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Comparative History of Western Music Acceptance in Indonesia and Japan

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ABSTRACT

Indonesia and Japan share a similar historical background in their contact with Western music. Sixteenth-century Indonesia and Japan, upon which these investigations would be based, marked the beginning of the early acceptance of Western music, mainly through the Portuguese merchants and missionary activities in both countries. It was primarily the spice trade on the Straits of Mallaca that brought the Portuguese ships to land and noticed what they called the 'spice island' (formerly Mollucas, now Maluku) of Indonesia in 1511. In Mallaca, the Jesuits met a Japanese man named Yajiro, who told them about his country, becoming the first Japanese Christian and bringing the Jesuits to Japan in 1549. Amongst so many kinds of Christian impacts, introducing Western music would become the primary concern in this paper. Sixteenth-century Gregorian songs can still be found in Maluku and Flores of Indonesia and in Kyûshû of Japan, even though, for the time being, its texts have become very corrupted. The current musical life situation in Japan is comparable to that of Western countries; in the US, there are fine orchestras in almost every large city in Japan. In Indonesia, on the contrary, there is no single professional orchestra yet, even in Jakarta today.

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1. INTRODUCTION

The arrival of Portuguese merchants and missionaries in Indonesia and Japan in the sixteenth century introduced Western culture in general and the acceptance of Western music. Portuguese impacts in both countries can be divided into four groups: religious, cultural, political, and economic. In this paper, however, the author aims only to mention the first two impacts, religious and cultural, in correlation with the first introduction of Western music in Indonesia and Japan, which can be said mainly through missionary activity. In addition, an account by Indonesian sociologist Ignas Kleden says that there are at least three requirements for colonization to occur (Kleden, 2018).

First, the foreigners would note interest in occupying a country poor in natural resources. If there were no spices in the islands of Maluku, the Portuguese, the English, and the Dutch would possibly occupy the islands to monopolize the spice trade. Second, to mobilize, the colonizers would not be interested in an island with a few inhabitants. Third, to win political power, the colonizers would search for an area where the administration system already existed (Kleden, 2018).

Indonesia is geographically about six times larger than Japan, has a population estimated at 266 million with more than 300 ethnic groups, and local dialects of more than 700 languages being spoken despite the official language, the so-called Language Indonesia. The diversity of Indonesia is contrary to Japan, where the majority of Japanese can be said to be a mono-race, speaking the Japanese language both as daily communication and as the official language. From a cultural perspective, there are too many differences to describe, even though it would consume a lot of space here. Therefore, this paper will focus mainly on the early acceptance of Western music and current musical life in both countries. The early Portuguese presence in Indonesia can be described briefly as follows.

When the Sultanate of Mallaca fell to Portuguese power in 1511, Demak continued to expand independently and established commercial ports and settlements at Bantam (now Banten) of the western tip of Java. Portuguese became so dominant in the Straits of Mallaca that the Demak Kingdom entirely controlled the commercial activities in Indonesia through the Sunda Straits from the ports of Banten. The Sultanate of Pajajaran of West Java, which is close to Banten, permitted the Portuguese to erect its fortress at Banten in 1522. Thus, the Portuguese gained their first settlement on Java.

Later, from this settlement, the so-called keroncong music of Monument's genres was believed to have been derived. Meanwhile, in Japan, the year 1543 marked the arrival of the Portuguese castaways at Tanegashima off the shore of southern Kyushu. The lords of Kyushu saw a chance that doing business with the Portuguese could benefit the source of wealth they needed to maintain their military strength. The story goes that when the Jesuit missionary Francis Xavier landed at Kagoshima in 1549, he was well-received by the lord of Satsuma. So successful was the Jesuit's work in Kyushu that they were granted a monopoly of evangelization in Japan by the Vatican. Since then, the Japanese people's love of music has not been ignored.

2. METHODS

This study was a historical account, and thus, every event resulted from a historical study from an authentic source found in international libraries. The writer is convinced that it must not be written in Indonesian history yet that the Middle Age Western Gregorian Chants were introduced and sung by Indonesian Catholics in Eastern Indonesia, more precisely in Ternate, sometime as early as 1536. Here is the narrative. Upon his initiative, 1536 Antonio Galvao,

the Captain of the Ternate fortress, established a school for boys (Seminario) in which writing and reading Portuguese and singing the Catechisms (Gregorian Chants) were introduced.

