

Teaching Music Musically

(Study of *Animé* String Orchestra Bandung, Indonesia)

Ferry Matias*

Music Department, Faculty of Art and Literary
Universitas Pasundan
Bandung, Indonesia
*ferry.matias@unpas.ac.id

Abstract—This research aims to find out how the conductor develops a good musical string orchestra community in Bandung. Developing an amateur orchestra is identical with the vocational education activities. It contains transferring knowledge and musical experiences. Developing orchestra in practice usually conducted intuitively than a methodical one, although that notion just based on author's experience, but it's very archetype, that those orchestra were developed in educational institutions tend to get exclusive, technical and theoretical in a pedagogical context. *Animé* String Orchestra was a string ensemble that be judged by society, seen from social feedback as a succeed musical string ensemble in 2013-2015, occupied the distinctive position through every performed from several concert in Bandung. To find out more, authors conducted a researches of a qualitative approach using descriptive methods and continued by analyzing the data from the Bourdieu sociology perspective, and this was the hypothetically result, *Animé* String Orchestra community in order to present a lively musical ensemble were not solely conduct a teaching's methods. The ability for regenerate and reproduce agent manifested by skills, knowledge's, and mentalities through a social musical space were considered as a decisive ones, and that is what will be explained clearly in the full description.

Keywords: *string, orchestra, ensemble, musical, Bourdieu, Bandung, Indonesia*

I. INTRODUCTION

The title can be judge as the provocative notion, however, this paper doesn't intended to accuses the others field didn't taught music musically. Indeed in the subjective point of view, there's some case that a group caught up in a mechanistic activities or narrower discuss about a just technical issue rather than a musical one. In principle, orchestral music tradition should be taught musically, and the quality of musical nature can be measured by the result. What the result presents the value of musical spirit itself or solely sounded the note by note by the instrumentalist.

In other Cases, as long as the author observed in Bandung, some orchestral members, even conductors were concern solely to the complex technical aspect like intonation, rhythmical accuracy, clarity of tone production and so on. Some of them less see the big picture of the musical aspect of the works, especially for some music business in Bandung were generally lack of musically manner or intention to work on it more

thoroughly. Indeed term of "Not musical" was still debatable and relatively to be defined, but for author's opinion, when the social and cultural aspect of musical action is not integral to the musical meaning, even ignored and minimized solely in music education form, then the quality of musical nature will be gradually disappear.

Keith Swanwick said that music is including element of cultural reflection and cultural refraction, Keith also said that, we do not merely receive culture, we are cultural interpreters [1]. Moreover Keith added also, music teaching becomes not a question of simply handing down a culture but of engaging with tradition in a lively and creative way, in a network of conversation of many different accent, and Keith also underlined that, we have to listen to the musical voice of our students [2].

Those idea were in line with the group named *Anime* Strings orchestra (ASTRO), ASTRO was the community established in the city of Bandung Indonesia. This group founded as a formal activity at Pasundan university music department. ASTRO started their activity about 2001, like the others formal activities in the musical study program, ASTRO Pasundan University started as courses for strings ensemble study. The specialty of teaching practice for ASTRO was lied on the way of Couch for sharing a knowledge, understanding and a musical application in string tradition through the "reverse learning's method" based on the students background socially and culturally [3].

Socially, ASTRO students were former of the band musician in a senior high school. In Bandung society, Band musician commonly were associated with a Pop and Jazz, even Rock and Metal that are the most kind of music culture developed in Bandung society. From this social aspect, the Couch made the arrangement the Beatles for string quartet that been made like a suite for string tradition. Same with the Freddy Mercury song "Life of my life" as a movement in classical style and Indonesian folk song "*Di Bawah Sinar Bulan Purnama*" used the western orchestral tradition musical gesture. They're learning strings ensemble through the playing lot of Coach's arrangement. The Arrangement were equipped with the complex symbol, standard term like concerto scores, every gesture, every detail and every possibility has been written as well as classical works, and seems at occasionally performance the students do not felt difficulties to do it, maybe

because the Beatles or Queen or Rock style like Jimmy Hendrix was the familiar musical interpretation when in the past they were played at the band.

That impression especially shown in 2006, at Braga Festival Bandung Indonesia, that was the first time the author saw a performance of Anime string Quartet. They played Jimmy Hendrix "Cross Town Traffic" and "Winter Games" from David Foster. They were played Smoothly, spontaneously like improvising at the band, at least that time what Author was got, an impression when they were playing string quartet as easy as playing Hendrix or Foster's music at the band.

