

When songs provide artistic value: a historical functionalism study in 1970s Indonesian popular music



Sumasno Hadi ^{a,b,1}, Sunarto ^{a,2*}, Agus Cahyono ^{a,3}, Djuli Djatiprambudi ^{c,4}

^a Doctoral Study Program of Arts Education, Faculty of Language and Arts, Universitas Negeri Semarang, Semarang, Jawa Tengah, Indonesia

^b Universitas Lambung Mangkurat, Banjarmasin, Kalimantan Selatan, Indonesia

^c Faculty of Language and Arts, Universitas Negeri Surabaya, Surabaya, Jawa Timur, Indonesia

¹ sumasnohadi@students.unnes.ac.id; ² sunartofbs@mailunnes.ac.id; ³ aguscahyono@mail.unnes.ac.id; ⁴ djulidjatiprambudi@unesa.ac.id

* corresponding author

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ABSTRACT

The development of popular music in Indonesia as a country with rich cultural plurality, is interesting to study. The dominant study of the *dangdut* genre has the potential to overlook the artistic richness contained in its various musical genres. The setting of the 1970s as a historical period of global modern society that gave birth to many countercultural phenomena and leaps in communication technology in developing countries, including Indonesia, has guided the focus of our research. This research aims to answer the question of how the cluster of artistic values of 1970s Indonesian popular music in its popular songs was able to make an inspirational contribution to the development of Indonesian popular music thereafter. The choice of the conceptual foundation of art historical functionalism has led us to use an interdisciplinary research design that includes a musicological approach to analyze the form of the song, a cultural studies approach to interpret the artistic content of the music text, and a critical discourse analysis to examine the contradictions of the music discourse. From the results of the combined analysis, we found that the artistic value of 1970s Indonesian popular music stands on the foundation of artistic form supported by the three forms of songs as musical compositions, and the aesthetics of song lyrics. In addition, it was found that the cluster of artistic value that includes aesthetic value, emotional response, aesthetic value, cognitive knowledge, and historical value in 1970s Indonesian popular songs also offers artistic novelty as well as a distinctive, advanced expression impact. The findings of this study have provided additional knowledge of popular music, with an emphasis on the functionalization of the artistic value of a song in its historical setting. The findings also contribute to the need for the study of Indonesian popular music with its rich artistic content to develop an interdisciplinary approach.

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1. Introduction

The study of popular music will be effective if it is supported by analytical work from other disciplines outside the field of musicology, as has been developing rapidly since the 1990s until now. The study of popular music is important enough to be developed in terms of strengthening the efforts of the academic community to better understand how popular socio-cultural phenomena occur [1], [2]. In the case of popular music in Indonesia, which since the 1990s has become the largest industry in Southeast Asia [3], the development and dynamics that take place can also illustrate the cultural growth of modern society. In terms of popular culture, the level of quality of popular music in Indonesia can also be based on three main aspects, namely entertainment, pleasure,

and commercial profit [4]. The aspect of commerciality as the main proponent of this popular culture industry, in Indonesia, can be pointed to its two forms of popular music distribution: “mainstream music” produced by large record companies, and “indie music” produced and distributed on a small and limited public level. This form prevailed in the popular music industry in Indonesia until the 2000s [5]. In Indonesia, “indie music” is the music industry's collective term for groups, genres, and scenes that favor a “do-it-yourself” attitude, preferring small, independent record labels as a channel of expression. The indie phenomenon in Indonesian popular music grew rapidly in the 1990s due to growing technological innovations and the changing political climate since 1998 [6]. There, in addition to the rock genre, the punk genre, as indie music, is very attractive because of its unique musical identity, way of dressing, and lifestyle, and attracts young people from various social classes, religions, and ethnicities [7]. Regarding the phenomenon of rock music in Indonesia, a number of studies show how this music was used by young people in Indonesia to protest and carry out cultural resistance against the political policies of the New Order government regime, which were considered oppressive and shackled freedom of expression [3]. After the New Order era, protest songs from popular music in Indonesia are known to have increased in productivity [6]. Like rock music, in the history of popular music in Indonesia, it is known that its critical discourse often intersects with the dynamics of modernity in society, especially the social and political situation [8], [9], [10]. Even recently, the value of critical knowledge and the communicative role of popular music have been utilized by a number of government authorities and several universities in Indonesia in educating the public about handling the Covid-19 pandemic [11]. Therefore, the phenomenon of Indonesian popular music in its various genre richness can be said to have a critical, educative nature, and reflect the reality of its dynamic modern society.

