

THE STUDY OF WESTERN MUSIC HISTORY AND DEVELOPMENT OF MUSIC IN INDONESIA

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Abstract: Western music is growing rapidly throughout the world. It cannot be separated from the history of its development. Western music continues to experience development from the Middle Ages, Renaissance, Baroque, Classical, Romantic eras, and the modern era until now. The rapid development of Western music has made Indonesia unable to escape the influence of Western music. Brought by Portuguese traders in the 16th century, music in Indonesia continues to experience development and change. This research uses Qualitative research, it is a form of inquiry that analyzes information conveyed through language and behavior in natural settings. It is used to capture expressive information not conveyed in quantitative data about beliefs, values, feelings, and motivations that underlie behaviors. Qualitative methods derive from a variety of disciplines and traditions. Created many musicians whose works are remembered by many people. In the future, Indonesian music continue to grow and change according to the times. Indonesian music art in the 1990s until now continues to experience rapid development. Various musical genres have emerged and continue to experience changes in style, flow, and sound produced. Since the early 1990s, Indonesian pop music has become popular and attracted the interest of many people.

Keyword: Western, Music, History, Indonesia.

INTRODUCTION

The Development of Music in Western Culture

Music has always been fun, but just like humans, music also has its own history Yoon, D (2020). For example, the history of development is certainly different from music today. The development of Western music is always progressing from year to year. It's the same with the rhythm of the music used, the harmonization, and also the melody. Music is the art of combining vocal or instrumental sounds (or both) to produce beautiful forms, harmonies, and emotional expression. In the context of western music, the concept is defined as an idea or notion that underlies the production of beautiful forms, harmony, and expression of musical emotions from western society. In the history of the development of music in the West, there have been several eras. Among them are the medieval era, the Baroque and Rococo era, the Renaissance era, the Romantic era, the classical era, and also the modern era.

In music, development automatically changes form, style, characteristics, harmony, and especially aesthetic values. Dominantly development is influenced by two dominant aspects, namely internal and external aspects (Supriyadi, 2019). In its history, western music is composed of the development of compositional techniques and the practice of playing music arranged in segments of the era and style of music. Music reached its heyday when it entered the classical era. (Chaerunnisa). The history of music is very useful for learning theories (musicology), or the creation of music (composition), as well as vocal and musical instrument practices (performance) (Martopo, 2013). Every music medium has specialties that can be studied, just like Western classical music and popular music (Bintarto, 2014).

Western music has a long and rich history, dating back to the ancient Greeks and Romans. Over the centuries, it has evolved through a number of different eras, each with its own unique characteristics.

The Medieval era (476-1453) saw the development of Gregorian chant, a monophonic (one-part) vocal music that was used in Christian worship. This was a time of great religious and cultural upheaval, and music played an important role in providing comfort and solace to people during this period. This era was marked by the end of the Roman empire which ended in 476 AD until the era of Christian reform, which was then led directly by Martin Luther in 1572 AD. The development of European music in the medieval era was triggered by increasing changes in the world so that all new discoveries were discovered. One type of music that was experiencing development at that time was gregorian music. Which was later perfected by Paul Gregory. At that time there were 2 musicians who played a role in developing Western music, including Adam De La Halle. Which comes from Germany. As well as Gullanme Dufay who comes from France.

The Renaissance era (1453-1600) saw a revival of interest in classical antiquity, and this had a profound impact on music. Composers began to experiment with new harmonies and rhythms, and polyphony (multiple parts) became increasingly popular. This was also a time of great social and political change, and music reflected the developing rapidly, such as discoveries in film, television, radio and others. In this era also applied a system of free expression in music. Several composers who emerged in modern times include Bella Bartok from Hungary, Claude Achille Debussy from France, Edward Benyamin Britten from England, and Igor Fedorovinsky from Russia.

METHOD

This research uses Qualitative research, it is a form of inquiry that analyzes information conveyed through language and behavior in natural settings. It is used to capture expressive information not conveyed in quantitative data about beliefs, values, feelings, and motivations that underlie behaviors. Qualitative methods derive from a variety of disciplines and traditions. It is used to learn directly from patients and others what is important to them, to provide the context necessary to understand quantitative findings, and to identify variables important for future clinical studies. Although qualitative inquiry has been championed as a way of “reaching the parts other methods cannot reach,” it is also distrusted by some because it rarely provides a generalizable foundation for clinical decisions and policies.⁴ Readers are referred to several recent editorials for overviews of these differences and proposals for their reconciliation Braun, V., & Clarke, V. (2013).

