

Stigma Music of Human Life in Indonesia Orchestral Music

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Abstract

Music continues to surround human life from time to time; music is inextricably linked to human life from the moment man is born. Music also plays a role in bringing changes to human life in a better direction and maybe vice versa. In our daily lives, we cannot avoid the sounds or vibrations that come to our ears through the strains of music. Our lives are approached by music wherever we are. Music is a part of our lives. The researcher here wants to find out more about how the music process develops over time and its stigma to the operation of social change in society with the concept of musicology with qualitative methods, where the stigma of music tends to go, how researcher wants to better understand music by using methods of theoretical anthropological studies from time to time until the birth of music, on the other hand, what changes happen after the music is born. Stigma against music has certainly affected social life in society. Stigma towards more popular music such as orchestral music is one of the music whose bearer style is more likely to be passionate in the listener. Here the author wants to invite the music listener community to hear and explore the meaning of music and bring an appreciation stigma to his life. In addition, the author seeks to confirm that the music listener community can listen and explore the meaning of music and bring a positive stigma to his life. In addition, the author also would like the songwriters to explore more songs that stigmatize music by continuing to support people's appetite for a better humanity.

Keywords: stigma; music history; music development; orchestral music

INTRODUCTION

Every day, we listen to music when we wake up, work, and prepare food. But, even though we already know the rhythm of the music and are just ordinary listeners, we occasionally overlook music by listening only as a routine. What impact this music has on people's lives? This is where the evolution of music was studied further to expand the effect of music on human life.

The word music comes from the Greek name *Musike*. *Musike* comes from the word *muse*, the nine Greek gods under Apollo, who protected art and science. (Pope, 2019; Widhyatama, 2012). The study of music's history is inextricably linked to human culture. It is critical to look at the state of music from the beginning of its evolution to grasp the journey of music better to

understand music today. European music is deeply rooted in Greek culture, although related to belief in mystical things, always trying to break away from the bonds of mythological traditions and religious beliefs. Based on these European musical trends, the discussion of the history of world music tends to rest on European music, with its rationalistic and advanced Greek cultural roots (Kajanová, 2020).

Music has been around since ancient times. The development of music art is very rapid due to the many discoveries, especially in culture. The art of music was rapid, especially for many discoveries in culture. This is the reason for dividing music art history into different eras. However, after various new discoveries in various fields, religious activities and musical functions were developed. A well-known musical art

and person from the Baroque and Rococo (1600-1750 AD) was Johann Sebastian Bach, an instrument composer for church music. During this period, the music that developed is known as Baroque and Rococo music. Music of baroque is used voluntarily. The music of Rococo is set to form rhythms. Classical music (1750-1820) emerged after the Baroque and Rococo eras. In the classical period, the use of gentle dynamics tempos was changed by *ritardando* (smooth) and accelerated access (fast), and the use of decorations was limited. Famous composers of the classical period are Ludwig van Beethoven, Wolfgang Amadeus Mozart, Joseph Haydn, and Johann Christian Bach. In this era, the music contains subjective emotions and characters. Contemporary music has been around since the 20th century, and the invention of the radio has created new ways to listen to music. In 1999, the invention of the gramophone and musical editing tools created a new genre of classical music such as Blues, Country, K-pop, Pop, Dangdut, Electronic, Easy listening, Hip hop, Jazz, R&B, Rock, Reggae (Osiebe, 2020).

Considering the word 'Art', I Gusti Bagus Sugriwa, in honour of his services to fight for Hinduism as a religion recognized by the Government of Indonesia. He is a spiritualist, culturalist, religious figure remembered in Denpasar City for his struggle against the cultural values and individual freedoms of every human being. He revealed that this word "Art" comes from the word 'Sani, a Sanskrit word meaning offering, service, sincere giving. According to Padmapushpita, the word 'art' comes from the Dutch 'genie', which in Latin is called 'genius', meaning extraordinary abilities carried from birth (Yusa, 2016).

Art is a gift from God. Art is not only about vocal art, music, painting, etc. Even simple art is the art of loving. So the art of love is the beginning of the birth of art - other arts. From the idea of the first sentence, art is also "The Art of Doing Something, where the

human way of expressing his soul and mind for better humanity that does not see from any age or race limit.

The song is the vibration of sound that draws a listener into the melody of the music, resulting in a beauty that uplifts the spirit and mind. The beauty of music's sound may change the environment; it can make people feel pleased and driven to be better in their daily lives. Musical aesthetics is a branch of study that examines the norms and principles of musical beauty, both in terms of music's inherent values and psychological connections to human life. Therefore, the aesthetics of music is more precise about the discussion of the human self in relation to music, including various concepts of thought about music, especially about the influence and role of music in human life itself (Dani, 2019).

Here the author could explain when someone plays the piano, and he plays the piano with patterns and beauty that, according to him, is art. His purpose in performing is to improve the listener's hearing, even if he is only playing for himself. When the piano is played, the tone heard is an expression of the soul. Art is not limited to a single idea but rather encompasses a wide range of concepts derived from the Maestro of Art himself.

