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Multiculturalism Integrity in Contemporary Music

ABSTRACT: Art is one of the elements of the culture. It is the result of thought, taste, needs, and human behavior. In addition to the result of human action, the existence and development of culture is also affected by natural factors, where the culture is alive, growing, and interacting among living things in its environment. A culture is highly dependent and influenced by living things (especially humans) and natural surroundings. Therefore, when there is interaction between human beings and nature and the environment, it will create a culture. And music, as a form of culture, is one of the examples that develop based on human interaction. Development of music from the past until now go through various changes, like that occur in contemporary music. Changes in contemporary music are always in accordance with the changing of times when the music evolved. Thus, the shape of contemporary musical composition always changes in terms of instruments, structures, techniques, and forms. While, the multiculturalism integrity is a process or an event when several different cultures are gathered and incorporated in a container that interacts to produce a new product. That is to say, the process of multiculturalism is a cultural development generated by the influence of various foreign cultures. The cultural mixing can occur in any case, one of which is on contemporary music as the form of musical development, that is ever-changing developments in accordance with the changing times.

KEY WORD: Culture, music, composition, contemporary music, multiculturalism, different cultures, changing times, and integrity.

RESUME: "Integritas Multikulturalisme dalam Musik Kontemporer". Seni adalah salah satu unsur budaya. Ia adalah hasil dari pemikiran, rasa, kebutuhan, dan perilaku manusia. Selain hasil tindakan manusia, keberadaan dan pengembangan budaya juga dipengaruhi oleh faktor alam, dimana budaya hidup, tumbuh, dan berinteraksi diantara yang tinggal di lingkungannya. Sebuah budaya sangat tergantung dan dipengaruhi oleh makhluk hidup (khususnya manusia) dan alam sekitarnya. Karenanya, ketika ada interaksi antara manusia dengan alam dan lingkungan, itu akan menciptakan budaya. Dan musik, sebagai bentuk budaya, adalah salah satu contoh yang berkembang berdasarkan interaksi manusia. Perkembangan musik dari masa lalu sampai sekarang melalui berbagai perubahan, seperti yang terjadi dalam musik kontemporer. Perubahan musik kontemporer selalu sesuai dengan perubahan zaman ketika musik berevolusi. Dengan demikian, bentuk komposisi musik kontemporer selalu berubah dalam hal instrumen, struktur, teknik, dan bentuk. Sementara itu, integritas multikulturalisme adalah sebuah proses atau suatu kejadian pertemuan beberapa budaya yang berbeda, dan tergabung dalam suatu wadah yang berinteraksi untuk menghasilkan suatu produk yang baru. Artinya, proses multikultur adalah sebuah perkembangan budaya yang dihasilkan oleh pengaruh dari berbagai macam budaya luar. Pencampuran budaya tersebut bisa terjadi dalam hal apapun, salah satunya adalah pada musik kontemporer yang merupakan wujud perkembangan musik, yang selalu berubah sesuai dengan perkembangan zaman.

KATA KUNCI: Budaya, musik, komposisi, musik kontemporer, multikulturalisme, perbedaan budaya, perkembangan zaman, dan integritas.

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INTRODUCTION

Art is one of the elements of the culture. It is the result of thought, taste, needs, and human behavior. In addition to the result of human action, the existence and development of culture is also affected by natural factors where the culture is alive, growing, and interacting among living things in its environment. A culture is highly dependent and influenced by living things, especially humans and natural surroundings. Therefore, when there is interaction between human beings and nature and the environment, it will create a culture. Furthermore, when these interactions change, the culture will also change. Therefore, culture will always undergo continuous changes in accordance with times, natural changes, as well as the development of the mindset and behavior of humans as the main actors in the cultural change (Ali, 2011).

Music, as a form of culture, is one of the examples that develop based on human interaction. Development of music from the past until now go through various changes, like that occur in contemporary music. Changes in contemporary music are always in accordance with the changing of times when the music evolved. Thus, the shape of contemporary musical composition always changes in terms of instruments, structures, techniques, and forms. Sometimes, the change and the development are influenced by a variety of different cultures or multicultural. The influence of cultural differences, that are covered by a particular ethnic, are deeply felt in a work of art, especially when the art form has been a manifestation of different art, so that the impression of a "new" is more declared. Similarly, things happen in contemporary music, which in its development always "bring" the elements of novelty. One of them is due to the collaboration of different cultures or multiculturalism integrity.

