



---

**Journal of Music Science, Technology,  
and Industry**

Volume 6, Number 1, 2023

e-ISSN. 2622-8211

<https://jurnal.isi-dps.ac.id/index.php/jomsti/>

---

**Indonesian Music Education, Industry, and Lifestyle**

Citra Aryandari

Institut Seni Indonesia Yogyakarta

Email: [citraaryandari@gmail.com](mailto:citraaryandari@gmail.com)

---

**Article Info**

*Article History:*

Received:

October 2022

Accepted:

October 2022

Published:

April 2023

*Keywords:*

industry, music  
education, trend,  
socio-politic

**ABSTRACT**

---

**Purpose:** This research attempts to conduct a careful study of the influence of political, social, and industrial dynamics in Indonesia, which gave birth to the forms and products of music education. **Method:** This study uses a multidisciplinary cultural approach as the object researched is multidimensional. In its title, there are some entities: music education, industry, and lifestyle. **Results and discussion:** As with music (culture) itself, music education, which incidentally is one of the main foundations for the development of music, of course, does not just exist. Various searches have successfully linked the relationship between music education and the political and social dynamics in which music develops. **Implication:** Likewise, the growing trend affects the form of music products in the music industry. The phenomenon of the 'Mozart effect' as one of the trends in the music education industry, its controversy, and its presence in the realm of industrial promotion have become essential references for stringing a common thread of connection with other exciting phenomena in this study.

© 2023 Institut Seni Indonesia Denpasar

---

**INTRODUCTION**

Western Music in Indonesia always relates to the colonialism narrative. Recorded about three centuries coexisted with becoming colonial determinant in the form of music, which emerged in Indonesia. The Europeans, such instruments, introduced

western music: piano, cello, flute, violin, etc., its play and currently becoming a part of life which no longer need to ask about its history in Indonesia and the world.

How and what is Indonesian music like? It is hard to describe its music which Indonesian music contains many narrative texts associated with the presence of other nations who came to animate the formation of this country. As Keroncong and Dangdut, recognized as original Indonesian music, are a smooth blend of cultural presents.

In the days of Dutch colonization, indigenous people often came as musicians. WR Supratman is one of them; he created the anthem of 'Indonesia Raya' with the colonial atmosphere and currently is annually played magnificently with complete orchestra formation. Not only that, the Indonesian national songs were then emanating with a westernized orientation. The music requisite in the state context is a milestone point of formal music education in Indonesia.

In 1952, seven years after Indonesian independence, Presiden Soekarno built Sekolah Musik Indonesia in Yogyakarta, subsequently changed its name to AMI (Academy Music Indonesia) in 1961, and in 1984 became ISI (Institut Seni Indonesia). Formal music education in Indonesia adapts classical music learning from Europe. This school teaches piano, vocal, string, brass, and percussion seriously. As classical music is legitimate, Western Classical Music is present as the state's ideal and legal music selection.

Does Indonesia have its music besides western music? And what is the state's role in that? In post-independence, Soekarno as Indonesia's first president, felt anxious about the music tastes of the Indonesian people. The appearance of The Beatles and Elvis Presley in the famous universe greatly influences the music scene's history in Indonesia. The Rock n roll era is considered to bring a negative influence. The music in that era was seen as cheap and did not reflect Indonesia's culture, so Bung Karno prohibited the development of music in that genre. Even that music genre called 'Ngak-Ngik-Ngok' is interpreted as having less value and fewer aesthetics. The ban made Koes Plus, one of the popular band groups, imprisoned in 1965 (Aryandari, 2021).

Soekarno as also offered some local figures like Waljinah, Benyamin Sueb, Sam Saimun who are considered popular representation from several regions in Indonesia. Through the Bintang Radio festival held by Radio Republik Indonesia in

1951, some singers appear to be musicians and legitimate representatives of Indonesia. The government became Maecenas that protected, preserved, and brought directly to the music that developed later. Bintang Radio festival has three music genres in the competition named Keroncong, Seriosa and Popular.

In 1970, during the New Order government, the conditions slightly differed. The presence of the television industry, of which music appeared as one of the entertainment shows, implicated in the emergence of several famous music stars in the capital and was slowly but surely making local musicians displaced. Music is no longer present in the state rites, but it began to attend the entertainment industry. In line with the time, music education is growing and no longer offers classical music, only yet popular music, as additional material. Yamaha, a Japanese International Corporation that was beginning to engage in producing music instruments such as piano, guitar, etc., started offering non-formal music education as an industry to be reckoned with. Some branches began attending big cities by selling music education system, instruments business and offering Western Classical Music courses.