It can be assumed that it was the first school of its kind in Southeast Asia, followed by the establishment of the Hirado school in Japan in 1561 (Andaya, 1993; Pinto, 1971). Franciscus Xavier, the co-founder of the Jesuits Society, came to Ternate, and some of his activities were during his stay there. To create a pleasant and effective way of conveying the Christian message, Xavier successfully combined the native love of music with the Catholic rituals.

One of the accounts written by Andaya told us that "in the open square in Ternate and the homes, the women and children at all times of the day sang the "Creed" (the Credo), "Our Father" (Pater Noster), "Hail Mary" (Ave Maria), "The Confession" (Confiteor), and other prayers, the Commandments, and the Works of Mercy" (Andaya, 1993). Andaya cited Xavier, who used to say proudly that "this program was so successful that in the fields and at sea, the people sing these songs instead of their secular songs" (Andaya, 1993). Accordingly, in the Seminario of Ternate, the pupils had to take Latin US as a compulsory subject despite other subjects such as US logic, philosophy, theology, reading, writing composition, and Psalter. Moreover, the pupils had to be assisted at the High Mass on Sundays and feast days, where they sang Terce, Sext, Nones, and Vespers. Some Seminario of Ternate students (four Makasarese and six Malukuans students) will also be sent to the College of Goa. It was believed that they were the first Indonesians to be sent abroad as a group of international students who formally had the first experience of studying Western music, i.e., liturgical music, in a college centered on the Jesuit Mission in Asia (Schurhammer SJG, 1980)

According to Apel, the Gloria in Excelsis Deo was among the Christian hymns sung in sixteenth-century Maluku. Meanwhile, the history of Catholicism in Japan with its impact on the introduction of Gregorian Chants in the country was told as follows. Before he came to Japan (Apple W, 1958), Xavier had been told by a Portuguese captain about the Japanese fondness for music (Harich-Schneider E, 1973). Thus, when Xavier landed at an island called Tanegashima in 1549, he already had small catechisms translated into Japanese with the help of Paul Yajiro. The translation of the catechism was completed in 1553. Harich-Schneider said, "Japanese musical terminology crept into this translation. The various parts of the Mass were the term And, like the and in nô plays and kagura. Here was '& Confiteor-no-dan,' & Confiteor-'Introito-no-dan,' Introitus; 'Kirie-ireizon-no-dan,' Kyrie eleison; 'Guroriya-no-dan,' Gloria; and so forth" (Harich-Schneider E, 1973)

We found the same phenomenon when we recalled the cases of Ternate and Tidore in the Maluku missions work. The phenomenon also happened in Kyushu. The first school for boys was established in Bungo in 1561. The number of students in 1562 were 15 Japanese and Chinese boys. Reading, writing, Christian doctrine, and music, especially singing, were taught (Ebisawa, 1983). By 1561, there were five churches in Japan: Funai, Kyôto, Yamaguchi, Hakata, and Hirado. In 1582, the Jesuit missionaries numbered 80 in 20 stations and several educational centers, with 200 churches and 150,000 conversions" (Anesaki M, 1963) On his accounts, Takei described that "...on their way home from school, the children of Funai sang Miserere that even non-Christian adults could memorize the melody from listening to it.

In the school led by the missionary, the children were taught not only reading and writing Japanese, Portuguese, and Latin but also singing the catechisms and Gregorian chants." Furthermore, Takei told us that "the children have mastered to sing the 'Doctrines' both in Latin and Japanese language only in eight months since the school was opened" (Takei S, 1995) Putter Noster, Ave Maria, Credo, and Salve Regina were among the catechisms the children sang daily at school. Šier the school time, the children stood in line before the cross,

sang the Ave Cruz, and then returned home. In addition, Ebisawa (1983) convinced us about the prosperity and success of Western music cultivation in Japan when he said that the children learned to sing and play instruments such as flute, shawm, and viola d'arco.