Looking further back, Indonesian popular music during the colonial period had already shown creative contact with music from European cultures. Popular music in the style of European classical music had developed among the colonial elite in the form of orchestras in major cities such as Jakarta, Bandung, and Surabaya. In that era, orchestral groups not only provided entertainment for the elite but also influenced *gambang kromong* and *keroncong*, two examples of acculturated music with a wide population reach and strong local characteristics [12]. After Indonesia gained independence, its popular music landscape underwent a significant transformation. The 1940s to 1950s saw the growth of Indonesia's popular music industry with the emergence of a number of record companies, one of the most influential being the Lokananta company established by the government in 1956 [13]. In the 1960s, popular music became more diverse with the emergence of new genres such as folk pop. These genres enriched Indonesian music culture and began to dominate the national music scene. Some of the iconic singers of this period are the group Dara Puspita, singers Titiek Puspa, Bing Slamet, Ernie Djohan, Lilis Suryani, Elly Kasim, and Ellya Khadam. They have played a major role in shaping the identity of Indonesian popular music in the early 1960s. After Indonesia gained independence, its popular music landscape underwent a significant transformation. The 1940s to 1950s saw the growth of Indonesia's popular music industry with the emergence of a number of record companies, one of the most influential being the Lokananta company established by the government in 1956 [14].

Furthermore, Indonesia's music industry in the 1970s was characterized by significant advances in the rise of the pop music genre that dominated record sales and the music performance industry. This era saw an explosion in music popularity through the use of audio cassette recording media. The audio cassette format became the dominant medium and expanded public access to Indonesian music from the 1970s to the mid-1990s [15], [16], [17]. Although the form of audio cassettes in this era was very uninformative in displaying the identity of musicians and songwriters, due to avoiding the issue of copyright claims [6]. Some of the major groups or singers whose audio cassette distribution dominated the 1970s are Koes Plus, Panbers, singers Bob Tutupoly, Broery Marantika, Chrisye, and Ebiet G. Ade. In addition to achieving great popularity, the Indonesian popular music public in the current era also considers them as pioneers in creating classic Indonesian popular songs that can be enjoyed by cross-generations [18], [19], [20]. Aside from the explosion of music consumption through audio cassettes, one of the pivotal musical moments of this era was the organization of “*Lomba Cipta Lagu Remaja Prambors (LCLR)*” held for the first time in 1977. This songwriting competition acted as a catalyst that broke the deadlock in the popular music industry, paving the way for the birth of new talents of young musicians and songwriters who would influence the Indonesian popular music landscape in the following years. In addition to the dominance of the pop genre, the 1970s also saw the emergence of dangdut music pioneered by Rhoma Irama, dubbed

by the Indonesian public as the King of *Dangdut* [21], and the emergence of the hard rock genre through the most popular rock groups of the era, AKA and Godbless. So far, it appears that Indonesian popular music in the 1970s presented a fertile growth of musical genres as well as the growth of musical creative forms that the industry needed at the time, in the face of the dominance of mainstream pop genre songs.

