Hadi was previously a student of Musafir Isfanhari. Contacting Mr Sulistyo Hadi was important to find out

about the fate of the seriosa songs that were compiled by the RRI over the years, as well as the criteria for the songs competition. It was also to find out why RRI dropped the seriosa category from Bintang Radio in recent years.

27. Hami Probowo was the President of the Airlangga University Choir, who in 2014 organised a concert coinciding with Hari Pahlawan (Heroes' Day). The highlight of the concert was the performance by its alumni members who were previously Bintang Radio contestants. The programme for the concert featured the inclusion of lagu seriosa and patriotic songs.

## Appendix 2


## KISAH MAWAR DI MALAM HARI


Music / Lagu: ISKANDAR

Piano Acc.: M. EMBUT

Words / Sjaire: E. ZAINUDIN

Lamentoso 
 Musical notation for measures 1-4. The score is in 3/4 time and features a vocal line and piano accompaniment. The tempo is marked 'Lamentoso'. The piano part includes a 'rit.' (ritardando) marking. The vocal line has lyrics 'Du - Hi'.

5 
 Musical notation for measures 5-6. The score continues with the vocal line and piano accompaniment. The piano part is marked 'logatissimo' and 'L.H.'. The vocal line has lyrics 'hai malam'.

7 
 Musical notation for measures 7-8. The score continues with the vocal line and piano accompaniment. The piano part includes a 'L.H.' marking. The vocal line has lyrics 'langkah tjepat berla lu me'.

9

ningga-kan kesah ma-war kan melaju di embun pagi melaju

*f* *decresc.*

12

su malam awal de-

*f* *decresc.*

14

ngarkan rimbhan mawar merin-

*f* *decresc.*

16

du ber-bisik dengan ra-

*f* *decresc.*

18

6 5 4 3 4 V. 2 | 3 1 6 2 4 7 | 6 . 6

ma nan meraju melagu kasih pa - damu ma -  
 verwillen myn liefde voor jou

21

*pui mosso*  
6 . . . . . 5 . . . . . 4 . . . . . 2 |

lam a - wak - kah

*pui mosso*

23

5 . . . . . 4 . . . . . 3 . . . . . 1 . . . . .

ge - ra - ngan me -

25

4 . . . . . 3 . . . . . 2 . . . . . 0 3 |

ning - gal - kan ma -  
*ritardando.....*

27 *Tempo I*

de mood die dromm  
 wat djuwita nan duka Malam be -

30 *paol helle*

Koe papa on gelukh  
 plein djuwita

32

ia Sapa  
 kau bessa - ma

34

embun siada kan hanjur mawar merana hanjur mawar mernda  
 dan wataw... *del signo a.l. Coda*



## Appendix 3

2

Sugiarto Sriwibowo 0.0°  
1.1  
Fit 01

**KABUT**

Slamet A. Sjukur  
1960

*Lento* *p*

*Lento* *p*

*pp* *poco cresc.* *p*

*sf pp* *p*

*pp* *poco cresc.* *p*

7

12

16

*mataha - ri* *pp* *poco cresc.* *Benang sari bu -*

*nga gu - gur muda belum se - ha - ri*

*Kunang kunang ja - ruh di kabut dingin gu nung*

*E - soknya di situ tum - buh bu - nga, tapi ku - pu pelangi menunggu*



21

du - a te - mu - run me - nya - tu ku - bu - ran

*poco rit.*

27

Ku - tu - tup pin - tu jen - de

*mp*

*p*

33

la se - de - kap ma - lam su - nyi ku - nang ku - nang tak a - da la - gi

*(ppp)*

*mp*

## Appendix 4

**PUISI RUMAH BAMBU**

Music : FX SUTOPO  
Lyric : KIRDJOMOELJO

*espressivo*

*p*

Di si ni a - ku temu kan kau Di si ni

7 a - ku temu kan da - ku Di si ni a - ku te mu kan

*con Anima*

13 ha - ti te ra sa tia - da sen di - ri Pandang lah

*con Anima*

*cresc*

19 a - ku pa dang lah a - ku a ku bi - ca - ra

*cresc*

①

24 de ngan ji - wa - ku dan ta ruh ha - ti pa da -

29 mu - Di si ni a - ku te mu kan

34 ha - ti te ra sa tia - da sen di - ri

39 Ten Ten

The musical score consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features complex textures with many sixteenth and thirty-second notes. The lyrics are in Indonesian. The tempo is marked 'a Tempo'. There are dynamic markings like 'p' and 'p'. The score ends with a double bar line and some handwritten notes.