The concept of music is not far from the idea of sound quality or melody that arises from the music so that the rhythm can listen more harmoniously. Still, sometimes each listener interprets music according to their views and experiences. This is where it can cause many mood changes after seeing or hearing the music. As happened from time to time, music continues to develop both in terms of musical instruments that continue to get better and more sophisticated. It turns out that the art of music that gives birth to a stigma for listeners becomes less good but because of the style factor. They are only limited to listeners who follow the style of

these musicians. This is where the essence of musical change lies in the listener.

In its most literal use, the term stigma refers to some form of mark or stain. As Osborne points out: "Stigma" comes from the Greek word for 'tattoo mark,' a brand made with a hot iron and impressed on people to show that they were devoted to service or, on the opposite spectrum of behaviour, that they were losers or misled enslaved people (Snyder, 1974).

Self-esteem concerns each person's feelings toward himself, the way he sees, judges, and relates value (Radocy & Boyle, 2012). In the above expression, it is clear that the value of music continues to depend on the characteristics and identity of the music group.

To establish a unique identity in society, one must see oneself through the eyes of others. That is, one must step outside of oneself and see oneself like everyone else will see you (Evans & McPherson, 2015). Another perspective can undermine a person's sense of identity, inclusion, and citizenship for those stigmatized in any society. Therefore, stigma is an essential component of understanding race and racism today.

Stigma itself is a sign or symbol for a society that tends to the spectacle of a group of people or groups; thus, they will be able to compare their behaviour or appearance with the type of stigma that exists. If they find that their appearance or behaviour reflects a specific stigma style, they may conclude that they have a stigma.

Many ideas continue to arise in society about how this idea of stigma is often at a wrong value. Still, the reality is not to lead there but back to every human being to further see the meaning of stigma itself. As Bush and Katz point out that the idea of stigma explains the harmful and detrimental side of the majority's reaction to those who differ, social scientists have proposed several causal factors, some specific to certain minority groups and others more common in

their applications. But people's reactions to deviant group members aren't always adverse. One can also see feelings of sympathy for Something, distress over the suffering of others, even respect for those who seek to overcome a delight (Katz, 1982). It is not easy to understand and understand a stigma in social life. It could be only understood by the process of going profound to our life in listening to the music itself. But the stigma of music for the world of music is inseparable from its own stigma.

Orchestra music, for example, has been born and gives a significant stigma to Indonesian society. As R.M says, "Western influences in art have occurred. Western (European) influence began with the arrival of Portuguese merchants, followed by a Dutch presence in the late 16th century, which can be seen in various art forms nowadays" (Fu'adi, 2009). In the 18th century, the meaning of the term "orchestra" was extended to the musicians themselves and their status as ensembles. What instruments do orchestras always and often play? Part of the string, part of the woodwind, part of the brass and part of the percussion. The earliest development of orchestras was in the Baroque period (1720), when orchestras were still small orchestras with a minimal number of players (Lozinskaya, 2021).

The development of orchestral music in Indonesia is on the island of Java, especially in the palace environment. In the palaces of central Java, including the special region of Yogyakarta, orchestral music entered into ensemble gamelan using western musical instruments, namely gendering, trumpet, trombone and others. In contrast to the city of Yogyakarta, until now, the Yogyakarta Palace launched an orchestral music show for the first time under the name Jogja Royal Orchestra. This performance was held at Bangsal Pagelaran, Yogyakarta Palace, to coincide with World Music Day, which falls on June 21, 2021. Jogja Royal Orchestra was inaugurated directly by Sri Sultan Hamengku

Buwana X and attended by a limited number of guests. This launch was continued by the inaugural performance of the Jogja Royal Orchestra to re-introduce the work of the Yogyakarta Palace in the world of music. They especially showed how acculturation occurs between Javanese music and musical instruments from Europe (Aly & Muhtarom, 2021).

Every time there is an event such as the anniversary of the city of Medan until the wedding ceremony music orchestra of the city of Medan was always invited to perform and always get a good reception from the audience. However, all that did not last long, because of the many obstacles faced by the players themselves and financial problems that are less sturdy making orchestra music in Medan forced to go out of business, it is unfortunate. TVRI Medan also had time to have a keroncong orchestra that appears every two months (Hirza, 2016).

It is not easy for orchestral music to survive in Indonesian music. According to the famous composer and founder of Magenta Orchestra, Andi Rianto, there are some stigmas of orchestral music in society, such as being considered difficult, complicated or can only be enjoyed by certain circles. Through a concert 15 years into the Magenta Orchestra, Andi aims to break the stigma. After studying in America and a career for 15 years in Indonesia, Andi claimed to get a lot of learning and sorrow to survive. The main goal remains to break the stigma of difficult orchestras, enjoyed by a few people, so "I want more people to enjoy and Thank God we have been 15 years is not easy, and we want to present a spectacle not only entertaining but also educative," Andi said in a press conference at Galeri Indonesia Kaya (Sophia, 2019).

