

The Early Development of Western Music Study Programs at Yogyakarta Indonesian Institute of the Arts until 2006

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Abstract: This study discusses the development of Music Department programs on Western music studies at the Institut Seni Indonesia Yogyakarta (ISI Yogyakarta) in anticipating policy changes since the pre-periods of ISI Yogyakarta until 2006. As the oldest state institutions provider for higher education in music, changes that occur in the department are always expected nationally to be the ideal role model for the higher education of Western art music studies in Indonesia. Historical development of the department's study programs is very important as the background understanding of the current development of music studies at ISI Yogyakarta. Through the historical method with an evaluation approach on document review, this study tries to correspond to former changes in higher education policy and the explanation on how the department has been adjusted its programs in accordance. The data of this study comprises documents that include curriculums and national higher education policies that are available at the institution's office and online sources. This study found that the department had tried to develop its programs under governmental education policies without ignoring its specifications as well as development efforts in Western art music.

1 INTRODUCTION

This paper discusses the development of the Music Department's programs at the Faculty of Performing Arts, Yogyakarta Indonesian Institute of the Arts, from the initial birth of Indonesian Academy of Music in Yogyakarta as its embryo in 1952, and since the establishment of the Institute in 1984 until 2006/2007 academic calendar. Henceforth, I will use the abbreviation of the local term for the two institutions. For the first is the AMI (the *Akademi Musik Indonesia*), and for the second is the FSP ISI Yogyakarta (the *Fakultas Seni Pertunjukan, Institut Seni Indonesia Yogyakarta*).

Currently, the FSP offers ten performing arts as well as music programs. The FSP's performing arts programs include (1) the dance, (2) the puppetry, and (3) the theater. Music programs consist of those which are based on traditional local arts and the others that are based on Western arts. Traditional local arts-based programs include (4) gamelan arts (the *Karawitan*), (5) ethnomusicology, and (6) performing arts education (a combination study program of drama, dance, and music). Meanwhile, Western music-based programs consist of (7) music study program, (8) music education, (9) music creation

(local term: the *penciptaan musik*), and (10) music presentation (the *penyajian musik*) study programs. The last four were developed from the former single program of Music Department, namely the Musical Arts (the *Seni Musik*), that offers Western music studies.

The leadership system at ISI Yogyakarta managed in a four-year leadership period. Meanwhile, regular academic activities at the Institute follows the academic calendar which starts from the second half of the year. The academic calendar includes two half-years so that it covers the first semester from July to December and the second semester from January to June in the next following year.

The limitation time range of this study, which is between 1952 and 2006, brought for several reasons. Firstly, this study is based on the development of the characteristics of former curriculums, which originated from the periods of pre-ISI Yogyakarta. Secondly, in the academic year 2007/2008, the entry of new elements outside of these characteristics was begun, namely the Pop-Jazz concentration. In addition to the 2008/2009 academic year, the new element was applied as part of the musical arts curriculum. Therefore, this would not be discussed further. Thirdly, the development-related policy

reviewed in this study was the National Education Minister's Decree No. 045/2002 concerning the core curriculum of higher education. In 2008 the government began instructing the KKNI (*Kerangka Kualifikasi Nasional Indonesia*, or Indonesian National Quality Framework, or INQF) socialization to higher educational institutions. The discourse on the application of the INQF in the education system was triggered by the ratification of the Law Number 13 of 2003 concerning employment, and then the Government Regulation Number 31 of 2006 concerning the national job training system as the basis for the great work of developing the INQF.

This study is outlined by questions: (1) How the Department's forerunner and its Western Music programs were firstly developed? (2) What and why changes have experienced to the department's programs since the establishment of ISI Yogyakarta? (3) What higher education model would be appropriate for the Western Music programs at ISI Yogyakarta in the future? Based on these questions the purpose of this study are: (1) to uncover the historical background of the formation of Music Department during the establishment of ISI Yogyakarta, (2) to analyze the Department's programs development in anticipating the changes in Indonesia's higher education policies, and (3) to approximate future development of Western music studies at ISI Yogyakarta.