On one occasion in autumn 1562, the children played the viola d'arco before the lord of Bungo, Ôtomo Sôrin. Father Luis de Almeida, as cited by Ebisawa, wrote that "these toddlers have shown sufficient ability even to perform before the pope in Rome" (Ebisawa, 1983). The children sing pretty well, and the adults have already become good at singing in the polyphony. "During nocturnal services, the women sat in the left transept of the church, the men in the right, and they alternately the antiphonies of the Epiphany, of the Glory of Paradise, of the Holiest Name, of the Cross, the Doctrine, of the Heathens' Blindness and the Deceitfulness of the Devil, all in their language" (Harich-Schneider E, 1973)

3. RESULTS AND DISCUSSION

First, the term 'acceptance' raised several questions as regards its meaning. "Do we accept something, essentially and philosophically?"; in idea and practice, "Why do we have to accept it, and what motivates us to accept it?" and, borrowing from Minagawa Tatsuo's ideas, "What significant bearing does it have on us (when we have accepted it)?"; also, "what bearing should it ideally have on us?" (Minagawa T, 1976). Of course, there are many more similar inquiries. On the other hand, we also cannot circumvent questions that emerge from the term 'Western' such as "What 'Western' music anyway?", "does it fit our culture, which is fundamentally oriental?" "Have we agreed upon it by common consent (to borrow Mantle Hood's terms) musically, culturally, and socially?" (Hood M, 1972). All these questions require answers that we, as Asians, have not yet confirmed or, at least, satisfy all of us.

Minagawa Tatsuo said, "Our forefathers of the Tempyo Era (period of cultural efflorescent in the eighth centuries following the assimilation of mainly Pliers Chinese culture) and of the Tenshō Era (when Portuguese missionaries arrived) sacrificed not a little in their efforts to assimilate foreign culture and music. The problem they faced was precisely the problem we must face today and to which we must search for an answer. Japanese encounter with European music, then, could not be simply a matter of nostalgic retrospection, a mere review of historical events of four centuries ago" (Minagawa T, 1976). Meanwhile, on the Indonesian side, Amir Pasaribu an Indonesian composer and music critic, in 1955 wrote that "we do not refuse the idea of national music. Still, we must also evaluate the subject proportionally" (Pasaribu, 1955). The idea of national music emerged mainly on the surface of cultural polemics in the 1940s among Indonesian scholars who debated East versus West US to what should be engaged US as the sole national identity of a newlywed independent country.

Second, in 198, Indonesian youth leaders declared an oath of oneness, the so-called Sumpah Pemuda, which has proven amazingly successful in uniting the country as one nationality, motherland, and national language Indonesian. Based upon this background, therefore, the foundation of the oneness in musical 'identity' or national music had to be sought. One idea suggested that Indonesian music should be represented by keroncong, while other ideas indicated that it must be gamelan. However, neither the former nor the latter could mean Indonesia's identity.

Since the world has become globalized, the issue of Western or Eastern culture that must be adopted is no longer relevant today. For example, the Pacific Music Festival was held every summer in Sapporo, Japan, where selected young musicians worldwide would be rated. Similarly, The ASEAN Youth Music Festival was also established to forge global

relationships among Southeast Asia nations. Therefore, music is no longer a US issue of Western or Eastern origin but belongs to human beings universally. These two international musical events have undoubtedly become proof of our acceptance of Western music.

