

Transmission of Local and Traditional Music in Indonesian Popular Music (Case Studies of Indonesian Music Groups)

Kerso Manunggal Sosrowijaya
The Colleges of Music Bandung, Indonesia
Corresspondent : kersomanungso@gmail.com

Received : September 19, 2023

Accepted : October 06, 2023

Published : November 06, 2023

Citation: Sosrowijaya, K.M. (2023).
Transmission of Local and Traditional Music in
Indonesian Popular Music (Case Studies of
Indonesian Music Groups). *Harmonia :
Journal of Music and Arts*, 1(1), 55-66

ABSTRACT: This article explores the dynamic process of transmitting local and traditional music within the context of Indonesian popular music. As Indonesia boasts a rich cultural heritage, the study delves into how traditional musical elements are incorporated and transformed within the works of contemporary Indonesian music groups. The research employs a qualitative approach, utilizing case studies of prominent Indonesian music groups. Through an in-depth analysis of their compositions, arrangements, and performances, the study aims to unravel how traditional musical influences are transmitted and integrated into the fabric of popular music. The findings reveal diverse strategies Indonesian music groups employ in incorporating local and traditional elements. Case studies showcase the adaptation of traditional instruments, melodic patterns, and rhythmic structures, providing insight into how cultural heritage is woven into the contemporary musical landscape. The discussion section engages with the implications of this transmission process, addressing questions of cultural identity, artistic innovation, and audience reception. It explores how the synthesis of traditional and popular music contributes to the evolution of Indonesia's musical identity and its resonance within a global context. In conclusion, this article illuminates the multifaceted nature of the transmission of local and traditional music in Indonesian popular music. The case studies provide a lens to understand the dynamic interplay between tradition and innovation, shedding light on the creative processes that shape the country's musical tapestry. This study contributes to the broader discourse on the global dynamics of music transmission and the significance of cultural heritage in contemporary musical expressions.

Keywords: Indonesian Popular Music, Transmission of Music, Local and Traditional Music, Cultural Identity.



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INTRODUCTION

The current phenomenon of efforts to transmit local and traditional music into popular music in Indonesia reflects the increasingly close combination of traditional musical heritage with modern elements in today's music industry. Several factors and strategies are driving this phenomenon. Musicians and producers use modern technology to record and produce music more quickly and efficiently. This allows them to combine traditional musical elements with popular genres such as pop, rock, or electronic. Traditional musical instruments, complemented by modern effects and production, create a unique and compelling sound (Irawati, 2020; Johansson, 2022).

Awareness of preserving and promoting Indonesia's cultural heritage is increasing. Musicians tend to understand the value of traditional music as part of cultural identity, and they want to elevate it to a broader level through popular music. Modern musical arrangements can be seen in traditional instruments such as gamelan, angklung, or kendang. Combining traditional music with popular music also reflects an approach known as world music fusion. Musicians see the variety of traditional music as a source of inspiration that can provide a different and exciting nuance in their works. This process can involve combining traditional melodies, rhythms, and instruments with famous musical structures and elements (Irawati, 2020; Latupeirissa, 2022).

This phenomenon reflects the dynamics of the evolution of music as an art form that continues to change. Transculturalism is also relevant in this context, where elements from various cultures interact and develop together. The success of this phenomenon also depends on how musicians can harmonize and integrate traditional music elements with popular music's aesthetics to produce original works that stimulate modern listeners' interest. This phenomenon creates a new framework for music creation and contributes to the sustainability and actualization of Indonesia's traditional musical heritage on the global stage (Gong, 2022).

Although efforts to transmit local and traditional music into popular music in Indonesia have positively impacted maintaining cultural heritage, musicians also face several challenges that may affect its widespread acceptance by society. The influence of globalization, primarily through dominant Western music and media, can be a challenge in maintaining the characteristics of local music. Musicians must find the right balance between incorporating local elements and maintaining global appeal to achieve widespread acceptance (Terroso-Saenz et al., 2023).