2 METHODOLOGY

To analyze early programs development at the Music Department in order to anticipate the change in Indonesia's higher education policies, this study uses data and method as follow: Several documents as its primary data and the combination methods of historical and document evaluation approach. The data is classified into two groups, the first is local higher education document and the second is relevant governmental policies.

2.1 Data

This study uses several documents as its primary data. The data is classified into two groups, the first is local higher education document and the second is relevant governmental policies. The first group of data is local higher education policies implementation on music study programs profiles dan curriculums. These were supported by qualitative data from local sources, especially important persons that were involved in

program development, both executives and practitioners during the predetermined time limit.

The second group of data are information on Indonesian higher education system which has been based on the relevant governmental document, among them are the Minister of National Education Decree No. 45/2002. These documents are available online as public domains. Data concerning the implementation of higher education policies that are studied in this research were available in the annual series of ISI Yogyakarta's academic guide books from 1984/1985 until 2006/2007 editions, preserved in the Institute's central library. The other corresponding data were collected from (1) the education archives in Music Department, (2) education office of the Faculty of Performing Arts, and (3) the education sub-section office of the Rectorate of ISI Yogyakarta.

From 1985 until 1994 the annual academic guide books was titled the Buku Petunjuk ISI Yogyakarta, but in 1993/1994 academic year, it was changed to the Katalog ISI Yogyakarta, and then changed again to the former name. Due to the inconsistency of the guide book titles, in this paper it will be coded as the Academic Guide Book, and be abbreviated as the AGB, followed by its relevant academic year.

2.2 Research Method

This study utilizes the historical method (see Watanabe, 1967) to describe diachronic portray of the department's development since the early stages of its establishment in 1952 up to 2006/2007 academic calendar. However, to explain the causes of changes that contribute to the development of the program, this study utilizes an evaluation approach through document review. An evaluation study in the context of educational research adds a description of tested elements status of value, in terms of effectiveness, desires, or social functions, and can suggest certain actions. There are no extended generalizations beyond this situation were evaluated (Best, 1982). In addition, an evaluation is a critical testing process that includes the collection and analysis of information about the activities, characteristics, and results of a program, and aimed to provide an assessment of it, to improve effectiveness and/ or to inform programming decisions (Patton, 1987).

In this study, occurred changes in the Music Department were traced through official documents, as well as information from several historical actors in this regard. They were persons that used to hold important positions, both in the corresponding forerunner institution of ISI Yogyakarta and during the early periods of the Institute. Subjects preferred

for interview were especially former Heads of Music Departments and their secretaries.

In the next steps, changes in the department are analyzed through curriculum development like the implementation of national regulation through related published governmental policies during the time. Furthermore, the curriculum model development that had been applied will be evaluated chronologically.

3 RESULT

3.1 The Beginning

Along with ISI Yogyakarta's status as the oldest Indonesian state university who provides education in almost all branches of modern as well as traditional arts, Music Department should be considered as well as the first public tertiary education provider of Western music in Indonesia.

During the pre-establishment period of the ISI Yogyakarta, the embryo development of the department started with the foundation of the Indonesian School of Music or known as the SMIND (*Sekolah Musik Indonesia*) which then became the Indonesian Academy of Music or AMI (*Akademi Musik Indonesia*) in Yogyakarta.

3.1.1 The SMIND (1952-1963)

The earliest embryo of the department can be traced back to 1952 during the foundation of the SMIND by the Directorate General of Culture of the Ministry of Education and Culture. After running for five years since 1952, the SMIND then was developed into two separate institutions that each served as the providers of different levels of education, secondary and tertiary. Therefore in 1957, there were two types of school, the SMIND-A as the secondary school and the SMIND-B as the tertiary school. The first was then transformed to be a four years secondary school program called the Yogyakarta Secondary School for Music (known as the Sekolah Menengah Musik, or the SMM).

Up to date, the school still exists as one among the three years education program type of the State Secondary Vocational Schools (the Sekolah Menengah Keterampilan Negeri, or the SMKN). The historical music school is now being the SMKN 2, at the Kasihan district of Bantul, Yogyakarta Special Province. It specializes in Western classical music studies. The administration of these schools, that varied in their vocational specializations, is nationally under the authority of Services of Secondary and

Non-Formal Education, of the Ministry of Education and Culture.