Third, music has been widely accepted as a universal language, as Zuckerkandl said when he said that as a universal language, Western music no longer belongs to any nation. Everyone may participate in it, play it, learn about it, appreciate it, and enjoy it. US a language, it can say 'nothing,' but again, there is always 'something' in nothingness. Zuckerkandl said, "If every thought is about something, how is it possible to think nothing?" (Zuckerkandl,1973). In the sixteenth century, the people of Maluku had, to some degree, shown similarities with the people of Kyûshû in their acceptance of Western music. Like the people of Kyûshû, the Malukans were also fond of music in the US, as Jaap Kunst said. One question emerges, however. Did the sixteenth-century people of Kyûshû and eastern Indonesia have to accept European music along with Christianity unconditionally? The answer is yes. They was in a position of "unconditional surrender" and thus, they must have sacrificed much in their efforts to assimilate foreign music (Minagawa T, 1976). Similar implications also happened for the Malukans, where we found the loss of their cultural identity. Thus, the unspoiled remains of a cultural heritage could be seen only in some aspects of life (Kunst J, 1994), The same phenomena can also be found in the Nias of Sumatra, where the impacts of the Rheinische Missions, even though they were successful in converting almost the whole population of North and Central Nias, was such that "the culture of Nias was first systematic violated and destroyed to then show the seeds of Christianity upon properly prepared soil" (Kunst J, 1994).

Fourth, the term acceptance also brought some other implications of creativity to change or improve their accepted musical elements. HLs implications brought us to a new genre that differs from its original. These genres are called new hybrid music with the characteristics of a mixture of foreign musical elements with the local taste. For instance, of this kind is the keroncong music. Overall, of the traces of evidence of Western music acceptance in Indonesia, the so-called keroncong was the most popular form of music whose history was wholly separated from the religious elements.

Judith Becker described keroncong when she said, "keroncong is the generic term for popular, sentimental songs sung throughout Indonesia and generally believed to have been introduced by the Portuguese around the sixteenth century. The European vocals phrases and the simple chordal accompaniment, usually played on a guitar, distinguished keroncong from indigenous forms of popular music" (Becker, 1975) Contemporary Discourse of Acceptance of Western Music The implication of this title perhaps, unintentionally, attracted our attention to the term acceptance and probably also the term Western, even though the latter might no longer be relevant to our so-called era of globalization. First, the term 'acceptance' has raised several questions about its meaning. Do we essentially accept something? Why must we receive it, and what motivates us to receive it? What significant bearings does it have on us (when we have received it)? Finally, what bearings should it ideally have on us?

Sixth, we cannot circumvent questions from the term 'Western' such as what is 'Western' music anyway? Does it fit our culture, which is fundamentally oriental? Have we agreed upon it by common consent, musically, culturally, and socially? All these questions required answers that should satisfy us all. An example answer from Minagawa Tatsuo suggested that it was likely that the Japanese forefathers of the Tempyo Era (a period of cultural boom in the eighth century following the assimilation of mainly Tang Chinese culture) and of the

Tenshō Era (when Portuguese missionaries arrived) sacrificed not a little in their efforts to assimilate (read: accept) foreign culture and music. The problem they faced was precisely the problem we must face today and to which we must search for reliable answers.

Seventh, the Japanese encountered European music, therefore, could not simply be a matter of nostalgic retrospection, as well as a mere review of a historical event of four centuries ago". On the other hand, Amir Pasaribu, an Indonesian composer, and music critic, in 1955 wrote that "we do not refuse the idea of national (read: Westernized) music. Still, we must also evaluate the subject proportionally" (Pasaribu,1955).

Eighth, the idea of national music emerged, especially on the surface of cultural polemics in the 1940s, among Indonesian scholars who debated East versus West US to what should be engaged the US as the sole national identity of a newlywed independent country. Base background, the foundation of the oneness in musicals' identity' or national music, had to be sought. One idea suggested that Indonesian music should be represented by *keroncong*; subsequently, another suggestion concluded that it should be *gamelan*. Neither the former nor the latter could represent Indonesia's sole musical identity. Due to this fact, Amir Pasaribu said that "the hands of arts and cultural administrators cannot overcome the problem of national music. "He said that "the solution lies inside music creation: can't let tonqui fait la musique! Musical notes! And note by the source words of musicians or culture scholars "(Pasaribu,1955). After five centuries of Western music acceptance of Indonesia and Japan, has the discourse found its place in the development of the music culture of both countries? Has the acceptance of Western music influenced the way of life of both people of the two countries?