Andi Rianto carries out a special mission when voicing orchestral music. He wanted to break the stigma about orchestral music that only "above average" people listen to. He wants to make orchestral music sound

easy listening in the ears of Indonesian people.

"At that time, there was an orchestra performance that I invited my friends. It is effortless. It says, 'lazy, ah, if my rock band wants'. When asked why he said he did not know. 'i don't like classics. There is also a classic lite classic. Indonesian music lovers are more familiar with pop music. Andi also agreed and was convinced the orchestral music was only a matter of packaging. He believes even mainstream pop music can listen to fun when performed in an orchestra.

Aside from orchestral performances from Andi Rianto, previously, there had also been music performances at the Yogyakarta Palace experiencing rapid progress during the reign of Sultan HB VIII (1921-1939), with the presence of Walter Spies at the end of November 1923. Spies has a huge role in the development of musical life in Yogyakarta. Spies got a steady job as a music instructor and director of Kraton Orkest Jogja with a salary of 100 pounds sterling per month (Sewell, 2015).

In addition to Jogjakarta Palace Orchestra, Orkes Societe de Vereeniging was founded in 1822 by plantation entrepreneurs in Yogyakarta. Attilio Genocchi of Italy and Carl Gotsch of Austria directed the orchestra (Buitenweg, 1966, pp. 139-152). The development of orchestral music in Indonesia had its ups and downs; the golden age of orchestral music in Jakarta was in the 1950s, but there are no recordings or physical records of orchestral music, as stated by Twilite Orchestra conductor Addie MS in the introduction to Ninok Leksono's book Twilite Orchestra (2004). On this basis, the Twilite Orchestra was inspired to immediately make a recording album and book about the Twilite Orchestra's journey for ten years since its founding (Fu'adi, 2009).

If we connect this stigma to musicians, who have been born from time to time, there is a change from every concept of musical stigma in orchestral music, both in terms of

music and from the creation of songs. The stigma of music should be viewed as art that every group is free to respect the terminology and concept of music itself. What a view to the stigma of music has always existed. According to the author, orchestral music should be stigmatized with the character possessed by the music itself. The rhythm of the music dominates the instrument itself. How can the stigma of orchestral music continue to be listened to by the public, and they can enjoy easy listening? The first concerns the reasons why some individuals are more stigmatized than others or more warned than others in the same society. We can call it the individual-level approach.

METODE

This research has proven that the stigma of orchestral music can continue to be developed and researched further away. Musically philologically stated hypotheses and documentation that bears the orchestral music stigma against musicians across time. The stigma attached to symphonic music can influence performers' and particular groups' behaviour and lifestyles. The first step in developing this research was fabricating the script or the music label. Every music group we know has its symbols and characters that might lead to the stigma of their character, which is then expressed through the rhythm and tone of their song. The music's personalities are starkly different and readily recognizable after hearing it. According to the technique used by the author, qualitative literature studies are conducted by evaluating systematic sources that meet valid, reliable, and objective criteria. The topic being considered more has to do with data collection strategies from books, papers, publications, reports, and records.

RESULT AND DISCUSSION

The stigma of symphonic music will continue to inspire Indonesian musicians to create new arrangements. It is not easy to get started, but recent results and performances of the stigma of orchestral music have already been published. As a result, before delving into the precise beginnings of symphonic music, the author sought out reliable information about its history and various forms. In the end, it achieves the purpose of assisting music enthusiasts in becoming more creative in their different sectors.

The stigma associated with symphonic music will continue to influence Indonesian musicians' arrangements. It is not easy to get started, but some recent results and performances of symphonic music's stigma mean that the symphonic concert itself gives the listeners a new taste. As a result, before delving into the precise beginnings of symphonic music, the author sought reliable information about its history and various forms. Finally, it achieves an objective that encourages music fans to be more creative in their domains.

A professional in his speciality must produce a piece of exceptional quality in symphonic music. Not only that, but it also requires the introduction of a musical stigma that will continue to be symphonic music, ensuring that the music's stigma is preserved and updated into a more beautiful rhythm heard without erasing the genuine rhythm.

CONCLUSION

As stated at the beginning of this article, research and concerts of some orchestral music have shown that the stigma of orchestral music is only designed for the elite average, but this is not the case, as listeners can also hear orchestral music with a basic concept. In today's century, the stigma of symphonic music is a musical that can be listened to by anyone with a lite classic. It

signifies that the music is constantly changing. It will be intriguing for music fans or composers to begin the concept of the stigma of orchestral music with traditional tunes that already exist, furthermore, for those who wish to go deeper into how the concept of music stigma, particularly in orchestra music, can be dug out and traced to provide a valuable fact for a large number of individuals—the evolution of musical instruments and the manner of song composition and the concept of song-carrying continue. With accessible "arrangement" composition, the stigma of orchestral music in the future can be an entertainer for many societies in Indonesia.

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