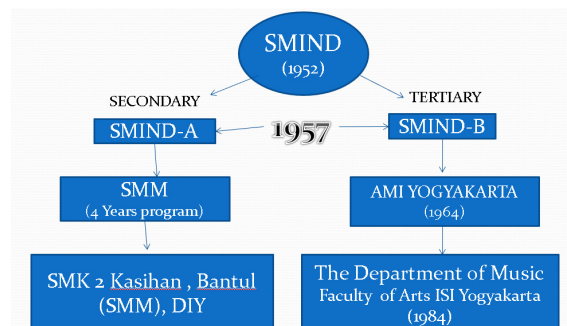


Figure 1: Institutional development of the early Indonesian School of Music, the SMIND.

While The SMIND-A transformed to be the secondary school, the SMIND-B then transformed to be a tertiary education institution in 1964, known as the Indonesian Academy of Music (the AMI). The academy then finally affiliated with ISI Yogyakarta in 1984. The AMI that offers Western music studies in tertiary level had attracted the attention of international musicians as well as music educators.

3.1.2 Indonesian Academy of Music (1964-1983)

During the AMI's times, whereas the institution was under the authority of Yogyakarta Cultural Office of the Department of Education and Culture, its educational concept of was labeled as the undergraduate artist programs that focused in art conservation. Due to this assumption, it could be said that, as an art school, the AMI somehow resembled the Conservatorium of Music in Western culture.

As part of the international cooperation program of cultural authorities during that time, the AMI was not only supported by local musicians and educators as its faculties but also by international guest teachers/ trainers. During that times they were not merely educating local students but more important was also preparing the near future local generation of teaching staffs. It was aimed at maintaining the sustainability of education at AMI Yogyakarta. Selected graduates were then promoted to teaching positions.

Based on the information from current music educators who experienced the period of the AMI, especially Victorious Ganap, Edward C. Van Ness, Hari Martopo, Sukatmi Susantina, Edhi Susilo, there were at least 18 international music faculties employed at the AMI.

Table 1: Full-time Local faculties of AMI/ ISI Yogyakarta

| Name | Specialization |
|-----------------------|---|
| R.M.A.P. Suhastjarja | Vocal/ musical form analysis/ orchestration |
| Victor Ganap | Vocal/ counterpoint |
| Teddy Sutadhy | Vocal |
| Susanti Andari | Vocal |
| Sri Partini | Vocal |
| Djuriati Djanan | Piano/ score reading |
| Samiyono | Violin/ music theory |
| Joehanto | Percussion |
| I Gusti Nyoman Suasta | Violin |
| Hardani | Contrabass |
| Agus Rusli | Flute |
| Edi Soekardi | Trombone |
| Jimmy Hartayo | Piano/ harmony/ keyboard harmony |

Table 2: International faculties of the AMI/ ISI Yogyakarta

| Name | Specialization | Country |
|-----------------------|-------------------------------------|-------------|
| Edward C. Van Ness | Violin | USA |
| Hugo Holleman | Violin | Netherland |
| Nicolai Varvolomeyeff | Cello | Rusia |
| Rene Berman | Cello | Netherland |
| Alphonse van Leggelo | Flute | Netherland |
| Jost Flach | Oboe | Netherland |
| Rene Baumgartner | Clarinet | Switzerland |
| Werner Schulze | Fagot | Austria |
| Raymond Vevermann | Trumpet | Netherland |
| Chris Bleinkinsopp | Trombone | Australia |
| Fumiyoshi Maezawa | Saxophone | Japan |
| Ron Reeves | Percussion | Australia |
| Peter Bansberg | percussion | Netherland |
| Henk van Dijk | Piano | Netherland |
| Robert Fuch | Vocal | Germany |
| Jos Bredie | Guitar | Netherland |
| Smith van Waesberghe | Harmony | Netherland |
| Jack Body | Composition | New Zealand |
| Jose Evalengista | Composition | USA |
| Vincent McDermont | Composition | USA |
| Karl Edmund Prier | Counterpoint/ musical form analysis | Germany |

The tables above show that there were more international teachers than the locals for music subjects. Besides full-time local faculties as well as international part-time faculties who taught music subjects, the Academy was also supported by full-time teachers for general subjects, such as English, French, Italian, research method, philosophy, arts sociology, and anthropology.