2  
Puisi R. Bawo  
10/05  
12

## Appendix 5

10

## 'Bukit' Kemerangan

Andante Moderato

Lagu & Kata : DJUNJARI  
Arr. piano : MURTJONO

*mf*  
Ti-ga win.

du ki-ni hampir ber - la - lu, se-djak ka - ta per - ka - sa ber - ku -  
lan pe-nuh ki-sah se - cja - rah, Pa-gi tje - rah ko-dang ber - sim - bah.

man - dang. Di-bu-kit i - tu ka-mi ber - ku - bu, Ka - mi ha -  
da - rah. Ta-wa-dan ta-ngis ber-gan-ti da-tang. Di - an - ta -

dang angka-ra me - nje - rang Pe - kan, bu - ra nja-la simangat dju -

*poco rit.* *a tempo* 2

*poco rit.* *a tempo* 2

20

ang

*Presto*

*f con fuoco*

*Allegro*

25

*f*

De-ngan bis - mil - lah, fi sa - bi -

32

lil - lah, Te - kad bu - lat pan - tang hje - rah. De - mi mer - de - ka

39

nu - sa dan bang - sa Re - la ber - kor - ban dji - wa. Meriam ber -



12

46 *ff* *meno*  
 ge - gar - plu - ru ma - njam - bar, Ha - ti tak per - nah gen - tar.

*ff* *meno*  
*Bra bassa...*

53 *mp* *con sfalzo* *deciso*  
 Ka - wan ber - gu - guran, ma - jat ber - se - ra - kan, Mamun a - ku te -

*con sfalzo* *deciso*

58 *mp*  
 rus ma - dju. Se - rang, ter - djang, Tom - pur, gem - pur,

*mp*  
 Kllip Kllip Kllip Kllip Kllip Kllip

63  
 Benteng la - wan ber - an - ta - kan, Ku - ge - ma - kan sangka - ka - la ke - dja - ja -

*mp*

76

an

*ff*

83

p ocha

ri - tar - dan -

88

*mf* *Andante Moderato*

Ki-ni ting - gal a-ku dan bu-kit i - tu, Ku-na-ma.

do. . . . . *mf*

92

kon bukit Ke-menang-an. Tang-gak ke - nang - an, tu-gu pah -

95

la - wan, Lam - bang sak - ti a - ba - di Per - ti - wi, Tem - pat ha -

98

*poco rit.*

ti run - duk ber - se - ma - di.

*poco rit.*

3.A.



## Appendix 6

SERIOSA  
**LUKISAN TANAH AIR**  
 Ciptaan: Ir. Yongky Djohary

Lomba Cipta Lagu Seriosa  
 RRI/TVRI — TAHUN 1986

lagu/syair/arr. piano :  
 Ir. Yongky Djohary

ADAGIO. (M.M. ♩ = 78)

voco

*leggiero*  
*p*

noforte

3

6

1. Pan-

2

||: 3 5 5 3 3 2 2 1 | 7 2 2 1 | 1 8 8 5 | 5

*allegro*

Bar 9 / 37

dangla, ke u-luk ti-mur lem-ba-yung la-lah mu-lai mo-re-kah  
 ni ku pan-dang da-tar-as hi-jau subur pa-nuh war-na bu-nga

12 / 40

Lu-his-an ma-lam a-kan ber-gon-tili di-sa-at la-ngit ma-me-rumpun bambù di te-pi su-

15 / 43

rah ngai Da-lam ka-su-nyl-an da-Di le-ngah pa-dang se-o-

*cant. sostenuto*

18 / 46

lan, ka-da-mni-an a-lam so-mes-ia Ter-  
 rang ger-ba-la me-ni-ur so-su-ling Mang-

21/49

gubah lukla - na o - loh sen-tuh-an ta-ngan PENCIP - TA  
 gubah na-da ma - ngu-cap ayu-kur pa - da SANG PENCIP - TA

24/52

Di - cip-ta-kan war - na pa - gi ma - ngo-mas ma -  
 Ka - sa na ter-cip - ta in - dah ta - lam-ku gu -

05 | 4 2 4 . 8 . i | 5 7 2 1 . 0 1 |

*espressivo moderato con brio*

27/55

nya-pu pu-nung bu - kit dan tem - bah Di - cipta - kan war - na a -  
 nung . bukil ngarai saia - tem - bah Ka - rena tercipt - ta ta -

05 | 4 2 4 . 8 . i |

30/58

lam mengi - jau Dan burung - burung pu - tih ma - la - yang ma -  
 nah a - ir - ku Ter cipta da - ri IL - HIAM MU TU - HIAN Bu -

05 | 5 2 1 . 0 1 | 7 . 5 5 2 6 7 | 5 1 | 0 5 . . 0 5 |

*dim. molto rit.*

Senza Pedal

33/ 61

*Piu lento*

2 2 2 1 2 2 5 | 5 . . . 0 5 | 5 4 1 4 2 2 2 |

ne-bar di ang-ha-sy ra ya di atas ca-kra-wa-la yang bi-  
 ml Per-li-wi yang in-dah su-ci Ter-lu-kis o-leh tangai I-LALL-