All forms of musical works can be called a "musical composition"; this is due to the understanding and the meaning of the composition itself, which means to prepare. It means that all forms of activities compose the sound of any kind can be categorized as

a musical composition. However, we must understand that the actual composition contains understanding of a job to determine a variety of colors and intensity of sound, organize, manipulate, develop various elements of music, and aesthetic parameters in a form and structure, so that the work on the composition of the work is much more "weight" than just making a song or song writer.

In the process, the cultivation of musical compositions require several stages of work that requires the composer has a good variety of musical experience, including the experience of analyzing of music works, playing a musical composition, appreciate its audio, its visual or audio-visual, as well as having the experience of working on a music project. Thus, working on a musical composition needs of a wide range of experiences that support the condition in creating good music work. The most important thing is the habit or experience in working on music composition (practice working on any musical composition structure and shape, but refers to a new form of musical composition), because it will sharpen our experience, intelligence, instinct, sense, and horizon in working on a musical composition (Kholid, 2011).

From a series of sentences that we can understand that a work is created through a process, which is of course if the process is carried out with maximum will manifest the good work anyway. Making music composition means a person faced with the problem of how to assemble, compile, or work (which includes finding a theme, musical ideas and develop or arranges) a musical work by maximizing the existing elements and attached to the music (musical parameters). Parameter in question is not just something that is (has) a form of sound, but also relates to elements that do not relate well to the sounds that interpretation, insight, and experience a composer.

CONTEMPORARY MUSIC AND MULTICULTURALISM

Indonesian contemporary music terminology sometimes contains different

understanding. The difference is caused by a lack of understanding of the music that exists outside of contemporary Indonesian, so often associated with different artwork in terms of cultivating musical instrument, even though it still uses the structure and form of pre-existing musical. In American and European contemporary term is no longer a question something for a long time, the attitude, or spirit of "modernity"; they must have been the cornerstone for creating a musical composition (Kholid, 2011). It means, the existence of contemporary music is the development of musical traditions exists. The term refers to the tradition itself is not established form or style, absolute, unchanging instrument, static of musical composition, and form of development through a period.

Tradition is a process that always causes or undergoes changes that influenced also by history, time, and the attitudes and behavior of the artists involved in it, so the tradition is a developmental journey through time with all the changes that exist in it (Berger, 2010). That is, in the view of the contemporary concept of tradition is something that develops over time, so that in the trip, could have had a tradition of changes or developments that ultimately allows all if seen from the structure, shape, and style of composition is very different from the origin of an art the tradition.

The term of "contemporary music" actually is general and does not refer to anything specific, just show about something that is "present" in the absence of a certain time limit. That is show something that concerns about the time or times at the "present" or present in progress without showing a certain time periodicity as the Renaissance, Baroque, Classical, and Romantic (Berger, 2010). If drawn a conclusion is then defined, work on contemporary music is the way a person working on music that produces technique, texture, structure, form, harmony, style, and new perspectives that are "present" in accordance with its time and based on the styles of music that already exists previously.

The music is "new" in this day may be considered contemporary at the time, but may be considered "obsolete" at a certain time. In the Western musical forms, for example, forms symphony music, suite, concerto, fugue, variation, or jazz in the early emergence of contemporary music is new, but with the passage of time, the music has been said to cultural tradition, no longer a new form of music. An art will be something that "contemporary" and old-fashioned at a certain age, even just once at the same time; in other words, the contemporary understanding of itself is very broad sense and meaning depends on understanding and insight into each individual who perceive it (Barthes, 2012). Contemporary can be interpreted also as a person's attitude (especially artists), and the concept of one's choice (composer) in hoping a piece of music with a variety of viewpoints, insights, education, ethnic and social backgrounds, and other influences which is the accumulation of experience it has to produce a new work of art.