Table 3: General subject faculties of AMI/ ISI Yogyakarta

| Name | Specialization |
|--------------------|--|
| FX Suharjo Parto | English/ ethnomusicology |
| Nugroho HP | English |
| Sukatmi Susantina | Philosophy |
| Sumaryono | Research method/ statistic |
| Untung Budi Antono | Introduction to Arts/ anthropology |
| Sumarni | Indonesian/ scientific writing technique |
| Adi Murti | Italian/ Sociology of Music |
| Yudiaryani | French |

According to Edhi Susilo there were more part-time and casual faculties employed at the Academy; Among them were Dailamy Hasan, Nana Juhanto, and Ina Srinawati (vocals); Jazeed Jamin, Kuei Pin Yeo, Asiah Gani, and Shinta Ariani (piano); Ramli Abdurahman, Suwandi, and Ati Bagio (violin), J.B. Parnomo (viola), Joned (trombone), Suharyo (oboe), Purwidodo (oboe), Suparno (flute), FX Soetopo (composition), RAY Soedjasmin (orchestration), Suroso (the karawitan), and Hari Surya (cello).

During the four years of the study period, students were required to master three instruments. The first was compulsory six semesters elective major instruments (guitar, vocal, piano, harp, percussion, or one of the orchestral instruments). The second was two semesters complementary piano, except for piano students that could choose other alternative compulsory instruments as his/ or her second instrument. The third instrument was other elective minor instruments.

There were three programs offered by the AMI: (1) the School Music, (2) the Music Theory and Composition, and (3) Music Literacy. The first program focused on secondary school music materials and teaching. To conclude, student had to arrange a school music project; alternatively, they could do a case study on the classroom application of school music in a certain school, or writing a topic related to the specific instrumental teaching method. The second program focused on the study of music theory fields and composition. To graduate, students had to write and performed publicly an original composition of their own.

The third program focused on the mastery of a major instrument and musicological aspects of instrumental works. To graduate students had to perform a 45 to 60 minutes public recital program. Two recitalists normally performed their recital in a two subsequent recitals package of the total of 120 minutes including a short interval in between. The first examinee took the first parts for his/ her recital

and after a short break, the second examinee continued with the other recital.

3.1.3 Integration

In 1984, together with the other two Academies, they were the Indonesian Academy of Fine Arts (Akademi Seni Rupa Indonesia, or the ASRI) and the Indonesian Academy of Dance Arts (Akademi Seni Tari Indonesia, or the ASTI), the AMI Yogyakarta integrated into the new ISI Yogyakarta. The Institute was formed based on Presidential Decree No. 39/1984 and then formally inaugurated by the Minister of Education and Culture, Prof. Nugroho Notosusanto. Since the first time of its affiliation with ISI Yogyakarta, most teaching responsibilities of Western music studies were taken over by locals who graduated from both institutions, the AMI and the ISI Yogyakarta (Interview with Tri Wahyu Widodo, former Music Department secretary, in Yogyakarta, 10 March 2011).

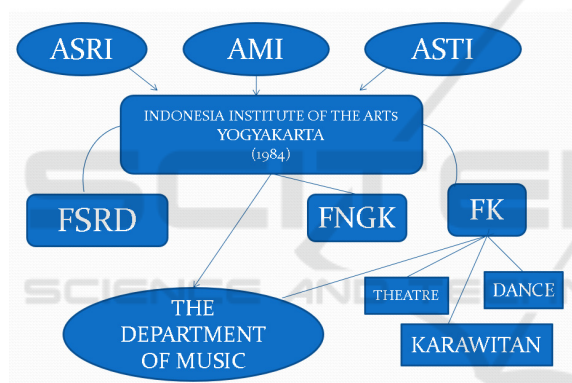


Figure 2: The integration of the three Arts Academies into the body of the ISI Yogyakarta period.