Some may perceive local and traditional music as less relevant or outdated. Musicians must overcome this stigma and prove that local music has artistic richness and cultural value that can compete with other popular music. In the world of popular music, commercial elements have an essential role. Sometimes, musicians face pressure to produce music that meets specific commercial standards, which may limit their creativity in incorporating traditional elements. Technical challenges such as production costs, distribution, and marketing can hinder musicians who want to disseminate their work widely. These factors can limit the accessibility of local music to larger markets. Lack of public understanding and knowledge regarding the richness of local music can be a challenge. Education and understanding traditional music's cultural value can help build a more comprehensive appreciation. Finding ways to integrate local musical elements with modern popular music styles organically is a challenge. This process requires sensitivity and a deep understanding of both types of music (Keh-Nie Lim & Zhang, 2023).

However, many musicians and music communities in Indonesia have succeeded in overcoming this obstacle. Initiatives to hold concerts, festivals, and other creative approaches can help expand the reach of local and traditional music. Additionally, the music industry, government, and societal support can provide a positive impetus for these efforts (Juwariyah et al., 2023; Noviani et al., 2020).

Institutions and higher education institutions studying musical arts have a crucial role in supporting efforts to preserve local and traditional music in Indonesia. Developing a Cultural Diversity Curriculum can integrate local and traditional music elements into the music studies curriculum. It can give students a deeper understanding of the richness of Indonesian culture. A curriculum that

covers various musical genres from various regions can ensure that students can appreciate and understand the diversity of Indonesian music. Music higher education institutions can encourage local and traditional music research that can produce new insights and understanding. Higher education institutions can support research projects exploring various aspects of traditional music, including history, technique, and cultural context. Higher education institutions can form partnerships with local music communities to understand better the cultural context in which the music originates. Collaborations like this can provide dual benefits, namely supporting local music's preservation and providing students with direct experience (Irawati, 2020; Tahirbegi, 2023).

The coexistence of traditional gamelan orchestras, regional folk traditions, and contemporary pop and rock music has created a dynamic musical landscape reflecting tradition and modernity's complex interweaving. While the phenomenon of traditional music influencing popular music is evident, Indonesian music groups' specific mechanisms and strategies in this transmission process remain relatively unexplored. This research addresses this gap by conducting in-depth case studies of prominent Indonesian music groups. These case studies will unravel how traditional musical elements are incorporated, adapted, and reimagined in the context of popular music production, contributing to our understanding of the intricate dynamics between tradition and innovation within the Indonesian music scene.

Understanding how Indonesian music groups navigate the transmission of local and traditional music in creating popular music is academically intriguing and holds cultural and societal significance. It sheds light on how artists negotiate their cultural heritage, the role of traditional instruments and melodies in a contemporary context, and the impact of such musical fusion on the preservation and evolution of Indonesia's musical identity. Through this research, we aim to contribute valuable insights to the broader discussions on global music dynamics and the relationship between tradition and popular culture.

METHOD

The research adopts a qualitative approach, explicitly utilizing a case study methodology to delve into the nuanced dynamics of local and traditional music transmission within Indonesian popular music (Yoon, 2019). The qualitative method is chosen for its suitability in capturing the rich and context-dependent nature of the research topic, allowing for a detailed exploration of the processes and mechanisms involved (Creswell, 2017; Sugiyono, 2019). Case studies are employed as a research design to examine specific instances of Indonesian music groups (Bungin, 2017; Moleong, 2018; Yin, 2012). Each case represents a unique scenario where the integration of traditional musical elements into popular music is explored. This approach enables a holistic understanding of the phenomenon, considering the social, cultural, and artistic contexts within which these music groups operate. The primary data for this research are derived from in-depth analyses of the selected Indonesian music groups' compositions, arrangements, and performances. Multiple data sources are considered, including audio recordings, video performances, interviews with musicians, and archival materials (Miles et al., 2020). The research aims to triangulate information and provide a comprehensive view of the transmission process by utilizing diverse data sources.