The sparkling television that visually presents musicians as idols in the capital world becomes a pleasant hope for the Indonesian people. Expectations for glory and fame make music fours and switch functions. Not only did Yamaha see this market opportunity, but other international corporations like ABRSM and Trinity also came up offering an enticing program with a curriculum legitimized by the world. By cooperating with a famous musician idol as a dream figure, ABRSM, Trinity became a reference for non-formal music education in the capitalization educational music arena.

This paper wants to discuss the dispute formed in Indonesia's music education scene, which relates to the narrative history, politics, and industry. Industries with the ideology of capitalism offer new myths consumed by the people of Indonesia, who unconsciously influence the behaviour in music. The history of music has been rolled, and politics have influenced the shape and tastes of society. But now, are the state and the people's preferences still related? Or has the market so freely infiltrated into music education in Indonesia?

## RESEARCH METHOD

This paper describes the condition of the music education industry in Indonesia which has been observed for a long time through several interviews conducted with randomly

selected consumers, as well as non-formal music education institutions. From the interviews conducted, we get an in-depth picture of a phenomenon of the music education industry in Indonesia, which is mostly tempted by the myth of the Mozart effect which is said to be able to maximize children's intelligence. This myth is quite tempting in inviting the Indonesian people to consume non-formal music education which of course also causes other social problems. Western music education in Indonesia, which cannot be separated from colonial history, becomes interesting to study with a multidisciplinary cultural approach. The industrialization that is created has implications for consumerism and the lifestyle narrated again in this paper.

## RESULT AND DISCUSSION

The Mozart effect is a phenomenon that began appearing in the US in 1993 and continued to expand to the whole world, including Indonesia today. In the United States, Mozart CDs and cassettes are in demand since the news about this effect, even though there is no government regulation in a particular state, encourages its citizens to listen to Mozart and insert it into the music education curriculum. The Mozart effect can generally be described as the condition or effects resulting from exposure to certain music (mainly Mozart) in a short time and have a positive effect on cognition and behaviour (Steele et al., 1999).

Research on the Mozart Effect performed by Frances Rauscher et.al. From the University of California is an action research experiment with 36 college students were divided into three groups; each group received three treatments in 10 minutes as listening: (1) Sonata for two pianos in D, k.448 by Mozart; (2) tapes relaxation instructions; (3) silence. Immediately after receiving treatment, 36 students took a test of spatial or temporal using the Stanford-Binet test, a test in the form of folded paper that is then cut up. The students were asked to imagine the pattern shape to cut out when the document was opened. The result was that a group that listened to Mozart's Sonata obtained higher values differing significantly by 8-9 points (Hernando-Requejo, 2018).

However, this effect is concise, lasting only 10-15 minutes. The researchers concluded that music could cause the brain to function better in spatial ability, at least for a few minutes. The findings are exaggerated to say that the effect only lasts a few

minutes and covers only the temporal-spatial knowledge that can't be claimed to increase the IQ (Perlovsky et al., 2013).

Mozart Effect was officially discovered and published by Rauscher et al. Still, its copyright is taken up by a music expert named Don Campbell for making the official website of Effect Mozart and selling a lot of CDs. Rauscher had not claimed that Mozart could increase intelligence. He said it is too soon to conclude that Mozart makes you more competent for a while (Thompson et al., 2001).

Since the first news about Mozart Effect found in Nature magazine, music research so advanced development and has been widely stimulated the expert's interest to begin researching music and its impact on human life. The general public began to be interested in not only the experts but unfortunately, a lot of information that reaches the public has been too distorted and added spices fictitiously. Evidence that Mozart can increase IQ does not exist, but the impact of music on temporal-spatial ability is strong enough (Jones & Zigler, 2002).

The Mozart Effect, with all its news in the media, produces myths in music education that is enjoyable to pursue. The imagination of improving intelligence suggests people's behavior toward music. In the famous world, the word 'myth' refers to various beliefs and opinions that can be proved false. In the Mozart Effect above, there is no logical relationship between the songs of Mozart with the increase in IQ, yet memorable myths that developed precisely the opposite (Hughes, 2001).

As described in the previous chapter, music education in Indonesia was initially present in the context of the state. With the rise of the entertainment and television industry, non-formal music education emerged and responded well by the market. The myth of the Mozart effect on the industrialization of the music education arena in Indonesia and the world brought significant changes to the introduction of music from an early age. The myth that people learn music as early as possible to increase intelligence became allure and genial in the music education industry. The entire early childhood music education program is offered to improve children's intelligence. For example, the Yamaha Music School music fantasy program is offered for children aged 1-2 years. In some advertisements, music fantasy programs invite parents to provide music education from an early age as learning music increases children's intelligence! The influence of music on children's intelligence is said to apply to

intelligence in thinking and emotional intelligence. And parents need to carefully select the type of music to keep a positive impact on stimulating their child's brain.