Indonesian people have had no objections to accepting Western music since the introduction of Western Gregorian Chants in the early sixteenth century. Some old European songs have been found in Flores, and the presence of popular *keroncong* was evidence of the Indonesian US's early acceptance of Western music. Moreover, the Sultanate Palace of Yogyakarta, under Sultan My Hamengku Buwono VI (r. 1855-1877), had managed a courtly symphonic orchestra and built a chapel inside the palace US well US a concert Hall outside, and even opened a settlement for court musicians in a still area known today US the village Music (the musicians' settlement). Thus, in Indonesia's case, the early acceptance of Western music in Indonesia was the product of not only Christian activity but also Islam. In her "Traditional Music in Modern Java," Judith Becker noted that a "visitor" went to the palaces of Yogyakarta and Surakarta. Becker also pointed out that the early nineteenth century was marked a period when European things were fashionable in Indonesia. There was ample opportunity for the court members, including musicians, to become familiar with European modes of thought, European biases about music, and European musical notation systems" (Becker,1980).

Several decades following the Meiji Restoration in 1868, Japan was beginning to reopen the country, and a period of things European contrasted with a two-hundred-year era of seclusion. In contrast with Indonesia, Japan was more progressive in its acceptance of Western music. The Ministry of Culture and Education sent music educators to the United States and conversely invited American music educators to work in Japan. Izawa Shūji (1851-1917), a Japanese music educator, and his counterpart, an American music educator, Luther Whiting Masons (1828-1897), played a significant role in the first decades of the foundation of Western music in the early nineteenth century Japan. One of its successes was the establishment of the most prestigious universities of arts in Japan, the so-called Tokyo University of Arts, first founded by the US Tokyo School of Music and Gagaku on

October 5, 1887, shortly after the previous Ongaku Torishirabe Kakari (Committee for Music Research) was closed (Hamano,1976)

The periods following the Meiji Restoration saw Japan emerge as a developed country, ranking as Asia's most prosperous nation. Musical life prospered with the foundation of one prefectural or city symphony orchestra after another. The same happened with establishing well-equipped prefectural or public concert halls, which number more than two hundred. In the field of education, music became a compulsory subject in primary and secondary schools. Children learn the piano or other instruments from an early age. Almost every school has maintained groups of choirs, recorder ensembles, brass bands, etc. Systematic tuition from senior students to juniors has proven to be the most successful method applied in schools and universities. But there is a lot more to be added here. Children who want to become musicians must have hefty schedules to attend special music high schools, which now number about sixty, followed by some 120 music faculties and departments in universities and short-course colleges (OK S,1975) Japan has also produced world-class composers, conductors, and music players who work in Japan or abroad. To enhance the dynamism of its musical life, Japan has also invited world-class foreign composers, conductors, and music players to give concerts, tutorials, master classes, and music workshops in Japan. A lot more can be added here, but I should quit it before my jealousy grows deeper.

What can be summarized about musical life in Indonesia and Japan after they committed to accepting Western music? Both countries have shared the same thoughts from the very beginning. HLs is summarized by Amir Pasaribu of Indonesia when he says: "Why should we object to accepting Western music, and why bother with the idea of national music?" [Similarly, Izawa Shûji of Japan pointed out more specifically that establishing music as a mandatory subject aims to produce a new national music by synthesizing Japanese and Western music". However, this is a long process, and perhaps we must wait a while before another Takemitsu is born and again, maybe even longer, before an Indonesian composer of similar stature emerges. It sounds like a Utopia, but, being optimistic, I would rather say there are always possibilities waiting before us someday.

4. CONCLUSION

Finally, a reflection, rather than a conclusion, can be described as follows. First, Japan has become Asia's Vienna. Second, Japan has produced major music players in the world's most well-known orchestras. Hardly, there are qualified music conservatories, great orchestras, fine concert halls, and a vast number of fine musicians that make the music industry in Japan the best in Asia. Meanwhile, in Indonesia, the situation is on the contrary.

The development of Western music is not that fruitful unless only in the life of the popular music industry. School music education from the high school level to the first-degree level is not well-equipped, and thus, its products are not at the level of good musicians capable of playing in world orchestras. More serious attention from the government is needed to improve music education and musical life in Indonesia because we accept Western music. We need to learn from Japan to gain prosperity from music like the Japanese do.

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