According to Slamet Abdul Sjukur (interview, 3rd May 2013), the contemporary actually more "old" than on tradition. This is due to any new form of music, that is contemporary initially, is an increasingly recognized by people that used a benchmark of its own, or in other words the tradition. This view according to the author is very logical, because every form of art will have unique, differences, and other techniques from the usual, so that is the development of the arts. If art has known, played, and used as a guideline or a particular rule in play and create it, then art can be classified into "traditional art", especially if associated with time for art that grows and develops. In addition to this, the cultivation of contemporary art depends on the artist, it means as discussed earlier that contemporary touch it is with the perspective of an artist in placing him/herself when working on a piece of music (Mack, 2005; and Sjukur, 2012).

Create and perform new works of art (contemporary) is an effort to take the position and opinion of the current cultural

situation. The composition of contemporary music is the essence of a contemporary artist, who expresses him/herself through his/her musical language. As mentioned earlier that the new music that is said could not be separated from tradition, but at the end of the tradition itself as its development. In the process of creating music, an artist ought to know a variety of musical repertoire from the beginning to the end of its development tradition, experience, and work plays with the work, because it would be helpful to expand the horizons and creativity of a composer (Santosa, 2011).

If connected with the aim of creating artwork, attitudes, perspectives, and the principle of independence of an artist can be felt through the works of art made with the basic concepts that will be its background. This opinion arises from some experience through the study and appreciation of visual analysis, audio, and audiovisual equipment. This may be more pronounced when associated with the concept of contemporary music. Contemporary music creation process can be done in various ways. This requires a composer to have high creativity and continuous efforts to realize their creative ideas (Santosa, 2011). One of the ways in the cultivation of contemporary musical composition is to take advantage of them through the cultivation of the sound source and the color produced by a particular musical instrument or technique plays a different way than usual.

The use of instrument structure characteristics and utilization of acoustic and organ a musical instrument that will be used as a medium working on the musical composition, so that it can produce a piece of music that's new, unique, and has its own characteristics. Additionally, the creation of contemporary music can be inspired or based on the basis of merging various techniques of composition, instrument, the concept of creation of different cultures, so that the result of the musical composition will have its own characteristics and traits.

Some application of multiculturalism may vary depending on the field of science, in which the multicultural concept is applied;

but the concept and understanding of the same meaning, namely cultural diversity or variety of cultures that collaborate in a cultural unity. Etymologically, multiculturalism formed by some of the meaning of "multi" which means a lot; "culture" is a culture; and "isms" which implies the flow or understand. Multiculturalism is a form of culture that comes through the habit of a person or group of people in the combine, use, utilize, and collaborate on a wide range of different cultures in one container or one order of life into one unified culture (Ali, 2011). That is, the concept of multiculturalism was born of ideas; influences and intersection of various cultures (more than two cultures) are mixed or united in a culture. Merger process is difficult to be measured in percentage as the result of the process seems to be something new to say, or are developments of each culture that emerged and influence the outcome of the multicultural process (Ali, 2011).

Multiculturalism is a philosophy that is the result of many different cultures that share, work together, respect each other. The arrival of each of these cultures could be or imported by an individual or group who contribute to each other to form a new culture. The process and outcome of the concept of multiculturalism can be presented by individuals, who experience and gain experience from various cultures (Santosa, 2011).

The simplest example is the diversity that is present in an area inhabited by people from a wide variety of different ethnicities, such as transmigration area, and then the area can be said as a multicultural area, because there are people from diverse cultures. That is, the concept of multiculturalism is a concept that combines, unifying, integrating a wide range of different cultures into one unified completely (Barthes, 2012).

The terms and the process of multicultural, especially in Germany, according to Paul Gautama Soegijo, actually happen in the social aspects of culture. It is a way to deal with the arrival of various immigrants that relate to policies that will take the German government in order not to harm anyone group. Therefore, there is

one solution based on thought, balance, understanding the various groups (cited in Miller, 2014).