Some qualitative approaches use technical methods (such as statistical content analysis) to determine the significance of findings, while others rely on researcher’s thoughtful reflection. Ethnography is a form of inquiry that can combine these approaches.

Ethnography is a semi structured way of learning about people and their culture.⁸ With specific questions in mind, ethnographic researchers immerse themselves in an environment to discover the meanings, conventions of behavior, and ways of thinking important to individuals of a group as they emerge in unrehearsed encounters.

FINDING AND DISCUSSION

Music in the Western

Western music includes music from the past to the present that was created in Europe or has a European origin. All prehistoric societies had a thriving musical culture when they first appeared in history. The fact that the first writers defined it in terms of myth and legend points to the art of sound's early development. The more likely theories regarding its beginning are those that it started as a simple method of communication, that it evolved from a tool to speed up community labor, or that it started as a potent addition to religious rituals. Although such views must obviously remain hypothetical, it is evident that the Fertile Crescent, which encircles the eastern end of the Mediterranean Sea, was the birthplace of Western music despite the discovery of ancient musical artifacts in central Europe. There, among other peoples, the nations of Mesopotamia, Egypt, and Israel developed political and social cultures that were later assimilated by the Greek conquistadors and, later, by the Romans, who spread parts of that Mediterranean music throughout most of western Europe.

The social roles of music were essentially the same in all of these early societies since their climate, geography, speed of life, and mutual influences produced many more social parallels than differences. It appears that music's primary purpose was religious, ranging from enhancing the effect of "magic" to elevating liturgies. The other musical events that were depicted in both visual art and written accounts served similar purposes: rousing military incitements, calming accompaniments to group or solitary work, heightening aids to dramatic spectacles, and enlivening backgrounds to social gatherings that included singing, dancing, or both. In every instance, musical noises were either a complement to singing or to physical activity (dance, march, game, or job). It took many decades before enjoying euphonious sound became a goal in and of itself.

Western song, both music created in Europe and music derived from European forms, from antiquity to the twenty-first century. All prehistoric societies had a thriving musical culture when they first appeared in history. It seems that religion was the main purpose. Other musical events had the same purpose: stoking military fervor, calming labor, amplifying aids for dramatic performances, and lively backdrops for social gatherings. Every time, songs or physical activity (dancing, marching, playing, or working) were accompanied by musical sounds. Evidence suggests that the Sumerians, Babylonians, and Assyrians (fl. c. 3500-c. 500 BCE) had instruments of every fundamental type: idiophones, aerophones, chordophones, and membranophones. These people lived in the Mesopotamian region around the Tigris and Euphrates rivers.

An early method of musical notation can be seen in an unintelligible hymn etched in stone that dates to around 800 BCE. The Romans, who defeated the Greeks militarily but took much of their culture intact, provided the most direct link between the musical development of western Europe and the eastern Mediterranean cultures. The Greeks, with their system of modes (ways of ordering the notes of a scale to build melodies), provided this link. The Christian church was the organization that continued the musical legacy of antiquity after the fall of the Roman Empire. According to tradition, Pope Gregory I standardized and ordered early church music beginning in the late 6th century.

A trope (a narrative or melodic passage added to an existing tune, or a combination of text and music introduced into existing liturgical music) was used to expand Gregorian chant in the ninth century. The groundbreaking idea of polyphony, the simultaneous sounding of two or more melodic lines, considerably extended the Gregorian repertory. Although secular music flourished in the early Middle Ages, the earliest accounts of it in the Western world describe the music of the goliards— itinerant minor clerics and students who, starting in the 7th century, traveled the country singing and playing songs about love as well as war, famine, and other contemporary issues.