Purwacaraka Music Studio is a company dedicated to music education. Purwacaraka is a famous musician in Indonesian music entertainment. His appearance as a music director in many TV programs makes his name is believed to be a music educator, although his primary education is a scholar of engineering. By adapting the ABRSM learning system tailored to the market's desires, Purwacaraka Music Studio offers a variety of courses that are suitable for a wide range of ages, starting from the age of 5 years. The brand "Cerdas Bersama Musik" offers a music education program that aims to create a complete musician, musicians who can express themselves in professional, creative, and artistic ways. With nearly 20 years of experience, Purwa Caraka Music Studio has 76 branches across Indonesia, with 22,000 students enrolled annually.

Mozart Effect has evolved from a scientific publication, dissemination, and promotion of the massive myth becoming important material in the advertising business of music education. Advertisement likened to a sorceress who had spells to influence consumers. Advertisement of the Mozart effect provides an opportunity for capitalists to introduce the product, in this case, the music education program early to market, indulgence in various kinds of promises is not often relevant to the actual benefits. But that is where the real power gets more advertising. Because of the advertisement, it is not uncommon to believe the benefits and efficacy of a product and then buy just as they chew raw promises and dreams ads offer without being criticized.

### **Music Education and Urban Growth**

The Mozart effect allure has influenced the music education system in the world. The introduction of music at an early age seems to be a necessity inevitable worldwide. As well as Indonesia, the Ministry of Education and Culture eventually put music education in the national curriculum, although only in a small percentage if it is compared to other fields of science.

When compared with other disciplines, music education in Indonesia is not projected to be necessary, so often forgotten. Therefore, its influence on students and the outcome was not as significant as in other subjects. Students' dream to become a musician rarely comes from the eyes of music lessons in school but is more likely

inspired by famous bands or acting as figures in the entertainment industry (Milenkovic, 2015).

The music industry also turned out to bring sustenance for owners of non-formal music schools, as more people wanted to become adept at playing music. Music education outside of school becomes an option to hone talent in playing music. Students come from children, adolescents, and adults. As a result, the business of music education is also increasing. The frenetic music industry has contributed to the high public interest in music (Filimon & López-Sintas, 2011).

Marketing methods are needed for music school development. During this time, some entrepreneurs in music education have their tips for marketing their music school. One of them is cooperating with well-known musicians in developing their business. A famous Indonesian drummer Gilang Ramadhan reported that efforts GRSD (Gilang Ramadhan School of Drums) he started in three years to breed 14 branches in many big cities. All promotional efforts are directly performed as advertising in the media, spreading leaflets or banners. Promotions indirectly involving students in music events are usually held in a shopping center or other venues. Students are also invited to play with famous musicians. Appearing in the arena of music events will train students' mentality to perform in front of the public (Bernabé-Valero et al., 2019). If you look at a good student, it has indirectly promoted the name of the music school.

In the meantime, it should be realized in full by education actors, especially music education institutions, that they hold the quality of music education in Indonesia. Courses continue to be a barometer of the quality of music education in Indonesia until sometime into the future. The public school curriculum can offer more satisfactory services in music education (Aguilar & Dye, 2020).

This responsibility is not a mere toy, primarily because, until now, music education is still minimal to reach. It is common to refer to the historical presence of music education in Indonesia. The entertainment industry is concentrated in the city, limiting the scope for distributing music education in Indonesia. Besides the issue of territory, the capitalization of music education also creates social classes in which parents prefer music education for children with middle up economic conditions only. Trend and prestige often helped decorate the parents' primary purpose to provide music education to their children. In Indonesia, most people study music to follow the

trending era or just hobbies. It rarely becomes a life choice (North & Hargreaves, 2007).

A life choice to be a musician is still considered unideal for Indonesian kids'. Doctors and engineers remain the top choice. Let's look at the vocational school of music and higher education of music in Indonesia. Most of their student backgrounds are from musician families or who are not accepted in public schools or colleges in other fields of science.

It is particularly ironic, considering that music education was initially believed to improve intelligence, but in the end, it is just a mere runaway choice. Especially considering the expensive cost, we need to spend on it. Much money has to be paid just for this momentary trend (Niknafs, 2020).

Music education in Taiwan is somewhat different. The research entitled *West Meets East: The Meaning and Study of Western Classical Music in Taiwan*, (Dr. Pan Li-ming) delivered at the symposium Royal Music Association titled *Intercultural Transfer in Music* in Singapore some time ago, stated that the people of Taiwan consider girls capable of playing classical music is a valuable asset.

It becomes an obligation and a requirement to provide the best classical music education even though the parents have to borrow a lot of money. It is said to be an asset for having female children who have a good skill in classical music in which they could be married to males who have an excellent professions like doctors or lawyers. It means that it would be able to raise the degree or economic status of their family life.