The concept of multiculturalism culture in the end compared to the concept of cultivating a true work of art that happened a long time to realize it or not, due to the incorporation of culture in a work of art naturally occurs due to displacement or the arrival of different individuals or groups to other groups, giving rise to cross-cultural. That is, the concept of multiculturalism has been around a long time and occurs in a variety of fields in an effort to deal with a variety of cultural differences in a particular area, but only revealed by the study of socio-cultural knowledge.

Thus, the concept of multiculturalism is a concept of cultural diversity that occurs in individuals, groups, or ethnic in performing or presenting individual or group that interacts and influences each other. That is, the process and results of expression and presentation is based on and influenced by cultures of various kinds that are no longer clearly visible various indigenous cultures that influence regardless of what percentage of the influence of the basis for the realization of the results of the process of multiculturalism (Ali, 2011).

MULTICULTURAL CONCEPTS IN CONTEMPORARY MUSIC

One example of contemporary music produced from a variety of different cultures (multicultural) is the musical composition crosscurrent by Dieter Mack (1994 and 2001). Crosscurrent musical compositions produced or created by a composer who has experienced a variety of research and learning from a variety of musical cultures, so that the cultural influences that appear in music composition crosscurrent, the concept of merging is done by Dieter Mack in the process of working on music is exactly what is called in the understanding of multiculturalism.

Crosscurrent music composition of Dieter Mack is a musical work that dealt with the use of Sundanese *gamelan* instruments on the barrel *gamelan*. Sampling work crosscurrent bases music composition for the musical

composition by using a variety of techniques unusual techniques. They are things that are commonly played in *gamelan* music, how to play different instruments, the cultivation of melody and groove structure composition other forms of *gamelan* music compositions in general (in traditional), and there are a variety of influences from various cultures as seen from the results of the analysis of the composition through the structure and form of composition, style, technique, and interpretation as well as the background of the composer (*cf* Mack, 2004; and Kholid, 2011).

In the development of music in Indonesia, Dieter Mack gives "color" of its own in giving his thoughts about contemporary music. Apart from being a composer (one form of thought is realized in the form of musical composition), critic, researcher, and observer of music in Indonesia, various performances initiated or convening, one of which is to hold festivals and competitions of young composers in Asia in Bandung. In addition, Dieter Mack also plays a role in music education in Indonesia directly. Dieter Mack's involvement in education in Indonesia is as a lecturer at various universities in Indonesia Music, such as at UPI (Indonesia University of Education), ISI (Institute of Indonesian Art), STSI (Indonesian Art College); and several workshops on composition and has been involved in the preparation of Music Education Curriculum for primary and secondary schools in Indonesia since 1994 (Mack, 2001 and 2004).

From the analysis of musical composition crosscurrent of Dieter Mack has been done by the authors, it can be concluded that Dieter Mack has combined various elements or influences of various cultures differ in the composition music through technique, harmony structure, shape, color, sound (timbre), and the processing characteristics of the music that is new. The conclusion that the writer suggested on the basis of the author's perception of the evidence obtained the analysis of musical composition crosscurrent, the analysis results are as follows:

First, Searching Idea. The idea of a musical that was appointed by Dieter

Peking, Panerus, Saron 1 and 2 play coordinated as quick as possible repeating their respective patterns in the boxes; play with Balinese damping technique and Balinese mallets. Dynamics always *mp*. The effect should be a shimmering, vibrating soundscape where no single attack is heard

The image shows a musical score for two instruments: Peking and Panerus. The Peking part is on the top staff and the Panerus part is on the bottom staff. Both parts consist of rhythmic patterns that are repeated in boxes. The Peking part has a more complex, syncopated rhythm, while the Panerus part has a simpler, more regular rhythm. The score is written in a standard musical notation with a treble clef and a 4/4 time signature.

Partiture 2:

Kotekan Techniques in Crosscurrent Composition by Dieter Mack

The image shows a musical score for two instruments: Peking and Panerus. The Peking part is on the top staff and the Panerus part is on the bottom staff. Both parts consist of rhythmic patterns that are repeated in boxes. The Peking part has a more complex, syncopated rhythm, while the Panerus part has a simpler, more regular rhythm. The score is written in a standard musical notation with a treble clef and a 4/4 time signature. There are some markings like '3' and '8' above the notes, indicating triplets and octaves.