If the unique phenomenon of Indonesian popular music in the 1970s is assumed to be an illustration of the aesthetic quality of music or its artistic weight, then this has been affirmed by the view of popular music journalism. That is when the music magazine Rolling Stone Indonesia (RSI) gathered music observers and collectors to evaluate popular Indonesian music albums and songs from the 1950s to the 2000s. The results were the “150 Best Indonesian Albums” list (2007), the “150 Best Indonesian Songs” list (2010), and the “50 Best Indonesian Singers” list (2010). Regarding the list of the best Indonesian songs, there are five criteria that they use as parameters [22]: (1) it was released in Indonesia as a single/album/compilation, which would point to the activities of the music recording companies Irama Record and Lokananta Record in 1951; (2) it was inspirational; (3) it was popular music territory; (4) it was on the national radio charts; (5) it was non-plagiarized and original work by Indonesian musicians. From the three RSI evaluative lists, it can be seen that Indonesian popular music of the 1970s was quite dominant. From the list of “150 Best Indonesian Albums”, the top ten best rankings are dominated by music albums of the 1970s decade. In terms of production, the 1970s were also the most productive era in terms of quantity. This journalistic fact can be explored to find the reason why Indonesian popular music of the 1970s was more prominent in terms of artistic quality, thus ranking high on the RSI list. Relevant to the direction of our research, specifically two of the five RSI criteria used to determine the quality of Indonesian popular music, namely the inspirational criteria and entering the national radio charts, both of which can represent the need for a foothold in the artistic facts and popularity of Indonesian popular music assumed to be present in the 1970s. In addition, the phenomenon of Rhoma Irama's *dangdut* revolution [23], [24] and the emergence of pop country music from the recordings of musicians such as Leo Kristi, Ebiet G. Ade, Gombloh, Franky and Jane who often addressed critical issues of poverty, environmental damage, corruption, and waste [25] has changed the constellation of Indonesian popular music in the 1970s. As such, the 1970s are clearly a pivotal period in the writing of creative stories and inspirations on the page of Indonesian popular music history.

Based on the above issues, the purpose of this research is to analyze the artistic values of historical Indonesian popular music, especially those contained in popular songs of the 1970s. The focus of the research on analyzing artistic values has required us to refer to Stecker's concept of artistic value [26], which is strengthened by Zangwill [27], Dickie [28], and Carroll [29]. Their conception of artistic value is considered relevant because it can see the overall artistic value along with the combination of supporting values, which we assume exist in 1970s Indonesian popular songs. Thus, artistic value in this study is an aesthetic concept of popular music that refers to its valuable artistic qualities and properties, which are related to the artist's motives in creating and derived from the opinions of experts or critics [26]. Based on this conception, the artistic value of 1970s Indonesian popular music is interpreted as functional music that has instrumental-historical value in the form of popular songs. This view of art that involves the nature, function, and historical artistic value of Stecker is often called art historical functionalism. Therefore, the concept of artistic value that can be operationalized in 1970s Indonesian popular music in this study also projects aesthetic as well as ethical properties in the songs, both from the musical elements and the lyrics. From the objectives and theoretical conceptual basis of our research, which focuses on the artistic value of Indonesian popular music over a decade, the results can contribute to the artistic knowledge of popular music from the Asian mainland, especially knowledge about the development of the form of Indonesian popular songs in the 1970s. We believe that this knowledge can also be an important source of knowledge to see how the artistic form of popular songs in a decade supports the development of subsequent popular music historically.

2. Method

Based on the research problem that covers musicological issues (artistic music and song forms), cultural studies (popular culture), and history (music of the 1970s period), we also use an interdisciplinary approach. This collaborative interdisciplinary approach is appropriate because it encourages creativity, innovation, and novelty in research [30], [31], [32], [33], and is relevant to the

needs of current analytical trends that tend to demand knowledge from more than one discipline [34], [35], [36]. We also combine the historical interpretation-synthesis method [37], [38] with two cultural studies analysis methods [25]. We have used Dunbar-Hall's music textual semiotics and Fairclough's critical discourse analysis, as well as Summach's concept of song form analysis, to find the form of the music's artistic value. Our design has gone through four stages of historical method [37], [38]. These include: topic selection, data collection, verification or criticism of data validity, synthesis, analysis or interpretation, and writing. The operationalization of the design and stages of this research is visualized in the scheme in Fig. 1.