Chords: Cm, D, Cm, Eb

Tempo: *Piu lento*

Performance markings: *rit.*, *rit.*

36/ 64

1 *mp* 5 . . . 0 3 | 2 *mp* 5 . . . 0 5 | *grandioso* 5 3 . . . 0 5 |

LU-KIS - AN TA-

Chords: Cm, D, Cm, Eb

Tempo: *mp*, *grandioso*

39/ 67

4 1 4 . . . 0 5 | 5 3 . . . 0 5 | Cm 5 4 1 *poco rit.* 4 2

NAI A - IR-KU LU-KIS - AN TA-NAI A - IR KU IN-DO-NE -

Chords: Cm, D, Cm, Eb

Tempo: *poco rit.*

42/ 70

SIA

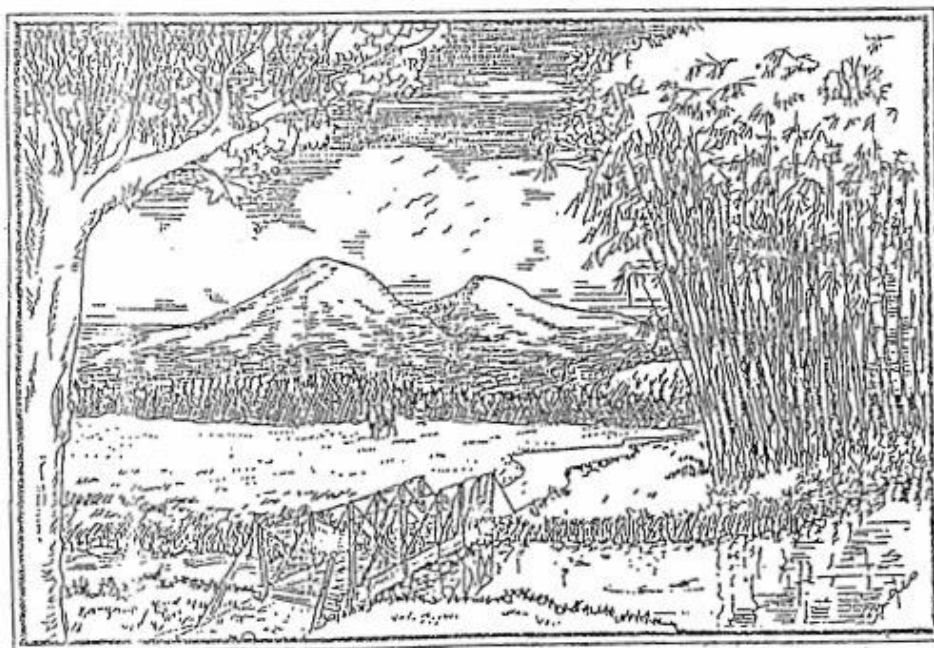
Chords: Cm, D, Cm, Eb



44/  
72

fina

Pia



Bandung Juli 1938

ROCKY DJIHANI

## Appendix 7

**Seriosa Winners of *Bintang Radio* and *Bintang Radio dan Televisi***

*Seriosa* category from 1951- 2009, based on a compilation by Alex Leo Zulkarnain (1995), unless otherwise stated. List between 1995-2006 is unavailable.

<b>Year and Category</b>	<b>Women</b>	<b>Men</b>	<b>Remark</b>
1951 Langgam/ Kroncong	1. Suprapti (Solo) 2. Herjati (Djakarta) ("Radioster 1951," 1951)	1. Samsidi (Solo) 2. Sal Saulius (Djakarta) ("Radioster 1951," 1951)	Competition is based on the achievements of the singer and not categorised
1952 Langgam  Kroncong	1. Ade Ticoalu (Jakarta) 2. Farida (Surabaya). Rukmini (Makassar) was stated ("Bintang Radio 1952," 1952)	1. Ping Astono 2. Sam Saimun  1. Sam Saimun (Bandung) 2. Samsidi (Jakarta)	Competition is based on the achievements of the singer and not categorised
1953 Langgam/ Kroncong	1. Ade Ticoalu (Jakarta) 2. Nani Josodiningrat (Jogjakarta) 3. Norma Sanger (Jakarta) (Jakarta)	1. Sam Saimun (Bandung) 2. Pingastono (Jakarta) 3. Andi Mulja (Surabaya)	
1954 Langgam/ Kroncong	1. Ade Ticoalu (Jakarta) 2. Wieke Sukari (Surabaya) 3. Suprapti (Surakarta)	1. None is listed. In "Ade Ticoalu en Sam Saimun de radio-sterren van 1954," 1954, Sam Saimun was first place 2. Andi Mulja (Surabaya) 3. Pranadjaja (Jogjakarta)	
	Bintang Harapan/ Starlet: 1. Mien Sondakh (Jakarta) 2. Dien Jabocus (Djakarta)	Bintang Harapan/ Starlet: 1. Mardanus (Surakarta) 2. Ping Astono (Djakarta)	