RESULT AND DISCUSSION

The history of popular music in Indonesia began in the early 19th century, during the era of the Dutch East Indies colonial government. During the colonial to Pre-independence period, Indonesian popular music was deeply rooted in local traditions, with a significant influence from indigenous arts like gamelan and keroncong (James & Walsh, 2022a; Subramanian, 2022). Keroncong, a popular genre, introduced musical instruments like the ukulele and cavaquinho through Portuguese colonialists. Renowned female keroncong singers like Miss Riboet and Tetty Kadi emerged in the early 20th century, contributing to the rich tapestry of Indonesian music. Following independence, Western influences, mainly from Europe and the United States, began to shape Indonesian popular music. Jazz and pop music gained prominence, and artists like Bing Slamet, Titiek Puspa, and Mus Mulyadi played pivotal roles during this era (Riyanto & Dewi, 2020). The infusion of modern instruments such as guitars and drums marked a transformative period as Indonesian musicians balanced traditional roots and emerging global trends.

During the New Order period, they witnessed the rise of dangdut, a genre that blended Malay, Indian, Arabic, and Western musical elements. Icons like Rhoma Irama, Elvy Sukaesih, and Mansyur S became synonymous with dangdut's popularity. Concurrently, pop and rock gained traction with artists like Chrisye, Iwan Fals, and Gombloh, showcasing a diverse musical landscape that continued to absorb global influences. The post-Reformation era ushered in increased musical diversity, witnessing the emergence of various genres, including pop, rock, hip-hop, and electronic music. Artists like Ari Lasso, Agnes Monica, and Dewa 19 dominated the early 2000s scene, reflecting a blend of local and Western musical elements. The 2010s witnessed the rise of pop groups like JKT48 and indie acts such as Payung Teduh and Soegi Bornean, showcasing the dynamic evolution of Indonesian popular music, shaped by cultural diversity and an increasingly interconnected global music landscape.

The historical development of Indonesian popular music reflects a continuous negotiation between local traditions and global influences, especially from the West. The adoption of Western instruments, genres, and styles has been a recurring theme, illustrating the adaptability and resilience of Indonesian musicians in navigating the complexities of a changing cultural landscape. These cross-cultural exchanges have enriched Indonesian popular music and contributed to its dynamic and diverse nature. The artists mentioned from each era are significant contributors who have shaped and propelled the evolution of Indonesian popular music (Boon, 2023).

Music transmission refers to the process through which musical information, whether in sound, notation, or other mediums, is communicated or conveyed from one source to another. Several music and communication studies experts have provided various definitions of music transmission, each emphasizing different aspects of this complex phenomenon. Music transmission encompasses disseminating musical content through diverse channels, such as radio, television, and digital platforms. It emphasizes technology's role in facilitating musical compositions' reach to a broader audience. Perspective on music transmission revolves around the socio-cultural implications of musical expression. It is deeply intertwined with power dynamics, gender roles, and societal norms, shaping the cultural context in which it is received.

From an ethnomusicology perspective, the transmission of local and traditional music to popular music explores music's cultural, social, and historical dimensions across diverse human societies. When examining the transmission of local and traditional music towards popular music, ethnomusicologists employ a multidisciplinary approach that combines elements of anthropology, cultural studies, and musicology.

Ethnomusicology investigates the transmission of local and traditional music towards popular music through a multidisciplinary approach that combines anthropology, cultural studies, and musicology. Researchers in this field contextualize the process within broader cultural and social frameworks, exploring the meanings and functions of music within specific communities. They mainly focus on oral transmission, studying how musical knowledge is passed down through generations without reliance on written notation. Fieldwork and participant observation are central to ethnomusicological research, allowing scholars to immerse themselves in communities where musical transmission occurs and gain firsthand insights into the dynamics of the process.

One key aspect of ethnomusicological analysis involves examining the musical elements—melody, rhythm, instrumentation, and performance styles. Researchers explore how these traditional elements are adapted and transformed when integrated into popular music genres. The creative decisions musicians make, and the resulting implications for cultural identity and meaning are central to this investigation. Additionally, ethnomusicology addresses the impact of globalization on musical transmission. Researchers study how exposure to global media, technology, and cross-cultural interactions contribute to the hybridization of musical styles, exploring the negotiation and integration of traditional elements into the globalized realm of popular music.