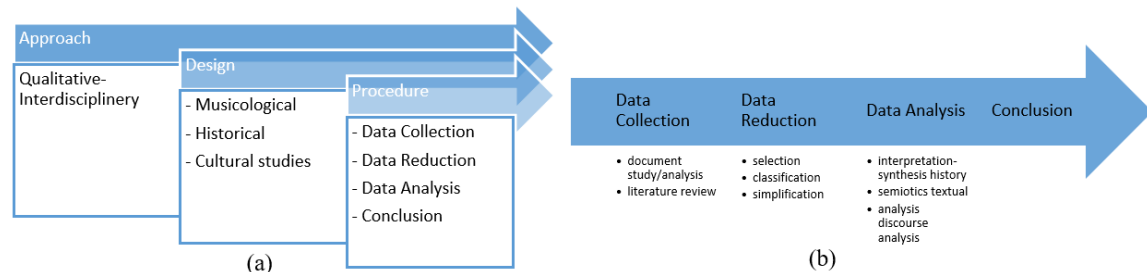


Fig. 1. Schematic of research approach (a) and research steps (b)

Based on the topic of artistic value of Indonesian popular music in the 1970s, our primary data collection was aimed at 45 music recording documents in the form of audio cassettes, CDs, and song lyrics (see Table 1), as well as 23 music magazine and newspaper documents published in the 1970s. In addition to this data, we also used secondary documents in the form of 31 interview documents from six selected Indonesian popular music figures, namely Erros Djarot, Yockie Suryoprayogo, Guruh Soekarnoputra, Keenan Nasution, and Fariz RM. The argument for the selection of these figures was based on the level of creative contribution of the brand's music in the 1970s and the availability of documents on the digital platform YouTube that are adequate and openly accessible.

Table 1. Data Matrix

Type	Form	Total	Specification
1970s music document	Audio recording of songs/music albums	45	vinyl records, cassette tapes, VCDs, digital audio, and song lyrics
Interview documents of six 1970s music figures	Audio and video recordings	31	YouTube video
Mass media document	Music magazines	23	<i>Aktuil, Tempo, Gadis, Variasi, Violeta, Top Rolling Stone Indonesia</i> magazine, <i>Kompas</i> newspaper

Testing the reliability and credibility of all documents was based on source data critique, an extended research cycle, increased research diligence, and triangulation. Source critique was conducted by examining all documents for accuracy. At this stage, the audio recording documents and song lyrics were checked for authenticity in their production identity variants. Then the research cycle (collection, reduction, analysis, conclusion) has been extended when data saturation has not been reached. Regarding research diligence, we have applied various physical and psychological efforts through the use of the keywords "Indonesian music 1970s" in all research activities. Triangulation used includes triangulation of data sources and data collection methods. As shown in the visualization of Fig. 2, all the document data collected was analyzed using a combination of song form analysis, music textual semiotics analysis, and critical discourse analysis techniques, based on and leading to interpretation analysis towards historical synthesis. In the interpretation analysis stage, documents were collected, verified, and interpreted for their meaning. In the song form analysis stage, aspects of tempo, major parts, and harmony of the song were examined to conceptualize the song form based on Stephenson's concept [40], Neal [41], and Summach [42]. At the stage of analyzing music textual semiotics that refers to Dunbar-Hall [43], the song lyrics and their metaphorical or symbolic signs are read, and the interpretation of the meaning is compared with the views of the characters in the interview documents to find the meaning and artistic value of the song. In Fairclough's critical discourse analysis [44], we analyzed the song's form and artistic value to find its critical discourse. In Gottschalk's historical synthesis stage [37] and Kuntowijoyo [38], we read through the results of the analysis and check for contradictions (thesis-antithesis) to find a synthesis of findings as the research conclusions.