	3. Siti Nur Rochma (Semarang)	3. Juswi Rasjid (Bukittinggi) ("Ade Ticoalu en Sam Saimun de radio-sterren van 1954," 1954)	
1955 Seriosa	<ol style="list-style-type: none"> <li>1. Surti Suwandi (Jakarta)</li> <li>2. Dien Jacobus (Jakarta)</li> <li>3. Roetty (Bandung)</li> </ol> <p><i>Bintang Harapan</i> /Starlet: Kusbini Prodjolalito (Yogyakarta) Siti Nurruchma (Semarang) Daisy Marcel (Makassar) ("Djakarta blijkt zeer rijk aan radiosterren te zijn," 1955)</p>	<ol style="list-style-type: none"> <li>1. Pranadjaja (Jogja)</li> <li>2. Sam Saimun (Jakarta)</li> <li>3. Andi Mulja (Surabaya)</li> </ol> <p><i>Bintang Harapan</i>/ Starlet: Djanad (Jogja) Tubagus Sanusi (Jakarta) Bennie (Semarang) ("Djakarta blijkt zeer rijk aan radiosterren te zijn," 1955)</p>	Commencement of categories
1956 Seriosa	<ol style="list-style-type: none"> <li>1. Norma Sanger (Jakarta)</li> <li>2. Surti Suwandi (Jogja)</li> <li>3. Kusmini Projolalito (Yogyakarta)</li> </ol> <p><i>Bintang Harapan</i> (Starlet): Lenny Liem (Bandung)</p>	<ol style="list-style-type: none"> <li>1. Andy Mulja (Surabaya)</li> <li>2. Anas Jusuf (Jakarta)</li> <li>3. Bambang Suwarso (Semarang)</li> </ol> <p><i>Bintang Harapan</i> (Starlet): 1. Pranadjaja (Jogja) 2. Boy Zubir (Padang) 3. John Suratman (Makassar) ("Bintang-bintang Radio Indonesian 1956," 1956; "Radiosterren 1956," 1956)</p>	
1957 Seriosa	<ol style="list-style-type: none"> <li>1. Norma Sanger (Jakarta)</li> <li>2. Kusmini Prodjolalito (Jogjakarta)</li> <li>3. Sunarti Suwandi (Jogjakarta)</li> </ol> <p>Bintang Harapan (Starlet): 1. Nurtjahja Simandjuntak (Tjirebon) 2. Daisy Marcel (Makassar)</p>	<ol style="list-style-type: none"> <li>1. Pranawo Djojodinto (Pranadjaja) (Jakarta)</li> <li>2. Andy Mulja (Jakarta)</li> <li>3. S. Suwandi (Jogjakarta)</li> </ol> <p>Bintang Harapan (Starlet): 1. B. Suwarso (Semarang) 2. Sardjani (Samarinda) ("Radio's beste zangers," 1957; "Radiosterren 1957 Norma Sanger in serieuze</p>	

liederen," 1957)		
1958 Seriosa	<ol style="list-style-type: none"> <li>1. Norma Sanger (Jakarta)</li> <li>2. Sunarti Suwandi (Yogyakarta)</li> <li>3. Kusmini Projolalito (Yogyakarta)</li> </ol> <p>Juara Harapan (Runners up):</p> <ol style="list-style-type: none"> <li>1. Ratna Nurcahya (Semarang)</li> <li>2. Rose Pandanwangi (Jakarta)</li> </ol>	<ol style="list-style-type: none"> <li>1. Andi Mulja (Jakarta)</li> <li>2. Anas Jusuf (Jakarta)</li> <li>3. Bambang Suwarso (Bandung)</li> </ol> <p>Juara Harapan (Runners up):</p> <ol style="list-style-type: none"> <li>1. Djanad (Jogja)</li> <li>2. Henry Young (Surabaya)</li> <li>3. Empie (Surabaya)</li> </ol> <p>("Finale Kedjuaraan "Bintang Radio"," 1958)</p>
1959 Seriosa	<ol style="list-style-type: none"> <li>1. Masnun (Jakarta)</li> <li>2. Intan Nurtjahja (Tjirebon)</li> <li>3. Rose Pandanwangi (Jakarta)</li> </ol> <p>Juara Harapan (Runners up):</p> <p>Emy Young (Surabaya)</p>	<ol style="list-style-type: none"> <li>1. Anas Jusuf (Jakarta)</li> <li>2. Djanad (Jogjakarta)</li> <li>3. Empi (no region stated)</li> </ol> <p>Juara Harapan (Runners up):</p> <p>Vincente Gan (Medan)</p> <p>("Djuara Seriosa," 1959)</p>
1960 Seriosa	<ol style="list-style-type: none"> <li>1. Sunarti Suwandi (Jogjakarta)</li> <li>2. Ingan Malam Bukit (Medan)</li> <li>3. Intan Nur Tjahja Simandjuntak (Semarang)</li> </ol> <p>Juara Harapan(Runner up):</p> <p>Popy Tindeas (Makassar)</p>	<ol style="list-style-type: none"> <li>1. A.R. Empie (Surabaya)/ Empy</li> <li>2. Djanad (Jogjakarta)</li> <li>3. Vincent Gan (Medan)</li> </ol> <p>Juara Harapan (Runner up):</p> <p>Janto (Bandung)</p> <p>("Bintang2 Radio 1960," 1960)</p>
1961 Seriosa	<ol style="list-style-type: none"> <li>1. Rose Pandanwangi (Jakarta)</li> <li>2. Tuty Sujadi (Jogjakarta)</li> <li>3. Ingan Malam Bukit (Medan)</li> </ol> <p>Juara Harapan (Runner up):</p> <p>Kusnana (Jakarta)</p> <p>Masnun (Jakarta) is stated</p>	<ol style="list-style-type: none"> <li>1. Bambang Suwarso (Jakarta)</li> <li>2. A.R. Empi (Surabaya)</li> <li>3. A.H. Lubis (Medan)</li> </ol>