Partiture 3:

Example for *Tutti* Techniques on *Peking* and *Panerus*
(Crosscurrent by Dieter Mack)

The development is influenced by several things, including the understanding of instrumentation engineering or development of several techniques plays an instrument outside of habit, a technique commonly used or other instrument techniques used on different instruments. Flute playing techniques using growl-blowing techniques commonly used in the game other than the flute blowing techniques commonly used in engineering distilled in traditional *gamelan* songs. See the partiture 1.

Cultivation techniques composition is influenced by several styles of traditional Balinese *gamelan* compositions that is *kotekan* techniques (techniques play a sound basis shouted between one instruments with other

instruments), as well as some Sundanese flute instrument playing techniques and flute. See also the partiture 2.

Cultivation of crosscurrent musical composition was influenced by the styles of Frank Zappa's music through techniques *tutti* or sounding motif sounds together (Mack, 2001 and 2004). Thus, the musical composition crosscurrent is based on several different cultures that comes together in a piece of music with colors, shades, different techniques, and styles. See again the partiture 3.

From the accounts were presented, the musical composition crosscurrent of Dieter Mack classified in contemporary music composition. This refers to the

understanding of contemporary terminology itself is related to the attitude of a composer who worked on the music with passion, motivation, spirit the "present". That is, contemporary music not indicates a style of music or music that is raw form, but rather the novelty element is presented in musical composition so that, in contemporary music, always brings a unique and distinctive color.

Crosscurrent music composition is one case in contemporary music through the integration of multiculturalism (merging various cultures), which is influenced by the culture of Europe, especially Germany, USA (United States of America), Balinese, and Sundanese cultures, so that cultural diversity is very different when viewed from the cultural characteristics can embodied in a piece of music produced by Dieter Mack. That is, the most important concept in music is taking the spirit of multiculturalism taken from different cultures, instead of picking up the pieces of music that made the area into a musical composition.

The concept of integrity is a concept multiculturalism amalgamation of different cultures wide variety of techniques, the structure, and shape as well as the musical ideas that can be used as a working idea in a piece of music, especially with regard to the composition of contemporary music are required to always deliver and offer new things in the embodiment actualization of musical works (*cf* Ali, 2011; Kholid, 2011; and Santosa, 2011).

CONCLUSION ¹

Crosscurrent music composition by Dieter Mack is a masterpiece of contemporary music produced from a cross-cultural or influence of various cultures called *multiculturalism*. It is a multicultural product, because in the process of cultivating musical compositions, it was influenced by several different cultures. It is looked and analyzed in the musical composition. The occurrence of this multicultural process indirectly

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performed composer of background music compositions creation crosscurrent and the composer's own background.

In addition to the influence of cultural background, which became the core of the idea of musical composer, a very large influence in the realization of this crosscurrent musical composition is the influence of culture manifested with Sundanese *gamelan*, *gamelan* barrel, Balinese *gamelan* through *kotekan* techniques, and works of Frank Zappa music composition with *tutti* technique. Besides, of course, there is the influence of Dieter Mack background as citizens of Germany (Europe) associated with his ethnic, education, social, insight, experience in the music, and others.

The background of Dieter Mack, which is characteristic of Western culture, is accommodated in crosscurrent musical composition. One of them is the use of the technique of playing the instrument refers to the techniques of Western musical instruments. Besides, there are also the cultivation techniques and the ways of writing music composition concept of music (scores) by using the notation, which are the Western culture. The next is various ways of writing in notation and symbols for interpretation and expression appearing in crosscurrent composition, all this using the concepts of Western music; in other words, all of these techniques is the result of West cultural products.

Multiculturalism in contemporary music is the study of music compositions inspired by multicultural influence. Crosscurrent of Dieter Mack is one such music composition investigated in this study. The objectives are to find answer to the following issues: background of the crosscurrent and cultural background of Dieter Mack and relationship between the two; music composition analysis of the crosscurrent; and application of multiculture concept to the music composition of the crosscurrent. The theories used underlying for this study are theory of music, anthropology, semiotics, multiculturalism, and theory of integrity.