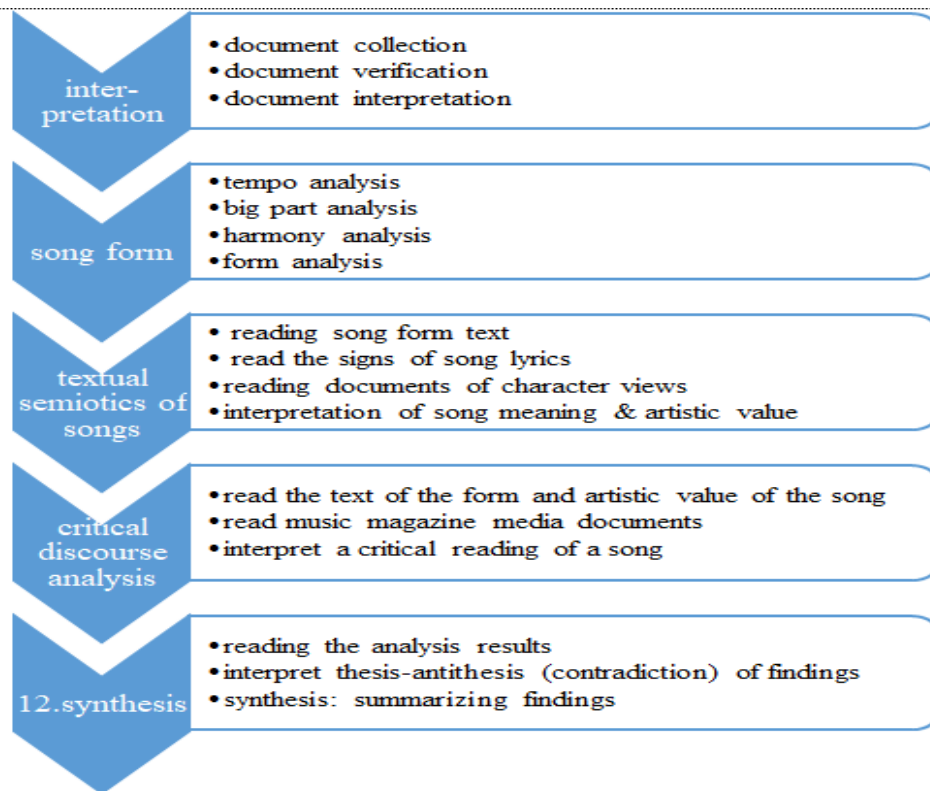


Fig. 2. Schematic of the combined analysis steps

At this stage, all sources and methods of data collection were checked for accuracy of knowledge by comparing one with another to find the meaning sought. [Table 2](#) is a song data list.

Table 2. Song Data List

Song Title	Year	Singer
<i>Kompot Mleduk</i>	1970	Benyamin S.
<i>Do What You Like</i>	1970	AKA
<i>Flamboyan</i>	1971	Trio Bimbo
<i>Melati Dari Jayagiri</i>	1971	Trio Bimbo
<i>Tuhan</i>	1972	Trio Bimbo
<i>Bunga di Tepi Jalan</i>	1972	Koes Plus
<i>Nusantara I</i>	1972	Koes Plus
<i>Mawar Berduri</i>	1972	Favourite
<i>Pelangi</i>	1973	Koes Plus
<i>Kolam Susu</i>	1973	Koes Plus
<i>Gubahanku</i>	1973	Dedy Damhudi
<i>Malaria</i>	1973	Harry Rusly
<i>Begadang</i>	1974	Rhoma Irama
<i>Bing</i>	1975	Grace Simon
<i>Api Asmara</i>	1975	Rien Djamain
<i>Pergi Untuk Kembali</i>	1975	Melky Guslow
<i>Jemu</i>	1976	Koes Plus
<i>Mimpi</i>	1976	Ida Noor
<i>Renjana</i>	1976	Hetty Koes Endang
<i>Baby Rock</i>	1976	SAS
<i>Badai Pasti Berlalu</i>	1977	Berlian Hutahuruk
<i>Lilin-Lilin Kecil</i>	1977	Chrisye
<i>Merpati Putih</i>	1977	Chrisye
<i>Merepih Alam</i>	1977	Chrisye
<i>Kupu-Kupu Malam</i>	1977	Titiek Puspa
<i>Damai Tapi Gersang</i>	1977	Hetty Koes Endang
<i>Neraka Jahanam</i>	1977	Duo Kribo
<i>Gulagalu Suara Nelayan</i>	1977	Leo Kristi
<i>Indonesia Mahardika</i>	1977	Guruh Gipsy
<i>Jari dan Jempol</i>	1977	Dedy Stanzah