	as runner up ("Bintang2 Radio 1961," 1961)		
1962 Seriosa	<ol style="list-style-type: none"> <li>1. Eveline Tjiauw (Bandung)</li> <li>2. Rose Pandanwangi (Jakarta)</li> <li>3. Intan Nurcahya (Bandung)</li> </ol>	<ol style="list-style-type: none"> <li>1. Djanad (Yogyakarta)</li> <li>2. A.R. Empy (Surabaya)</li> <li>3. Daddy ( Jakarta)</li> </ol>	
	Juara Harapan (Runner up): Pranawengrum	Juara Harapan: Muharam Ardan (Bandung)	
1963	Not organised at national level		
1964 Seriosa	<ol style="list-style-type: none"> <li>1. Pranawengrum Katamsi (Jogjakarta)</li> <li>2. Rose Pandanwangi (Jakarta)</li> <li>3. Emi Aritonang (Medan)</li> </ol>	<ol style="list-style-type: none"> <li>1. Janto Soedarjanto (Bandung)</li> <li>2. AR Empi (Surabaja)</li> <li>3. FX Rusmin (Jakarta)</li> </ol>	
	Juara Harapan (Runner up): Tiek Supardi (Bandung)	Juara Harapan (Runner up): Deddy Tupamahu ( Jakarta) (Sulang, 1964)	
1965 Seriosa	<p>a. Soprano</p> <ol style="list-style-type: none"> <li>1. Kusmini Sunetip (Bandung)</li> <li>2. Intan Nurcahya (Bandung)</li> <li>3. Rukiah Marpaung (Medan)</li> </ol> <p>b. Mezzo Soprano</p> <ol style="list-style-type: none"> <li>1. Pranawengrum (Yogyakarta)</li> <li>2. Rose Pandanwangi (Jakarta)</li> <li>3. Sri Rahayu S.</li> </ol> <p>c. Alto</p> <ol style="list-style-type: none"> <li>1. Emmy Aritonang (Medan)</li> <li>2. Sumiati Sutarman (Jakarta)</li> <li>3. Sri Hartati (Surakarta)</li> </ol>	<p>a. Tenor</p> <ol style="list-style-type: none"> <li>1. A.R. Empy (Madiun)</li> <li>2. Bambang Suwarno (Semarang)</li> <li>3. Sho Jio Tan (Jakarta)</li> </ol> <p>b. Baritone</p> <ol style="list-style-type: none"> <li>1. Djanad (Yogyakarta)</li> <li>2. F.X. Rusmin (Jakarta)</li> <li>3. Achmad Zukri (Bandung)</li> </ol>	<p>Categorisation of Female voices:</p> <ol style="list-style-type: none"> <li>a. Soprano</li> <li>b. Mezzo Soprano</li> <li>c. Alto</li> </ol> <p>Male:</p> <ol style="list-style-type: none"> <li>a. Tenor</li> <li>b. Baritone</li> </ol>