Ethnomusicologists critically analyze the role of music in shaping cultural identity and representation. They investigate how communities use music to assert their identity, resist cultural homogenization, and negotiate their place within broader socio-cultural contexts. A critical perspective is applied to understand power dynamics and issues of representation within the transmission process. Ethnomusicologists examine who holds the authority to define and represent musical traditions and the implications of power imbalances in the globalization of traditional music. In essence, ethnomusicology offers a comprehensive and interdisciplinary lens for studying the dynamic processes and cultural implications of the transmission of local and traditional music towards popular music.

Transiting different scales of traditional local music into popular music involves a complex interplay between preservation and innovation. Traditional scales, deeply rooted in a community's cultural and musical heritage, carry distinct tonal characteristics and emotional resonances. In transmission to popular music, musicians often adapt these scales to suit the demands of contemporary genres. This adaptation may involve incorporating traditional scales into the harmonic structures and melodic frameworks prevalent in popular music, creating a fusion that retains the essence of the traditional scale while offering a fresh and accessible sound to a broader audience.

Musicians play a pivotal role in this transmission process, acting as cultural mediators who navigate the delicate balance between tradition and innovation. They draw on their understanding of traditional scales, experimenting with ways to integrate them into the sonic palette of popular

music. This might include reinterpreting traditional melodic patterns within the context of Western harmony or incorporating traditional scales into electronic music production. The creativity of musicians in negotiating these different scales ensures a dynamic and evolving musical landscape that reflects continuity with tradition and responsiveness to contemporary artistic trends.

Moreover, technological advancements play a significant role in facilitating the transmission of traditional scales into popular music. Digital platforms, recording technologies, and globalized distribution channels enable musicians to share their adaptations of traditional scales with a worldwide audience. This dissemination not only preserves traditional elements but also contributes to the diversity of global popular music. As traditional scales find new expressions in popular genres, they bring cultural narratives, historical significance, and a sense of identity that enriches the global musical tapestry. The transmission of different scales thus exemplifies a dynamic and reciprocal relationship between tradition and popular music, where the past informs the present, and innovation paves the way for the future.

From a review of music studies, popular music is distinguished from art music, which has existed since the mid-17th century. Art music, with its historical roots dating back to the mid-17th century, has a rich and esteemed tradition associated with classical composers like Bach, Beethoven, and Mozart. This genre is characterized by a focus on formal structures and complex harmonies and often requires specialized training for both performers and audiences. The compositions are typically notated and follow traditional rules of harmony and counterpoint. In contrast, popular music emerged in the 19th and early 20th centuries and has a more diverse origin. It began in the United States and Europe, drawing influences from various folk traditions, African-American music, and the integration of new technologies. Unlike art, popular music is often characterized by its accessibility, emphasis on memorable melodies, and responsiveness to contemporary cultural trends.

One key distinction between art and popular music is their intended audience and accessibility. Historically associated with the elite and the educated, art music was often commissioned for royal courts or performed in prestigious concert halls. The appreciation of art music traditionally required a certain level of musical education. In contrast, popular music, rooted in folk and popular traditions, has been designed for broader audiences. It is inherently more accessible and often disseminated through various mediums such as radio, recordings, and digital platforms. The appeal of popular music lies in its ability to resonate with a wide range of listeners, transcending social and educational backgrounds.

Another significant difference lies in the commercialization and cultural impact of the two genres. Art music has historically been associated with high cultural value, often detached from commercial considerations. Compositions were created for artistic expression rather than mass-market appeal. Popular music, on the other hand, is closely tied to commercial interests. It has been a powerful force in shaping popular culture and has played a substantial role in defining and reflecting societal norms and trends. The commercial success of popular music is often measured by chart rankings, record sales, and the ability to engage with contemporary popular culture. While art music may have a more elevated status in academic and classical circles, popular music's widespread influence has made it a dynamic force in shaping the cultural landscape of societies worldwide.