Song Title	Year	Singer
<i>Kidung</i>	1978	Bram, Dianne, Chris Manusama
<i>Nuansa Bening</i>	1978	Keenan Nasution
<i>Musim Bunga</i>	1978	Franky & Jane
<i>Pemuda</i>	1978	Chaseiro
<i>Jamrud Khatulistiwa</i>	1978	Keenan Nasution
<i>Dunia Panggung Sandiwara</i>	1978	Achmad Albar
<i>Anak Jalanan</i>	1978	Chrisye
<i>Berita Kepada Kawan</i>	1979	Ebiet G. Ade
<i>Camelia</i>	1979	Ebiet G. Ade
<i>Kemarau</i>	1979	New Rollies
<i>Kebyar-Kebyar</i>	1979	Gombloh
<i>Hasrat & Cita</i>	1979	Andi Meriam Matalatta
<i>Apatis</i>	1979	Benny Soebardja
<i>Selangkah ke Seberang</i>	1979	Fariz RM
<i>Sepercik Air</i>	1979	Dedy Stanzah
<i>Kompot Mleduk</i>	1970	Benyamin S.

3. Result and Discussion

3.1. Song as an Artistic Form

Based on the concept of art historical functionalism, art phenomena must be interpreted in terms of their nature, function, and artistic value [26], [27], [28], [29]. In this concept, the stake of art quality is whether a work of art can function in its social history. This concept by Stecker is attributed to a number of pillars of artistic value, namely aesthetic value, emotional response, cognitive value, ethical value, and historical value. These five attributes of artistic value are what, in the case of 1970s Indonesian popular music, will designate a song as a musical work. That is, a song built from music and lyrics can form a certain artistic value if the song is supported by its aesthetic value, emotional response, cognitive value, ethical value, and historical value. The relationship and position between the artistic form of songs built from five artistic values that have certain properties, functions, and values can be visualized in the Fig. 3.

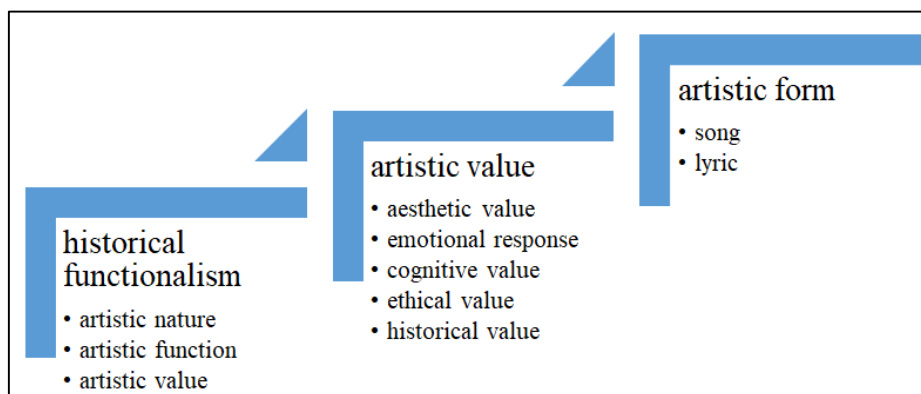


Fig. 3. Schematic of the concept of value and artistic form in the functionalist-historical of the arts

In relation to the interest of this study in seeking an explanation of the artistic value of Indonesian popular music of the 1970s, which is assumed to be in the song as its artistic form, we must explore the explanation through the analysis of song form and the analysis of music textual semantics. Next, we will describe and present the two results of the analysis sequentially below.