Compared to other undergraduate programs, the Music Department's program had a unique historical background in its establishment within the body of ISI Yogyakarta. Since the establishment of ISI Yogyakarta in 1984, all the three forerunner institutions were developed into the two Faculties. The ASTI was transformed into the new Faculty of Arts, while the ASRI to be the Faculty of Fine Arts and Design. Meanwhile, the AMI was transformed to be a part of the Faculty of Arts as Music Department.

3.2 Early Development

During the first two and a half decades since its establishment of ISI Yogyakarta, the Music Department had experienced at least three general changes. They were the periods 1984-1992, 1993-

2004, and 2004-2006. Each of them was characterized by its curriculum orientation influenced by the changes in governmental policies.

3.2.1 Conservation Period (1984-1992)

In order to conserve the basic characteristics of the three affiliated former institutions, ISI Yogyakarta provides at least 17 programs. The former ASRI's programs transformed into seven undergraduate programs of the Faculty of Fine Arts and Design while the former ASTI's and the AMI's programs transformed into ten separate undergraduate programs that were offered by six departments (Ethnomusicology, Karawitan, Puppetry, Theatre, Music, and Dance) of the Faculty of Arts. Meanwhile, ISI Yogyakarta also developed the Non-Degree Faculty of Arts to accommodate vocational interests. (see AGB 1985-1988)

During this initial period, all of the forerunner programs were formalized into the higher education system under the Directorate General of Higher Education (DGHE). The new system was classified education type into two strata platforms, the academic and the vocational. The academic platforms comprise the S-1 (Stratum One) for undergraduate studies, S-2 for masters, and S-3 for doctorates. On the other hand, vocational higher education was categorized as the S-0 (Stratum Zero), which was consists of various terminal programs, and was oriented towards national development needs. The S-0 packages comprise diplomas levels that encompass D-1 for one-year diploma training, D-2 for two years, D-3 for three years, and D-4 for four years. (see Governmental Rule of the RI No. 27/ 1981)

Due to this academic adaptation, during the first two rotations turn of the four years leadership period, in the management system of ISI Yogyakarta, Music Department accommodated three AMI's study programs; they were S-1 School Music, the S-1 Music theory and composition, and the S-1 Music Literacy. In the other side, to accommodate performance interests in vocational arts, ISI Yogyakarta opened three years non-degree programs (the D-3 diplomas). All the new programs were put under the new Faculty of the Non-Degree Arts. Because of this reason, the D-3 Music Performer, not a part of the Music Department.

3.2.2 Efficiency Period (1993-2004)

The characteristic of ISI Yogyakarta's forerunners had been run only until the end of 1993. Based on the evaluation made by the governmental higher education authority, at the beginning of the 1993-

1994 academic year, the entire organizational body of the Institute, except for the Rector and his three deputies, as the top leaders, as well as some Rectorate's administration positions experienced a restructuring. This was aimed by ISI Yogyakarta to achieve the efficiency improvement of its managerial process. Significant changes were the reduction from 20 to 12 undergraduate programs, including the diplomas.

The Non-Degree Faculty of Arts could not get its renewal operation license. As a result, all programs were merged into new programs that mostly represent the home branch of certain arts. They were operated under the management of the remaining two Faculties whose names have been adjusted to their new programs. The Faculty of Fine Arts and Design was changed to the new Faculty of Fine Arts, while the Faculty of Arts became the Faculty of Performing Arts

This condition had been continued to exist up to the end of the first decade of the 21st century. The three forerunner's programs from the AMI were merged into a new Program known as the S-1 Musical Arts under the Music Department. However, the education responsibility of the remaining students of diploma (D-3 Music Performer) was temporarily taken over by the Music Department. (AGB 1993-1994)

While most the FSP's programs were merged into new single programs, there were two new programs gained their own autonomies that continue to exist up to now. The Puppetry arts and the Ethnomusicology which were formerly the study concentrations of the *Karawitan* (the gamelan arts) Department, then had been developed and stand as two separate departments. (Compare AGB 1993-1994 and AGB 1989-1994)

Until 1994 Music Department still executed two programs, the S-1 Musical Arts and the D-3 Music Performer diploma. Except for the Theory and Composition program, the other two former programs that were the heritages from the AMI period, which was retained with its original name. They were maintained as the elective packages of the "Major Interests" packages. These elective packages could be chosen by students from the third semester. Both packages were maintained in the next 1997-2000 leadership period. The same curriculum was then consecutively applied in the Music Department for the next ten years until the end of the 2004-2005.