The findings reveal that the music composition of the crosscurrent is a piece

of musical work using *gamelan* instrument with the scale of *degung* (Sundanese *gamelan*) collaborated with various techniques and styles from various cultures resulting in a new musical composition that can be classified as a contemporary music composition. The musical composition core ideas of the crosscurrent is the use of sound source characteristics in each instrument revealed through *degung gamelan* comprehension on the acoustic and the instrument organology and the skills of the musicians who will perform the music.

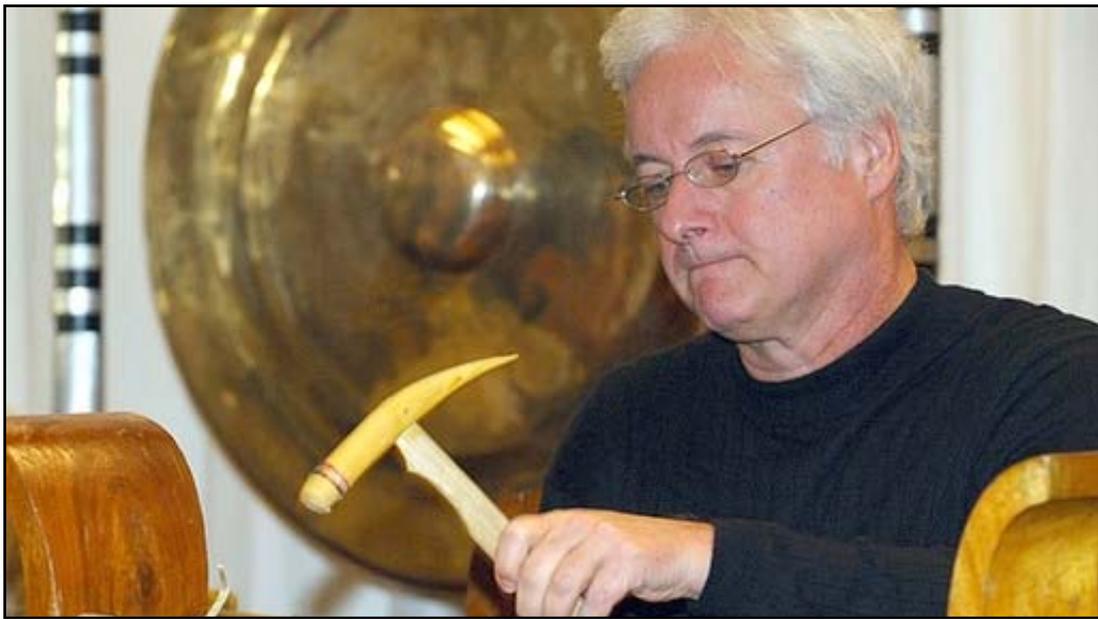
Some techniques of composition used by Dieter Mack in crosscurrent are *degung gamelan* music playing technique, *tutti* technique (playing a motive all at once by all instruments) influenced by Frank Zappa work, interlocking technique (some instruments “talk to each other” creating a unique motive) that he learned from Bali *gamelan* composition technique, growl playing technique on flute applied on *suling*.

All those musical concepts are written down on a music sheet using music notations and some symbols and additional information to help musicians to interpret the crosscurrent music composition. It can be concluded that Dieter Mack’s crosscurrent can be classified as a contemporary music composed by a composer who has various cultural experiences implemented into his work.²

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²*Statement*: I would like to declare that this article is my original work; so, it is not product of plagiarism and not yet also be reviewed and published by other scholarly journals.



Prof. Dr. Dieter Mack of Germany
(Source: www.imajiner07.blogspot.co.id, 2/3/2015)

Dieter Mack is a masterpiece of contemporary music produced from a cross-cultural or influence of various cultures called *multiculturalism*. It is a multicultural product, because in the process of cultivating musical compositions, it was influenced by several different cultures. It is looked and analyzed in the musical composition. The occurrence of this multicultural process indirectly performed composer of background music compositions creation crosscurrent and the composer's own background.