The historical drama film by Zhang Yimou, named *The Flowers of War*, told about a group of female students and prostitutes runaway hiding in a church to save themselves from persecution by the Japanese army. The film is adapted from a historical novel entitled *Flowers of Nanjing*, a historical record of the massacre in Nanking in 1937. It illustrated that Japanese soldiers killed and raped indiscriminately at that time. Still, when they know that students hiding in the Church can sing beautifully in the western manners (the Church), they revert intention and choose to keep the women to be presented to their superiors. As a symbol of colonial presence (West), the Church brought culture in this regard to western music education in the eastern region. The distribution of classical music in China came through the church and European Imperialism. At the time of the Japanese population in Nanjing in 1937,



classical music was considered more valuable by the east leading to students capable of playing music more valuable than it deserved to be given to the leadership of the Japanese army. There are links between history, politics, and economics in the stories—the influence on the position of music in space and how the accompanying music then constructs education.

## CONCLUSION

Music education in Indonesia who comes and grows can't be separated from the embodied colonial narrative. The entertainment industry, which has come in the final decades, significantly affects the development of music education in Indonesia. At first, the government constructed music education to the needs of the state. Still, the presence when the Mozart Effect rose, music education was introduced early on, not least in schools, even though the percentage was deficient. In the music education industry that took over the role of music education in Indonesia, the Mozart myth has embodied and become an archetype, and consumption affects music patterns. The Brand that music can improve children's intelligence becomes a big dream image of the parents.

As an established symbol of classical music, Mozart convinced Indonesian people, especially those middle up with financial ability, to show self-image in public space. Music Education costs are pretty expensive to trap people in lucrative capital deals. Trend and prestige still become a terror in selecting the best for the child without trying to weigh and scrutinize.

## REFERENCES

- Aguilar, C. E., & Dye, C. K. (2020). Developing Music Education Policy Works: Preservice Music Education and Policy. *Journal of Music Teacher Education*, 29 (2). <https://doi.org/10.1177/1057083719885335>
- Aryandari, C. (2021). The Indonesian popular music industry: Navigating shadows of politics and cultural uncertainty. In *Made in Nusantara: Studies in Popular Music*. <https://doi.org/10.4324/9780367855529-19>
- Bernabé-Valero, G., Blasco-Magraner, J. S., & Moret-Tatay, C. (2019). Testing Motivational Theories in Music Education: The Role of Effort and Gratitude.

*Frontiers in Behavioral Neuroscience*, 13.

<https://doi.org/10.3389/fnbeh.2019.00172>

Filimon, N., & López-Sintas, J. (2011). Generational Divide, Music Consumption and Lifestyle Correlates. *The Academy of Marketing Conference 2011: Marketing Fields Forever. Liverpool (GBR)*.

Hernando-Requejo, V. (2018). Epilepsy, Mozart and his sonata K.448: Is the Mozart effect' therapeutic? In *Revista de Neurologia* (Vol. 66, Issue 9). <https://doi.org/10.33588/rn.6609.2017460>

Hughes, J. R. (2001). The Mozart Effect. In *Epilepsy and Behavior* (Vol. 2, Issue 5). <https://doi.org/10.1006/ebeh.2001.0250>

Jones, S. M., & Zigler, E. (2002). The Mozart effect not learning from history. *Journal of Applied Developmental Psychology*, 23 (3). [https://doi.org/10.1016/S0193-3973\(02\)00113-2](https://doi.org/10.1016/S0193-3973(02)00113-2)

Milenkovic, P. (2015). Categories of space in music and lifestyles. *Socioloski Pregled*, 49 (3). <https://doi.org/10.5937/socpreg1503365m>

Niknafs, N. (2020). Music education as the herald of a cosmopolitan collective imperative: On being human. *International Journal of Music Education*, 38 (1). <https://doi.org/10.1177/0255761419859635>

North, A. C., & Hargreaves, D. J. (2007). Lifestyle correlates of musical preference: 3. Travel, money, education, employment and health. *Psychology of Music*, 35 (3). <https://doi.org/10.1177/0305735607072656>

Perlovsky, L., Cabanac, A., Bonniot-Cabanac, M. C., & Cabanac, M. (2013). Mozart effect, cognitive dissonance, and the pleasure of music. *Behavioural Brain Research*, 244. <https://doi.org/10.1016/j.bbr.2013.01.036>

Steele, K. M., Bass, K. E., & Crook, M. D. (1999). The mystery of the mozart effect: Failure to Replicate. *Psychological Science*, 10 (4). <https://doi.org/10.1111/1467-9280.00169>

Thompson, W. F., Schellenberg, E. G., & Husain, G. (2001). Arousal, mood, and the Mozart effect. *Psychological Science*, 12 (3). <https://doi.org/10.1111/1467-9280.00345>