The distinctions between traditional and popular music in terms of scales encompass the utilization of specific scales or note systems, notably pentatonic and diatonic. However, it is essential to note that neither pentatonic nor diatonic scales are exclusive to traditional or popular music; they are versatile and can be found across various musical genres. In traditional music worldwide, including Indonesia, the pentatonic scale is prevalent, characterized by its five notes per octave, producing an exotic or folkloristic sound. Similarly, components of popular music may incorporate the pentatonic scale, particularly in melodic arrangements seeking specific effects or ethnic nuances. Traditionally, many global ethnic music traditions employ the diatonic scale, consisting of seven notes per octave with a defined pitch pattern. This usage is diverse, including folk music and traditional classical compositions. The diatonic scale is predominant in popular music, especially within Western genres like pop, rock, blues, and jazz.

It is crucial to recognize that adherence to a specific scale or tone system is not a rigid rule, and musical compositions often feature variations. Some pieces may amalgamate elements from various tonal systems to create a distinctive atmosphere. Furthermore, scales and pitch systems exhibit significant variations across diverse musical cultures and traditions, contributing to the richness and diversity of global musical expressions.

In its historical journey, popular music in Indonesia has roots in folk music. The development of popular music in Indonesia is intertwined with the country's rich and diverse folk traditions. Folk music, which encompasses regional and ethnic musical expressions, laid the foundation for the emergence of popular music in the archipelago. In the early 20th century, as Indonesia underwent cultural and social changes, the influences of traditional and folk music began to merge with Western musical elements, mainly from Europe and the United States. This fusion led to popular music genres that reflected local and global influences. Genres like *keroncong*, which emerged during the Dutch colonial era, incorporated Javanese and Portuguese music elements, creating a distinctive blend that resonated with local audiences. Additionally, during the New Order era (1966-1998), *dangdut*, a genre combining Malay, Indian, Arabic, and Western influences, gained immense popularity. While rooted in traditional elements, *Dangdut* became a widely embraced form of popular music. Integrating folk music elements into popular music contributed to the diversity of musical expressions in Indonesia and played a crucial role in shaping the country's cultural identity. It reflected the dynamic interplay between tradition and modernity and local and global influences, contributing to Indonesia's vibrant and evolving music scene.

Since the 1990s, several prominent Indonesian popular music groups have skillfully transmitted local and traditional music elements into their musical compositions (Bramantyo & Suryati, 2023; Lee, 2018; Mora, 2020). Noteworthy among these groups is Dewa 19, a trendy rock ensemble that seamlessly integrates traditional Javanese music, including gamelan and suling, into hits like "Roman Picisan," "Satu Hati," and "Kangen." Padi, a pop-rock group, similarly employs traditional musical elements, such as gamelan and flute instruments, notably evident in the song "Sobat." The rock group Slank, recognized for its socially charged and critical songs, also embraces traditional musical elements in compositions like "Ku Tak Bisa" and "Bangunlah Putra-Putri Pertiwi," incorporating gamelan and suling. Furthermore, the pop music group Kerispatih, exemplified by their song "Hingga Akhir Waktu," incorporates traditional music elements, showcasing a harmonious blend of pop and tradition through gamelan and flute instruments. Another influential

pop group, Ungu, known for their song "Demi Waktu," masterfully integrates traditional music elements, particularly gamelan and flute instruments.

These popular music groups have successfully introduced traditional Indonesian music to a broad audience, illustrating that the marriage of traditional and popular music can create a harmonious and engaging musical experience. Beyond these highlighted groups, numerous other Indonesian popular music ensembles have embraced the transmission of traditional music into their compositions (James & Walsh, 2022b; Scott-Maxwell, 2020). This widespread trend emphasizes the enduring appeal and resonance that traditional music holds for the Indonesian people, showcasing the cultural richness and adaptability of traditional elements within the dynamic landscape of popular music in Indonesia.