The establishment of Western musical traditions

Roots in antiquity

Ancient Middle East and Egypt

The Sumerians, Babylonians, and Assyrians thrived in the Mesopotamian region near the Tigris and Euphrates rivers from roughly 3500 to roughly 500 BCE. They appear to have had instruments of every basic type, including idiophones, which produce sound by resonating as a whole, aerophones, which produce sound by resonating a column of blown air, chordophones, which have strings that can be struck or plucked, and membranophones, which are constructed by stretching skins over a resonating body. A prehistoric method of musical notation can be seen in an unintelligible hymn etched in stone that dates to around 800 BCE.

As may be inferred from numerous written allusions to music as well as seen on many artifacts, especially the drawings preserved on clay utensils, the Egyptians, who entered historical times around 500 years later than the Mesopotamians, enjoyed all of the same types of activities and instruments.

The Hebrew people's musical tradition, which dates back to around 2000 BCE and is principally described in the Hebrew Bible (Old Testament), had a greater direct impact on Western music since it was incorporated into Christian liturgy. There are extremely few surviving objects or images since Jewish religious law forbids the creation of "graven images." The extensive use of the shofar (a ceremonial ram's-horn trumpet) and the singing of portions from the Torah (Pentateuch; the first five books of the Bible) as well as prayers and songs of praise are among the long-standing customs of the temple service that are now observed in the synagogue.

Ancient Greece

Of all the cultures in the eastern Mediterranean, it was unquestionably the Greeks who provided the closest connection to the musical advancement of western Europe through the Romans, who overthrew them but adopted a large portion of Greek culture intact. The Greeks entered history relatively late, around 1000 BCE, but quickly overran their neighbors and assimilated many aspects of older cultures, which they adapted and merged into an advanced civilization. The two primary Greek religious cults—one dedicated to Dionysus and the other to Apollo—became the models for the classical and romantic aesthetic poles that have clashed throughout Western cultural history. The kithara, a sort of lyre, was the instrument of choice for the Apollonians, who were known for their objectivity of expression, simplicity, and clarity. The Dionysians, on the other hand, were characterized by subjectivity, emotional abandonment, and sensuality. They favoured the reed-blown aulos.

Ancient Greek philosophers like Plato and Aristotle explained the ethos concept, which was founded on the idea that music has a direct impact on the soul and behavior of people. As a result, music played a major part in the dramas of Aeschylus, Sophocles, Euripides, and Aristophanes, which were influenced by Greek political and social institutions. The Grecian educational system also placed a strong emphasis on musica and gymnastica, with musica denoting all cultural and intellectual courses as opposed to those involving physical exercise.

A complex scientific theory of music developed that covers tuning, instruments, modes (melodic formulas based on certain scales), and rhythms in order to support its core social function. The vibratory ratios that established the series of notes now employed in Western music were originally recorded by the philosopher and mathematician Pythagoras in the sixth century BCE. The numerous modes, such as Dorian, Phrygian, Lydian, etc., bearing the names of Grecian tribes, were derived from the full range of notes played. Instead of using strong-weak accentual metre, the rhythmic system, which was derived from poetry, was based on long-short relationships. Aristoxenus was the foremost scholar and theoretician of Greek music after Pythagoras.

Ancient Rome

The returning Roman legions unavoidably adapted local tastes and traditions when they brought the musical culture of the eastern Mediterranean to the western Mediterranean. The practices that emerged were typically more constrained than their models. For instance, the diatonic (seven-note) scale replaced the Grecian system's chromatic and enharmonic structures as the norm. The new idea of metre as a progression of equal durations, with accent (stress) rather than duration determining emphasis, was of great significance.

The great resource inherited is revealed by an inventory of the musical legacy brought to Rome from the ancient East (especially Greece): a system of notation that conveyed all necessary indications of pitch and duration; an acoustical theory that accounted for the identification and classification of tones; a concept of tonal organization leading to the system of modes; principles of rhythmic organization; fundamental principles of instrument construction.

Development of Music in Indonesia

According to Schmeling, P (2011), the spread of western music in Indonesia originated from eastern Indonesia through Spanish and Portuguese sailors in the context of 16th century imperialism they came to eastern Indonesia without introducing European art music but folk music with the accompaniment of *cavalquinho* (ukulele), violin, guitar and so on as a means of entertainment for sailors and settlements around them dancing the quadrille, namely dance or dance from Spain with 4 pairs or more dancers adding to the form of Western music. in Java has also led to the entry of western musical traditions such as the use of beam notation on the piano.