3.2. Forms of 1970s Indonesian Popular Songs

Based on the analysis of song forms in 45 popular Indonesian songs of the 1970s, it is known that the most common form is the Verse-Chorus form, as many as 25 songs, the AABA form, as many as 16 songs, and the smallest is the Strophic form as many with 4 songs. If the differences and changes in the form of Indonesian popular songs in the 1970s are analyzed chronologically, it is known that the AABA form tends to appear in the first half (1970-1975), while the second half (1976-1979) tends to be Verse-Chorus. This knowledge can also be aligned with Ensign, who found that world popular songs in the 1990s to 2000s were dominated by Verse-Chorus forms [45]. Thus, it can be said that the phenomenon of the development of popular song forms in Indonesia

(especially the 1970s) also has significant relevance to the development of popular song forms in general in the world. Namely, there is a trend of change or development from the Strophic form in the 1950s-1960s as the initial era of popular music development, then tends to switch to the AABA form, and then to the Verse-Chorus form since the 1970s and after.

Theoretically, the concepts and terms “verse” and “chorus” can be used to distinguish the parts of the AABA form, where the Verse-Chorus form has a tendency for each verse in the next arrangement of the form to have new lyrics composed in the same music as the first verse. This means that there is lyric variance as well as melodic invariance. This is what is found in the Verse-Chorus songs in this study. In addition, the chorus will repeat the same lyrics with the same music (lyrics and melody are relatively the same). As Covach (2005) argues, the Verse-Chorus form contrasts with the AABA form because the focus of the AABA form is on the A section (or verse), and the B section (or bridge) offers contrasting value, while the focus of the Verse-Chorus form is on the chorus, not the verse. Similarly, Summach argues that the lyrics in the chorus become the core message of a song, while the lyrics in the verse provide narrative and emotional context for the all-important chorus [42]. The concept of chorus as the core of the song, by functioning as the harmony flow, is what also happened in Indonesian popular songs in the 1970s. As Summach found, the results of this study also show that the internal structure or phrase pattern in the Verse-Chorus form is different from the structure in the Strophic form (AAA) or AABA.) What can be concluded from the results of this song form analysis is that there is a correspondence between the form of 1970s Indonesian popular songs and musical trends in the development of world song forms. Thus, the musical form of the 1970s Indonesian popular song as an artistic form of popular music is relevant and confirmed to have musical properties and function historically or (historical functionalism). The form and parts of the song will also be explained in Table 3.

Table 3. Form & Part of Song

Song Title	Year	Form	Parts
<i>Kompot Mleduk</i>	1970	verse-chorus	V, C, V, C
<i>Do What You Like</i>	1970	verse-chorus	V, V, C, V
<i>Flamboyant</i>	1971	AABA	A, A, B, A, B, A
<i>Melati Dari Jayagiri</i>	1971	AABA	A, A, B, A, B, A
<i>Tuhan</i>	1972	AABA	A, A, B, A, B, A
<i>Bunga di Tepi Jalan</i>	1972	strophic	A, A, A
<i>Nusantara I</i>	1972	verse-chorus	C, V, C, V, C, V
<i>Mawar Berduri</i>	1972	verse-chorus	V, V, B, V, V, C
<i>Pelangi</i>	1973	verse-chorus	V, C, V, C
<i>Kolam Susu</i>	1973	AABA	A, A, B, B, A, A
<i>Gubahanku</i>	1973	AABA	A, A, B, A, B, A
<i>Malaria</i>	1973	verse-chorus	V, C, V, C
<i>Begadang</i>	1974	AABA	A, A, B, A, B, A
<i>Bing</i>	1975	verse-chorus	V, B, V, C, B, V, C
<i>Api Asmara</i>	1975	AABA	A, A, B, A, B, A
<i>Pergi Untuk Kembali</i>	1975	AABA	A, A, B, A, B, B
<i>Jemu</i>	1976	verse-chorus	V, C, V, C, C
<i>Mimpi</i>	1976	AABA	A, A, B, A, A, B, B
<i>Renjana</i>	1976	AABA	A, A, B, A
<i>Baby Rock</i>	1976	AABA	A, A, B, B, A
<i>Badai Pasti Berlalu</i>	1977	verse-chorus	V, Pc, C, B, C, Cd
<i>Lilin-Lilin Kecil</i>	1977	verse-chorus	V, C, C, C
<i>Merpati Putih</i>	1977	verse-chorus	V, V, C
<i>Merepih Alam</i>	1977	verse-chorus	V, C, C, V, C
<i>Kupu-Kupu Malam</i>	1977	verse-chorus	V, V, V, C
<i>Damai Tapi Gersang</i>	1977	verse-chorus	V, C, V, C, V, C, C
<i>Neraka Jahanam</i>	1977	verse-chorus	V, V, C, V, V, C
<i>Gulagalugu Suara Nelayan</i>	1977	verse-chorus	V, V, Pc, C, V, Pc, C
<i>Indonesia Mahardika</i>	1977	verse-chorus	V, B, V, C, PsC, C
<i>Jari dan Jempol</i>	1977	strophic	A, A, A, A
<i>Kidung</i>	1978	AABA	A, A, B, A, B, B, A
<i>Nuansa Bening</i>	1978	verse-chorus	V, Pc, V, Pc, V, Pc, C, Pc, C
<i>Musim Bunga</i>	1978	AABA	A, A, B, B, A, B, B
<i>Pemuda</i>	1978	verse-chorus	V, Pc, C, V, Pc, C
<i>Jamrud Khatulistiwa</i>	1978	strophic	A, A, A
<i>Dunia Panggung Sandiwara</i>	1978	AABA	A, A, B, A, B