3.2.3 Competency Period (2004-2006)

Music Department realized that meeting national standards is very important in order to achieve equality with other higher education in general fields. In connection with this, the curriculum needed to be revised so that it was in accordance with the competency-based curriculum policy. The policy that had to be implemented by Indonesian universities during that time was the National Education Minister's Decree No. 045/2002. Therefore, the curriculum was revised in 2004 and applied in the 2005/2006 academic year. The new curriculum then developed into a program with four elective concentrations: Musicology, Educational Music, Composition, and Performance.

The curriculum development also considered the heritage of the AMI; that was to maintain former forerunner's programs characteristics as the ISI Yogyakarta initial policy. In addition, for the department, it was an effort to reach the future knowledge independency of the department under the establishment of the Faculty of Music. Therefore, it was set to approach the emergence of new programs that will represent the four sub-disciplines of music under the autonomy of the new home. (See AGB 2005-2006)

Up to 2006 Music Department had some achievements that should be considered as a great contribution to the future implementation of vision and mission of ISI Yogyakarta during that time. Along with its vision to be the center of excellence in arts higher education, the mission of ISI Yogyakarta was to conduct ideal education and research in arts as well as art creation through an intellectual and emotional process which are equivalent to the cultural oriented development of science, technology, and arts. Education at ISI Yogyakarta was aimed at producing productive and creative academicians as well as professionals with international reputations for the welfare of their own society, nation, and country. (see AGB 2006-2007, p. 3)

Due to their contribution in characterizing institution local uniqueness, programs that based on traditional arts had been given more attention by ISI Yogyakarta. However, the future contribution of the undergraduate program in music should be considered as well by the institution due to its significant development gained during the last five years. The existence of Western music studies, as a field that had well longer developed in other tertiary education institutions, both in the Western as well as in almost all Asian countries, would no doubt contribute to the institution's center of excellence.

Because of that reason in order to be the center of excellence in arts education, not only uniqueness needed but also recognition of a global standard that music could play the role.

3.3 The Emergence of New Interest

Music studies at ISI Yogyakarta were also offered by the other two departments within the FSP, the *Karawitan*, and the Ethnomusicology. Each of them provides a single program. (AGB 1985-1988: 48-49) According to Hastanto (2009) Ethnomusicological studies at ISI Yogyakarta as the “Indonesian musicology,” should be developed with no matter what term applied to the studies. (Hastanto, 2009)

During this period ethnomusicological topics were more frequently practiced by the Music Department’s lecturers and students rather than the ethnomusicology Department. This was no surprise because the Music Department’s human resources were about three times greater. Therefore, even if there were only five percent it would look bigger in number. The interests were evident from the (1) undergraduate final work reports production, (2) lecturer’s local as well as national research reports, and (3) the writings of the master thesis as well as a doctoral dissertation. (Interview with Kustap, an active Secretary of Music Department, on 22 December 2010)

As an example of music student works on ethnomusicological topic was Amrullah (1996) who learn about the *Rodad* in Purbalingga, Central Java; Alfons (1997) investigated the *Tifa Totobuang* ensemble in Ambon; Widyastuti (2005) wrote about the *terbangan* musical arts at Gunung Kidul, DIY; Silitonga (2005) interested in the traditional Batak wind instrument, the *sarune bolon*, in Northern Sumatra; and Nugroho (2005) who investigates musical concept of Islam.