1966	Not hosted at national level		
1967 Seriosa	<p>a. Soprano</p> <ol style="list-style-type: none"> <li>1. Pranawengrum (Yogyakarta)</li> <li>2. Norma Sanger (Jakarta)</li> <li>3. Sri Pamekas Suwardi (Cirebon)</li> </ol> <p>b. Alto</p> <ol style="list-style-type: none"> <li>1. Sri Rahayu Seusetyo (Jakarta)</li> <li>2. Holland Simatupang (Medan)</li> <li>3. Olwin Melani Hutagalung (Medan)</li> </ol>	<p>b. Tenor</p> <ol style="list-style-type: none"> <li>1. A.R. Empy (Madiun)</li> <li>2. Bambang Suwarno (Semarang)</li> <li>3. Djanad (Yogyakarta)</li> </ol> <p>b. Baritone</p> <ol style="list-style-type: none"> <li>1. F.X. Rusmin (Jakarta)</li> <li>2. Achmad Zacky (Bandung)</li> <li>3. Fr. Daramus (Jakarta)</li> </ol>	Mezzo soprano category is not competed.
1968 Seriosa	<p>a. Soprano</p> <ol style="list-style-type: none"> <li>1. Pranawengrum (Yogyakarta)</li> <li>2. Sri Pamekso S. (Cirebon)</li> <li>3. Martha Nainggolan (Jakarta)</li> <li>4. Hatty H. (Bandung)</li> <li>5. Ratna H. (Bandung)</li> </ol> <p>b. Alto</p> <ol style="list-style-type: none"> <li>1. Melani Hutagalung</li> <li>2. Sri Rahayu Susetyo (Jakarta)</li> <li>3. Yeni Ternadi (Bandung)</li> <li>4. Sumiati Sutarman (Jakarta)</li> <li>5. M.M. Sumadjinah (Yogyakarta)</li> </ol>	<p>a. Tenor</p> <ol style="list-style-type: none"> <li>1. A.R. Emphy (Jakarta)</li> <li>2. Sulisty (Yogyakarta)</li> <li>3. Suratjo (Jakarta)</li> <li>4. SSudjasmin (Makasar)</li> <li>5. A. Yusuf Nappudji (Makasar)</li> </ol> <p>b. Baritone</p> <ol style="list-style-type: none"> <li>1. FX. Rusmin (Jakarta)</li> <li>2. Djanad (Yogyakarta)</li> <li>3. Andul Hamid (Semarang)</li> <li>4. Eduard Hutapea (Jakarta)</li> <li>5. Tri Adisukma (Jakarta)</li> </ol>	
1969	Not hosted at national level		
1970	Pelangi Bintang Radio Nasional		The best recording of the entire studio Radio Star champion RRI in Indonesia, broadcasted from the station

			National
1971	Not hosted at national level		
1972	Not hosted at national level		
1973	Not hosted at national level		
1974 Seriosa	1. Pranawengrum Katamsi 2. Rukiah Marpaung 3. Sri Rahayu Sudjarwo Juara Harapan (Runners up): 1. Olwin Simorangkir 2. Sri Martini Kabul	1. Sulistio SH 2. F.X. Rusmin 3. Djanad Juara Harapan (Runners up): 1. Dr Erlangga Sahir 2. Sutarjo	Bintang Radio dan Televisi (Adult). Cumpolsory song for male: Ajakan Suci  Cumpolsory song for Female: Tembang
1975 Seriosa	1. Tetty Sira 2. S. Dharti Sahardi 3. Nan Yuhanto Runner up : Pranawengrum Katamsi	NIL	Tingkat Remaja (Teenage Level)
1976	Solo women 1. Rafika Duri (Jakarta) 2. Lina Roseidana (West Java) 3. Fitriani Wahap (Sumatera Selatan)	1. Harvey Malioholo (Jakarta) 2. Herkusnadi (Jawa Barat) 3. Helmi Pesolima (Maluku)	Tingkat Remaja (Teenage Level) Seriosa not contested
1977/1978	BRTV not hosted		
1979/1980 Seriosa	1. Pranawengrum Katamsi (Jakarta) 2. Ati Sudaryanto (Jawa Barat) 3. Susanti Sutadi (Yogyakarta) Runners up: 1. Debrina Djoko Zulkarnaen (East Jawa) 2. R.Matri Hamid (Sumatera Selatan) 3. Dr. Erlangga Sahir (Sumut)	1. Teddy Sutadi (Yogyakarta) 2. A.R. Empy (Jakarta) 3. Zeth Lekatompessy (Maluku)  Runners up: 1. Dr. Hesti Raharjo (Kalimantan Timur) 2. Tri Hartati (Kalimantan Barat) 3. Ester Sinaga (Sumatera Utara)	Compulsory song for men: Cintaku Jauh Di Pulau  Compulsory Song for women: Doa
1980/1981 Seriosa	1. Ati Sudaryanto (Jawa Barat)	1. Edward Hutapea (Jakarta)	