In about 2012-2013, when Author has joined in ASTRO, since late 2006, this group had expanded to be large number, a string orchestra. From that time author had a different conclusion, musically, strings and the band should be same as musical with their own uniqueness, but the challenge was clearly presents the band's spirit in a strings way. Orchestra must have an understanding of what it should be sounded on the strings when we act like a guitarist, drummer, bassist or a vocalist at the rock band. One of the obstacle was the tendency of some others members who newcomer, were still carried away classical idiom when speak up a Rock music, but in a good way of approach by the Coach, one of them that is through brought senior musician who happened as a coach's junior school in a past.

In 2015 ASTRO arrived a peak of achievement through a fifth concert held in Bandung. This claim was objectively be seen from the acknowledgement by many side, locally and internationally, author cited one of the commentary from youtube by David Gastfriend who said, To anyone who objects to "cover" versions of YES music: It's no longer the province of one band (if YES' many members can even be called that!) but rather artistic composition in the classical vein that transcends the group and belongs to the world of highly skilled musicians who will continue to keep it alive, and even reinterpreted. Haryo - wonderful score - congratulations! You in Bandung, West Java, are on the other side of the world from me but I know how sophisticated your arrangement is: my college band was one of, if not the first to cover Close to the Edge - back in 1975 (The Haverford-Bryn Mawr College Progressive Rock Band). We actually received college credit for studying Yes' music. The musicians among us should really read John Covach's brilliant scholarly analysis of this symphonic work in the text "Understanding Rock: Essays in Musical Analysis" It's called "Close to the Edge and the Boundaries of Style." You'll appreciate the greatness of Close to the Edge even more than you already do. I've listened to the piece for 45 years and still learned and heard more after reading this paper [4].

Based on that experience since 2006, as a participant observer until 2017, and between 2018-2019 as bystander, author believe that, creating a musical nature within the ensemble have to considering not only method are used as approaches in teaching and practicing, but one of them too in sociologist aspect as the most determining variable as a success key in building musical string orchestra. This aspect underlies much of what this paper were about. Author had been helped by the Bourdieu's Approach, consist of terms of 'arena of

production cultural', 'agents' of anyone who is involved and determines, 'field concept', 'Habitus', and 'the species of capital' as the weapon to manifest the action as a strategies conducted in this field [5].

II. METHODS

This paper was a publication journal from the research had been conducted in late 2015, through a qualitative approach with the analytical descriptive method, data have been analysed obtained through participatory observation since 2006 and deliberate observation in early 2013-2017. Author updating the data in December 2018 and March 2019 as a bystander, for doing some interviews with the newcomers due the author has retired from ASTRO in 2017 and followed by collected recent documents relating to the curators, social media comments, audience responses and quotations electronic news.

III. RESULTS AND DISCUSSION

The succeed strings ensemble developed by Coach was influenced by many aspect. Bourdieu developed the concept about production of cultural arena. This concept explained that the artist is not only determined by the social space where he lives, but he also determines the social space where he works on his project. Social determination in the initial phase is a necessity for the position which is subordinated to power over it, both economic and political power, according to Bourdieu, artists are the dominant subordinates ones [5]. It said Dominant, based on the fact that the artist who have a free will and have a resources of artistic and aesthetic knowledge, but they are lack of economic and political power in social space. This is the first phase which Bourdieu calls succession stages. After being determined the artist will automatically become a social agent, if he succeeds in multiplying his abilities, which Bourdieu called 'capital', he will determine the newcomer groups, and will reproduce his capital to educate young artist (young agents). This is what Bourdieu calls the second phase, Conservation stage. Then after the agent was getting stronger, because he had managed to multiply himself in the form of his students, then he will set his own vision, that is independent one, even outside of social determination, here the agent was already has a symbolic capital, that is community recognition of its existence, by Bourdieu this stage was called the diversion stage. Diversion is an agent's attitude that opposes the current of social determination and chooses to create its own ideal criteria because he has a power, called symbolic capital, in other words occupied in the strong position [5].

Three phases above was relevant to the ASTRO Coach has done. Yose succeed accumulated and reproduced his capital and determining his own choice to provide a new possibilities in string orchestra performing arts in Bandung. He also conduct the teaching music musically in string orchestra through 'reverse learning' as a strategy to determine his student through repertoire's chosen while making ASTRO occupied a diversion position in arena. Below are the explaining about what had done by ASTRO, especially conducted by Yose as a Coach, consist of species of capital, cultural reproduction in communities and strategies to achieve the distinction musical existences.