In the 1930s these studios generally had a full-time ensemble or combo singer and pianist to fill the radio broadcast agenda with serious music programs or entertainment performed by foreign professional musicians. The type of music that was first produced domestically through printed electronic LPs and old films was Dutch entertainment music and Javanese, Sundanese and Balinese gamelan, especially the Surakarta and Yogyakarta palaces, the Klungkung and Peliatan Gianyar palaces, as well as gamelan gamelan and Cianjuran gending from the Priangan land. The 1950s became a real turning point in the development of music in Indonesia. These years were the beginning of training for several young Indonesians to continue studying musicians abroad to deepen their knowledge of music. Indonesian music art in the 1960s was heavily influenced by western music which entered Indonesia through the influence of mass media such as radio, recordings and television. Pop, rock and jazz music became popular among young people at that time. At that time, various new bands emerged such as Koes Plus, Dara Puspita, and The Rollies which were increasingly popular among the public. The music they perform combines elements of western music with elements of Indonesian music such as gamelan, lute and flute. the development of Indonesian music in the 1960s was also accompanied by significant social and political changes. This is reflected in the lyrics of the songs that were popular at the time.

The 1970s was an important period in the development of Indonesian music. At that time, many Indonesian musicians were inspired by rock and blues music from the West. The music is then combined with elements of traditional Indonesian music and creates a new musical genre called progressive or fusion. At that time, there were also several popular musicians and bands, such as Gombloh, God Bless, and Benny Soebardja. They created songs with lyrics that were very critical of the social and political conditions of Indonesia at that time.

The 1980s in Indonesia was known as the golden era for Indonesian pop music. At that time, many musicians and singers created popular songs that are still remembered today. One of the popular musicians in the 1980s was Chrisye. He composed many popular songs, such as *Kala Cinta Menggoda* and *Lilin-Lilin Kecil*. At that time Chrisye's music was influenced by rock and funk music. According to Soerjoatmodjo, Indonesians like Chrisye's music because it can touch the hearts of the listeners. Besides Chrisye, another popular musician in the 1980s was Iwan Fals. He is known as a musician who creates songs with strong

messages, such as Bento and Orang Perifringe. Iwan Fals' music at that time was inspired by folk and rock music. According to Soerjoatmodjo, Iwan Fals' songs succeeded in conveying social and political messages that were considered important by the Indonesian people at that time.

Indonesian music art in the 1990s until now continues to experience rapid development. Various musical genres have emerged and continue to experience changes in style, flow, and sound produced. Since the early 1990s, Indonesian pop music has become popular and attracted the interest of many people. One of the music genres that developed rapidly in Indonesia during this era was dangdut music. Along with the increasing popularity of dangdut music, many musicians and singers have emerged.

Not only dangdut music, in the 1990s new music genres emerged such as alternative rock, rap, and hip-hop. The band Slank became an icon in the development of alternative rock music in that era. Meanwhile, rap groups such as Iwa K and hip-hop groups such as Neo and Black Brother also began to gain popularity.

Technological developments and access to the internet also influenced the development of music in Indonesia in this era. Musicians and singers can promote their music through online platforms such as YouTube and SoundCloud.

Until now, the development of Indonesian music art continues to change and experience changes, but the identity of Indonesian music is maintained and is increasingly recognized internationally.

CONCLUSION

The history of music in Indonesia is a long and rich one, dating back to the 16th century. The arrival of Western music in the 19th century had a profound impact on Indonesian music, and over the years, Indonesian musicians have blended Western and traditional Indonesian music to create a unique and vibrant musical culture.

The 1960s saw the rise of popular music in Indonesia, with bands such as Koes Plus and Dara Puspita becoming wildly popular. The 1970s saw the emergence of progressive rock and fusion music, with bands such as God Bless and Benny Soebardja leading the way. The 1980s was known as the golden era for Indonesian pop music, with artists such as Chrisye and Iwan Fals creating some of the most iconic songs in Indonesian history.

In the 1990s and beyond, Indonesian music has continued to evolve, with new genres such as dangdut and electronic music becoming increasingly popular. Today, Indonesian music is a vibrant and diverse scene, with something for everyone to enjoy.

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