	<ul style="list-style-type: none"> <li>2. Debrina Zulkarnein (Jawa Timur)</li> <li>3. Evie-Haryanto (Kalimantan Selatan)</li> </ul> <p style="text-align: center;">Runners up:</p> <ul style="list-style-type: none"> <li>1. Nyoman Indrata (Bali)</li> <li>2. Hartati Subagiono (Kalimantan Barat)</li> <li>3. Ariani SP (Yogyakarta)</li> </ul>	<ul style="list-style-type: none"> <li>2. Bambang Triraharjo (Sumut)</li> <li>3. Johni Leonard (Sumut)</li> </ul> <p style="text-align: center;">Runners up :</p> <ul style="list-style-type: none"> <li>1. Zeth Lekatompessy (Maluku)</li> <li>2. R. Mantri Hamid (Sumatra Selatan)</li> <li>3. Wilfried Situmpul (Sumatra Barat)</li> </ul>	
1981/1983	<ul style="list-style-type: none"> <li>1. Tetty Manurung (Sumut)</li> <li>2. Ruth Sahanaya (Jawa Barat)</li> <li>3. A.A. Alit Andriani (Bali)</li> </ul> <p style="text-align: center;">Runner up:</p> <p>Tuti Santoso (Jawa Timur)</p>	<ul style="list-style-type: none"> <li>1. Widiapraja (Jawa Barat)</li> <li>2. Jati Utomo (Jawa Tengah)</li> <li>3. B. Ricky Yohanes (Jakarta)</li> </ul> <p style="text-align: center;">Runners up:</p> <ul style="list-style-type: none"> <li>1. Sam Syahril (Sulut)</li> <li>2. Ricardo (Sumatera Barat)</li> <li>3. Bambang Herman (Jawa Timur)</li> </ul>	Teenage Level No Seriosa category
1984 Seriosa	<ul style="list-style-type: none"> <li>1. Olwion Simorangkir (Jakarta)</li> <li>2. Debrina Zulkarnein (Jawa Timur)</li> <li>3. Vero Napitupulu (Sumut)</li> </ul> <p style="text-align: center;">Runners up:</p> <ul style="list-style-type: none"> <li>1. Laura Lynn Halim (Jawa Barat)</li> <li>2. Marian Ulfah Rombo (Jakarta)</li> </ul>	<ul style="list-style-type: none"> <li>1. Jhony Tambunan (Sumut)</li> <li>2. Edward Hutapea (Jakarta)</li> <li>3. F.X. Rusmin (Jakarta)</li> </ul> <p style="text-align: center;">Runners up:</p> <ul style="list-style-type: none"> <li>1. Dr. Erlangga (Sumut)</li> <li>2. Toni Muluk (Sumatera Barat)</li> </ul>	
1985 Seriosa	<ul style="list-style-type: none"> <li>1. Tetty Manurung (Jakarta)</li> <li>2. Trine Napitupulu (Sumut)</li> <li>3. Agustina Arbun (Sumut)</li> </ul> <p style="text-align: center;">Runners up:</p> <ul style="list-style-type: none"> <li>1. Verina F. Benny (Jawa Barat)</li> <li>2. Y. Etika Panen (Yogyakarta)</li> </ul>	<ul style="list-style-type: none"> <li>1. Abimanyu S (Jawa Barat)</li> <li>2. Iskandar Hamid (Sumatra Selatan)</li> <li>3. Wishny (Yogyakarta)</li> </ul> <p style="text-align: center;">Runners up:</p> <ul style="list-style-type: none"> <li>1. Yanuar Ade Sama (Jawa Tengah)</li> <li>2. Daud Likumahua (Jawa Timur)</li> </ul>	Compulsory for men : Semangat  Compulsory for Women: Lagu Untuk Anakku
1986	<ul style="list-style-type: none"> <li>1. Tetty Manurung</li> </ul>	<ul style="list-style-type: none"> <li>1. Edward Hutapea</li> </ul>	Compulsory for

Seriosa	(Jakarta) 2. Debrina Zulkarnaen (Jatim) 3. Ariani SP (Yogyakarta)	(Jakarta) 2. Irving B. Hutagalung (Sumut) 3. Dr. Warto Kiyanto (Jawa Timur)	men: Bumiku Indonesia  Compulsory for women: Bagimu Pertiwi
1987 Seriosa	1. Ratna K / Aning Katamsi (Jakarta) 2. Verani M. Benny (Jabar) 3. Melda Armys (Sumut)  Runners up: 1. Nony Simnaryudha (Jatim) 2. Adeltje Viviane (Irja)	1. Abimanyu S. 2. Jeffry Ronald T (Sulut) 3. Nurbertus Tigor S (Jatim)  Runners up: 1. George Yulius N (Jakarta) 2. Mardhani Budy P (Jatim)	Compulsory for men: Pahlawan Revolusi  Compulsory for women: Lukisan Tanah Air
1988 Seriosa	1. Tetty Manurung (Jakarta) 2. Bornok Sihombing (Jakarta) 3. Irene Napitupulu (Sumut)  Runners up: 1. Margarisye GE (Yogyakarta) 2. Pola Martina (Bali)	1. Jackson Hutagalung (Jakarta) 2. F.X. Rusmin (Jakarta) 3. Sutan Syaiful (Jabar)  Runners up: 1. Johny Tumbuan (Sulut) 2. Idel Safitri (Sumbar)	
1989 Seriosa	1. Arta Uli Marbun (Sumut) 2. Hanna Hutapea (Jakarta) 3. Sri Situmorang (Jabar) Runners up: 1. Yosay Den Has (Sumbar) 2. I Gusti Ayu Cintya (Bali)	1. Mangapul Hutapea (Jakarta) 2. Ary Tronata Tumbu (Yogyakarta) 3. B. Banjar Nahor (Jabar) Runners up: 1. Gregorius Bagus D. (Jatim) 2. Alex Mashor (Sulut)	
1990 Seriosa	1. Irene Napitupulu (Sumut) 2. Aning Katamsi	1. Johnson Hutagalung (Jakarta) 2. Mangapul Hutapea	