A. Cultural and Social Capital

The Presence of the coach was very determining and shapes the ASTRO's group. The man who is familiarly called 'Yose' by author had been considered as a person who owned a lot of cultural and social resources, in Bourdieu's term would be called 'Social Capital' and 'Cultural Capital'. This capitals were gotten through the experience accumulated since 1975. As the founder, Haryo Yose Soejoto has an enormous of experience both educationally and practically. Since 1975 until 1986 He started His music education at *Akademi Musik Indonesia* (AMI), *Lembaga Pendidikan Kesenian Jakarta* (LPK), Wellington Politech New Zeland, *Institut Kesenian Jakarta* (IKJ), and *Institut Seni Indonesia* (ISI). Other than that he also study Cello instrument to his teachers named Wilkinson, Lim Kek Beng and Rene Berman. He also studied the music composition to Jack Body, Slamet Abdul Sjukur, Robert Walker, Alec Roth and Werner Schulze [3].

In 90s Yose work very productively in create the art works, in 1991 Yose create the composition titled Homage for JC, 12 *Radio Lahar* (1997) for three marimba, *Antisipasi* (1998) for computer and percussion, and for twelve trombone. Those works had been showed up at *Forum Musik Semarang* (1996), *Festival Seni Surabaya* (1996), *Lembaga Indonesia Perancis* (1998), *Rumah Seni Cemeti* (1999) and *Erasmus Huis* (2000). His knowledge about strings orchestra was gotten by his experiences through playing the cello in some ensembles, that are Erasmus Ensemble, *Orkes Radio Republik Indonesia Jakarta*, *Orkestra Institut Seni Indonesia*, *Sekolah Menengah Kejuruan Bugisan-Yogyakarta*, *Cantus Music Center*, *Universitas Pasundan*, *Sekolah Tinggi Musik Bandung* and *Institut Kesenian Jakarta* [3].

Indeed, beside of amount of cultural capital, the success ASTRO also determined by the social space of music created by Yose. Those social aspect were of course created without intention, that aspect was the representation of Yose's vision in the abstract way, as an intuitive tendencies for presenting his past experience. His experience when He studied with some best teachers which emphasizes discipline, detail of mastering the artistic, explain the aesthetic in depth and so on. Surely socially, Yose does not work alone, in order to create the social space of music he invited his peers, old friends, and his senior students who have been a professional musician, this is in Bourdieu term called Social Capital. Presenting his colleagues surely doesn't easy to do, need some authority to make others obey what the coach wants. That also Bourdieu called the symbolic capital. Symbolic capital is a predicate attached to an individual, obtained through inheritance from a noble family, a child from an honorable family or obtained through the accumulation of achievements during his lifetime. Yose as a coach had a long journey that made his colleagues follow him which makes them respect him, respect is given because Yose was acknowledged as a great musician, so they were fell honored to be involved in this project.

B. Cultural and Social Reproduction

Those capital, both Social and cultural were reproduced by Yose as an agent by transferred to ASTRO members. That then called habitus. Habitus did through cultivates the disposition. Bourdieu explained that, disposition was the heritage which is

a form of tendency of every human being. In musical context, for ASTRO cases, Yose transferred a disposition like a musical body gesture as a responses when we feel the rhythm, the dialogue between the players, the clicking an attack of conductor's hand, preparation in tempo, the accent, musical discipline, to listen up the music as whole instead of the notes partially, prioritise the rhythm than a note one, and so on. This disposition cultivated sometimes by the grumpy, sarcastic, satirist, even scream out loud by the coach, no matter whether they come from a music school or an amateur one, if talk about intonation for instance, it does not just about *fals* or wrong pitch, intonation is the proper perspectives of hearing between the intervals, and understanding of overtone series in tonal concept and the point is using the ears for making music. In the musical time context be emphasised that accuracy rhythm does not for individual but are collective in different way of aesthetic.

That discipline were transferred methodically and practically, methodical way was done by the 'reverse learning' through an arrangement, for instance to introduce the baroque musical style through playing the Queen interlude part, or 'fugue like' within Close to the Edge Movement by YES or Samuel Barber style instrumentation in Michelle and Aaron Copeland in Jimmy Hendrix. So the student unintentional were played Pop, Rock and classical style at once, and the musical thing in this case, students ordered to plays the music as melodic or phrasing of sound effect instead of note by note and play the musical rhythm instead of note duration. For extreme practice sometimes members allowed to plays false note and bad tone production but in the exact accurate of rhythm pattern, that is musical way to sounding that passage.

Orchestral Culture indeed emphasizes the clarity of tone, the clear articulation and accuracy of pitch, but when students were in into the musical interpretation, for instance when ASTRO play Hoe Down by Aaron Copeland, Students ordered to imagine the wild buffalo ride by the cowboy. So the imagination will led the way of playing the strings to represents the buffalo or the cowboys who struggle to captivated the beast. Notes just material that don't treated clear expressive like suite but treated as a sound effect represented that picture. So do as Hendrix music, 'drum like' also represented by notes in strings arrangement but played as well as drum attack and distortion guitar, so strings do not proper if played clear and soft like, that is the musically what author means.