In this research, the author took a case study of the transmission of local and traditional music into popular music in Indonesia from two leading band groups from two different eras, namely Payung Teduh and Soegi Bornean. The color of the music of these two music groups is solid, with nuances of local and traditional music. The musical character of Payung Teduh has nuances of keroncong and jazz music from the 1960s, while the Soegi Bornean music group plays pentatonic notes typical of Java and Kalimantan.

Formed towards the conclusion of 2007, Payung Teduh originated with the collaboration of Mohammad Istiqomah or Is (vocalist, guitarist) and Comi Aziz Kariko (contrabass). In the subsequent year, Alejandro Saksakame or Cito joined as a drummer, including Ivan Penwyn as a guitarist and trumpeter. The trajectory of Payung Teduh's musical evolution unfolded as they decided to produce their inaugural indie album in 2010, marking a significant juncture in their artistic journey. Notably, "Angin Pujaan Hujan" became seminal, defining their distinctive musical style. The debut album, released at the close of 2010, portrayed an eclectic musical palette, drawing influences from the golden era of the 60s, seamlessly blending keroncong and jazz elements. Payung Teduh, however, refrains from constraining their musical identity to a singular genre, offering listeners an open-ended experience and affirming their commitment to continual artistic exploration.

In 2013, the band ventured into their second studio album, "Dunia Batas," released under the indie label Ivy League Music. This album, featuring tracks like "Berdua Saja" and "Angin Pujaan Hujan," underscored Payung Teduh's commitment to musical innovation. Subsequent releases, including the 2016 album "Live and Loud" with compositions like "Menuju Senja" and "Biarkan Resah," demonstrated the band's ongoing commitment to dynamic and diverse musical expressions.

The year 2017 marked the release of the single "Akad" and the album "Ruang Tunggu," both of which received popularity and commercial acclaim, showcasing Payung Teduh's continued relevance and resonance in the contemporary music scene. Nevertheless, the band experienced a significant shift at the close of 2017 when Mohammad Istiqamah Djamad (Is) decided to part ways with Payung Teduh due to perceived misalignment with the band's trajectory.

A transformative development occurred after 2022, as Mohammad Istiqamah Djamad (Is) decided to rejoin the band that had shaped his musical identity. In response, Payung Teduh underwent a rebranding, adopting the name "Parade Hujan." This metamorphosis signals a new chapter in their

artistic journey, marked by the return of a key founding member and a renewed commitment to their musical legacy.

Despite the pervasive influence of foreign music, several emerging artists exhibit resilience against the allure of immersing themselves solely in international musical trends. Instead, they actively promote an amalgamation of their affection for traditional music intertwined with contemporary rhythms. This fusion extends beyond their sonic expressions, as these artists incorporate cultural patterns into their attire and engage in collaborative ventures with fashion manufacturers. An illustrative example is Soegi Bornean, whose vocalist, Fanny Soegiarto, gracefully navigates through persistent audience teasing during a performance at the Indie Sound Fest Jakarta 2022.

Musically, Soegi Bornean, a folk-pop trio formed in 2019, seamlessly integrates ethnic melodies into their compositions. In their most commercially successful and popular single, "Asmalibrasi," their work harmoniously synchronizes with strains reminiscent of *karungut*, a traditional Central Kalimantan art. They improvise guitar duets during live performances to evoke Dayak harp-style chants, showcasing a creative interplay between contemporary and traditional musical elements. This deliberate fusion is a testament to their musical prowess and serves as an avenue to prompt their fans to explore the richness of traditional Indonesian music.

Furthermore, the guitarist of Soegi Bornean, Aditya Ilyas, expresses delight in the increasing enthusiasm of the younger generation toward studying traditional music. Notably, gamelan, a traditional ensemble, has gained popularity among netizens, with uploaded videos going viral on social media platforms. This underscores the attractiveness of Indonesian musical elements on an international stage and the potential for cross-cultural pollination in the global music scene.