The interest in ethnomusicology was implied in several works of faculties, for example, was a discussion on the interconnection between musicology and ethnomusicology written by Sriwijayadi (1992:77-87). Another research was done by Indrawan (1994 jo 1996:107-115) who did three-month field study at the five locations of Tapanuli Utara in Northern Sumatera to study the spread of traditional two-stringed guitars, called the *kecapi*. He compared the interconnection of some cultural aspects, such as language, traditional architecture, artifacts, tradition, and songs, of the traditional plucked instrument spread in the four Batak’s sub ethnics. Ganap (1992) and Parto (1992a: 95-109; jo1992b: 22-23, jo 1992c: 43-44) did historical

observation about the spread and interaction of traditional music in South East Asia. Parto found that the pre-Indik musical tradition has given strong influenced in Southwest Indonesia. In addition, Parto historically compared theoretical aspects of West-East Indonesian music with the ancient East Asian music theories. Meanwhile, Ganap compares Thailand musical tradition to musical instruments that spread ubiquitously in South East Asia. (Ganap, 1992: 76-83 jo 2000: 76-83)

4 DISCUSSION

Generally, up to 2006, the department had experienced at least three characteristic periods. In the first period (1984-1992) Music Department, as well as other departments, were conserving their forerunner institutions programs. In the second period (1993-2004), that could be considered as the efficiency policy period, the original programs were merged into several home branches. All merged department’s programs were each handled by one department. The third period was started from the beginning of 2004/2005 Academic year until 2007/2008 academic year where the department tried to reform its curriculum by accommodating past contents of its forerunner’s programs, adjusting with governmental policy demand, and developing for the future dream to stand on their own feet as the Faculty of Music.

In 1993 the three music forerunner’s programs were generalized into the new “S-1 Musical Arts” program. The use of musical arts as the program’s name was probably aimed at matching to its higher organization umbrella, the Faculty of Performing Arts. Based on the UNESCO website source, the performing arts is actually comprised of musical arts, dance arts, and theatre in the context of local traditions (see <https://ich.unesco.org>). This means that music has been considered as part of the performing arts.

However, from the perspective of AMI, musical arts should be translated appropriately as “music.” Musical arts study at ISI Yogyakarta during that time was an undergraduate degree in “music.” It was the blend of the two former programs, the “school music,” and the “music literacy,” which both originally came from the AMI’s programs. Both have been put as the two elective packages of the program. Together with the term renaming of “music literacy” to be the “musicology,” as well as the “school music” to be the “educational music,” the performance

interest, as well as the former composition program, have been positioned as the other two elective packages of the curriculum, namely, the *Musik Pertunjukan* (the performance of music) and the *Komposisi Musik* (music composition).

Until 2006, the department's staffs and students used to consider a new discourse for possible cooperation with other departments, especially those who also offered music studies, such as the *Karawitan* and the Ethnomusicology. This would not only be beneficial in improving their potencies and capacities but also in strengthening probabilities to build a new future home of music studies at ISI Yogyakarta, the new Faculty of Music.

Up to this stage of our discussion, we could summarize that, firstly, the SMIND as the early Department's forerunner and its programs were firstly developed by splitting itself into two study platforms, the secondary and tertiary levels. Secondly, the changes in Music Department and its programs during the early periods of ISI Yogyakarta were likely pressed by a real internal condition that needed to be in line with higher education policy (among them was the Governmental Rule of the RI No. 27/ 1981). Thirdly, a higher education model that would be appropriate for the development of Western Music programs during that time was accommodating three aspects: (1) maintaining its forerunner's heritage, (2) responding current demands of the times, (3) renewing its vision to be the agent of change.

5 CONCLUSIONS

As the conclusion the establishment of secondary and tertiary platforms of Western music institutions and their program during the pre-ISI Yogyakarta time should be considered as the strong foundation of the better development of music studies in Indonesian higher education. Changes to the department and its programs that occurred in the early periods have shown its good self-evaluation to achieve further development of music studies at ISI Yogyakarta. Within its single program, the department has accommodated former programs adequately, as well as student's and teacher's interest development. Its good attention, as well as efforts that have been achieved to adjust with relevant governmental policy, has been evidence that the department is ready to be the future agent of change.

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APPENDIX

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INTERNET SOURCE

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