C. Strategies

Bourdieu analogized that in the social arena there are a battle strategy to compete for position. There were three positioning in social arenas described by Bourdieu. First was the succession, which this stages was the first step to exist in the social arena. This step ASTRO followed various kind of workshop since 2008 until 2011 for classical music held in *Universitas Pasundan* 2008 and *Classicorp* association in Bandung 2011, ASTRO also held the concert on June 2011 at *Institut Fracais Indonesia Bandung*. This stage ASTRO plays masterpiece's works from Advard Grieg, Edward Elgar, Bella Bartok and Benjamin Britten. This classical concert was held as a succession attempt to occupy the first position which require

recognition in a limited society, through the works that were familiar and attractive to the orchestra music community [3].



(Photo: ASTRO collection, 2014).

Fig. 1. Composition and orchestra workshop with Ruut Van-Belanda, Gedung Aula Universitas Pasundan, Jl. Dr Setiabudhi 193 Bandung 2008.



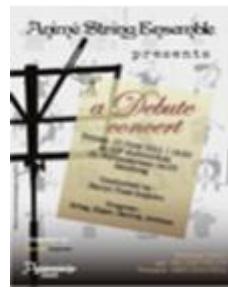
(Photo: Mutia, Classicorp Indonesia July 2014).

Fig. 2. ASTRO and Conrad Wyss, Music Camp, Indra Musik, Jl. Progo Bandung, 2011.



(Photos: Mutia, Classicorp Indonesia 2014).

Fig. 3. ASTRO and Adam Taubitz from Swiss, Bandung Music Camp 2011, Jl. Progo Bandung.



(Photo: ASTRO Collection 2014).

Fig. 4. Poster 2nd A DEBUTE CONCERT, Friday, 10 June 2011 at Auditorium Institut Francise Indonesia, Bandung.

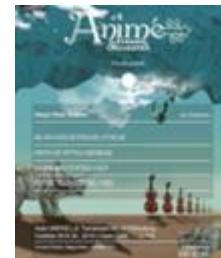
In 2012 ASTRO continued its agenda with concerts and music workshops which tended to be classical, this was intended to instil a discipline from the string orchestral tradition, then in 2013 ASTRO held a special concert titled The Beatles, this concert from Bourdieu's perspective was

considered by the author as a conservation phase. ASTRO already has a recognized position in a limited arena in 2013 in the classical music community, and the Beatles are headlines used to develop the musicals of new players who join and reach the audience to a wider musical space, the popular realm. This is actually the material that Yose used to get his first students closer to getting to know classical traditions through popular works, which in this phase is called conservation practice through reverse learning. In 2014 ASTRO received recognition in the form of an invitation at the opening of the 2014 Salihara in Jakarta, this is where ASTRO entered the phase where according to musical aesthetic criteria, ASTRO chose its own path through a concert held in 2015-2018, ASTRO began to bring works that were not commonly performed. in the string orchestra format. Like the works of YES, Emerson Lake & Palmer, Genesis, Jimmy Hendrix, Led Zeppelin, Hocus Focus.



(Photo: Anime Collection 2013).

Fig. 5. POSTER, The Beatles Concert by ASTRO 2013.



(Photo: Anime Collection 2015).

Fig. 6. POSTER, Rocktober Concert by ASTRO 2015.



(Photo: Anime Collection 2018).

Fig. 7. POSTER, Concert ASTRO RRI Bandung, 2018.

IV. CONCLUSION

Social musical space presented by Yose in ASTRO's ensemble community since 2001-2018 were done by the three point generally, first, through the understanding and

recognizing the student's musical backgrounds and approached them through arranging the popular music in a classical way to introduce a tradition of stringed music. This is what the author called 'Reverse Learning'. Second, after students have sufficient knowledge, the coach engages this group in several workshop since 2008-2011 and held the first concert to actualize their succession phases, and conversation phases through expanding ASTRO members and musical appreciation by held the Third concert titled "A Magical Mystery Tour" from Beatles, as a reverse learning strategic against to the ASTRO's newcomers, and present his peers, old professional friend and colleague for helping the coach for determining ASTRO members. Last, since 2015, when the peak of ASTRO achievement, the coach decided to bring ASTRO to a distinctive arenas as a string orchestra group in Bandung through a chosen repertoire in concert, played progressive rock,

psychedelic rock, art rock, classic rock and some popular music as a diversion strategic phases.

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