The success of music groups like Payung Teduh and Soegi Bornean in transmitting local and traditional music, gaining popularity, and sustaining commercial success for an extended period can be analyzed through various music science concepts and theories. Payung Teduh and Soegi Bornean masterfully blend traditional and local musical elements with contemporary styles, creating a unique and authentic sound. This fusion appeals to a broad audience, providing a fresh and innovative musical experience while preserving cultural authenticity. This aligns with ethnomusicology's "cultural fusion" concept, where artists merge diverse musical traditions. The success stems from the authenticity of the fusion, resonating with listeners seeking a genuine representation of cultural heritage within a modern context.

Payung Teduh and Soegi Bornean incorporate emotional depth and storytelling into their compositions, creating a connection with listeners. Their songs often convey narratives or evoke specific emotions, enhancing the appeal. This aligns with the theory of "musical semiotics," where music is seen as a form of language conveying meaning and emotions. The emotional resonance fosters a stronger connection between the music and the audience. Payung Teduh and Soegi Bornean employ innovative instrumentation, integrating traditional instruments into contemporary arrangements. This creates a distinctive sonic palette that captures attention. This resonates with the concept of "timbre" and "orchestration" in music theory, where the unique quality of sound produced by traditional instruments contributes to the overall richness of the musical texture.

Both groups actively represent and celebrate their cultural and social contexts, aligning their music with broader societal narratives, resonates with audiences seeking cultural identity and representation in music. Reflects the sociological perspective in music studies, emphasizing how music mirrors and shapes societal values. Their success is indicative of the impact of music as a cultural artifact. Both groups have achieved global exposure through digital platforms and social media, reaching audiences beyond geographical boundaries and significantly contributing to their success. This aligns with the impact of technology on music dissemination, as scholars studying the digital age's influence on music production, distribution, and consumption theorized.

The success of Payung Teduh and Soegi Bornean can be attributed to their skillful navigation of cultural fusion, emotional storytelling, innovative instrumentation, cultural representation, and strategic use of digital media. These factors create a musical experience that resonates with a diverse audience, fostering widespread appeal and sustained commercial success.

CONCLUSION

The historical trajectory of popular music in Indonesia, marked by a continuous negotiation between local traditions and global influences, underscores the adaptability and resilience of Indonesian musicians. From the colonial period to the present, the infusion of Western elements and the subsequent evolution of diverse genres reflect a dynamic cultural landscape. The New Order era introduced dangdut, pop, and rock. In contrast, the post-Reformation era witnessed an explosion of musical diversity, exemplified by the emergence of various genres like pop, rock, hip-hop, and electronic music. This dynamic evolution, shaped by cultural diversity and global interconnectedness, characterizes the multifaceted nature of Indonesian popular music.

The concept of music transmission plays a pivotal role in understanding the socio-cultural implications of musical expression. Ethnomusicology provides a multidisciplinary lens, combining anthropology, cultural studies, and musicology, to explore the transmission of local and traditional music into popular music. By focusing on oral transmission, the adaptation of traditional elements, and the impact of globalization, ethnomusicology reveals the complex interplay between tradition and innovation in shaping the musical landscape.

Analyzing the transmission of different scales of traditional local music into popular music highlights the intricate balance between preservation and innovation. Traditional scales, deeply rooted in cultural heritage, undergo adaptation to suit contemporary genres, showcasing musicians' creativity as cultural mediators. Technological advancements further facilitate this transmission, enabling global dissemination and contributing to the diversity of global popular music.

Drawing distinctions between art and popular music, the historical roots, intended audience, and cultural impact reveal the contrasting nature of these genres. Art music, associated with the elite and characterized by formal structures, contrasts with popular music's accessibility, broad audience appeal, and commercial significance. While art music may hold a more elevated status in academic circles, popular music's widespread influence shapes societal norms and reflects cultural trends.

The Payung Teduh and Soegi Bornean case study exemplifies music groups' success in transmitting local and traditional music into popular genres. Their ability to blend authentic cultural elements

with contemporary styles, convey emotional depth, employ innovative instrumentation, celebrate cultural representation, and strategically utilize digital media contributes to their sustained popularity and commercial success. The success of these groups exemplifies the dynamic and reciprocal relationship between tradition and popular music, showcasing how the past informs the present and innovation paves the way for the future in the vibrant Indonesian music scene.

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