	(Jakarta) 3. Sri Sumanta Uli S (Jabar) Runners up: 1. Driyastuti Yoganingrum (Jateng) 2. Evi Rosarini Tinungki (Sulsel).	(Jakarta) 3. Billy Ismed ( Sumut) Runners up: 1. Iga Wijayanto (Yogyakarta) 2. Jeffry R. Tiimiwuda (Sulut)	
1991 Seriosa	1. Zestrina Maria P (Jateng) 2. I Gusti Ayu Cintya W (Bali) 3. Artauli Ester Ide M (Sumut) Runners up: 1. Farinia Facmie (Jakarta) 2. Sukri Meini Emilza (Sumbar)	1. Wildan Sungkar (Jatim) 2. Dipo Pardede (Jakarta) 3. Ray Jeffry (Jawa Barat) Runners up: 1. Salim (Kalbar) 2. Annas Fitri S. (Sulsel)	
1992 Seriosa	1. A. Sri Aryani R.M (Bali) 2. Linda R.A.N.S. (Jakarta) 3. Linda Sitinjak (Jogjakarta) Runners up: 1. Yuli Hestiningasih (Jabar) 2. Artha Uli Marbun (Sumut)	1. Johnson Hutagalung (Jakarta) 2. Dr. Johny Leonard T (Sumut) 3. DM. Pancasona Aji (Yogyakarta) Runners up: 1. Eddy Junaidy (Kaltim) 2. Gregorius Bagus D. (Jabar)	
1993 Seriosa	1. Ni Putu Lakmi Dewi (Bali) 2. Khalfia Hairin (Jabar) 3. Asih Suprihatini (Yogyakarta) Runners up: 1. Paula Regina Hasan (Jakarta) 2. Dianing K. (Yogyakarta)	1. Farman Purnama (Jakarta) 2. Ray Jeffrin (Jabar) 3. Daniel Dasalak (Sumut) Runners up: 1. Albert Lintang (Jakarta) 2. Rudy Prihardianto (Jatim)	
1994 Seriosa	1. Arta Uli Marbun (Sumut) 2. Linda Sitinjak (Yogyakarta) 3. Hanna Hutapea	1. Dr. Johny Leonard T (Sumbar) 2. Kristianto Pantioso (Jakarta) 3. Jose Rizal (Jabar)	Compulsory for men: Awan (Binsar Sitompul)

	(Jakarta)		Compulsory for Women: Pesan Kartini
	Runners up: 1. Dra. Irawati (Kalbar) 2. Sukri Meini Emilza (Sumbar)	Runners up: 1. Albertus Wishnu (Yogyakarta) 2. Ir. Idil Syawfitri (Sumbar)	
1995- 2006	Name list unavailable		
2007 Seriosa	1. Hajah Ariani (Jogjakarta) 2. Kriswanti (Jakarta) 3. Syane Lawalata (Ambon)	1. Ramhot Basani Sihombing (Medan) 2. Agung Widyo (Bogor) 3. Moses Tomazoa (Ambon) ("Brian Prasetyoadi Juara Bintang Radio," 2007)	BRTN (Bintang Radio Tingkat Nasional) 14 July 2007, Taman Surya, Surabaya
2009 Seriosa	1. Herlina Simboro (Medan). Ida Ayu Wulan (Denpasar) Christine Thedosi (Jakarta) 2. Elfrida Susi (Jogjakarta) 3. Ida Ayu Wulan (Denpasar)	1. Agustinus K Adiba(Denpasar) 2. Raharjo (Surabaya) 3. Edi Purnomo(Palembang)	
	Runners up: 1. Karmila Santi (Makassar) 2. Herlina Simboro (Medan).	Runners up: 1. Popo Hartono (Bogor) 2. Sulu Simanjuntak (Bandar Lampung)  ("Christine dan Agustinus Juara Bintang Seriosa," 2009)	