Song Title	Year	Form	Parts
<i>Anak Jalanan</i>	1978	verse-chorus	V, C, V, C, V, C
<i>Berita Kepada Kawan</i>	1979	verse-chorus	V, V, C, Pc, B, Pc, C, Pc, B, Pc
<i>Camelia</i>	1979	verse-chorus	V, V, C, C
<i>Kemarau</i>	1979	AABA	A, A, B, A, B
<i>Kebyar-Kebyar</i>	1979	AABA	A, A, B, A, A, A
<i>Hasrat & Cita</i>	1979	verse-chorus	V, V, Pc, C, V, Pc, C
<i>Apatis</i>	1979	verse-chorus	V, C, V, C, C, V
<i>Selangkah ke Seberang</i>	1979	strophic	A, A, A
<i>Sepercik Air</i>	1979	verse-chorus	C, V, V, C, V, C

3.3. Songs That Give Artistic Values

The five pillars of artistic value of 1970s Indonesian popular music—*aesthetic value, emotional response, cognitive value, ethical value, and historical value*—within the concept of historical functionalism can be discussed in this description. Aesthetic value here should be interpreted as the functional ability of music to offer, present, and produce a specific aesthetic experience. It is this specificity of experience that can unite music, as an object, with the listener or viewer as the subject of aesthetic experience. Through the condition of “meeting” between the object and the subject of its aesthetic experience, it is possible to present a certain emotional response. Instrumentally, it is this emotional response that materializes in the form of the subject's expression of aesthetic pleasure. An example is the emotional expression of music lovers when they listen to cassette recordings through their audio player devices. Another example is when performing musicians or also Indonesian popular music lovers in the atmosphere of a rock concert from God Bless with various typical 1970s performances, see Fig. 4.



Fig. 4. Expression of Achmad Albar and Donny Fattah of God Bless during the concert “*Pesta Musik Summer 28*” in Pasar Minggu Jakarta, August 18, 1973 (a); expression of the audience enjoying the concert (b)

Cognitive value and ethical value, as another support of the artistic value of 1970s Indonesian popular music, can be understood as knowledge (cognition) and moral concepts offered by songs as artistic forms. Then, the historical value can be positioned as the spatial-temporal setting of the 1970s Indonesian popular music events that occurred from 1970 to 1979. Thus, causally, the artistic value of 1970s Indonesian popular music here can be interpreted as a chronology of meanings caused by the aesthetic phenomenon of songs that cause emotional responses, and the process will produce ethical values of songs that contain cognitive knowledge. Our semiotic analysis of musical texts in the lyrics of popular Indonesian songs of the 1970s has shown that various song themes offer concepts of morality and ethical views. We found environmental morality set in the social problems of the 1970s in the song “*Kompur Meleduk*” by Benyamin S., the song “*Anak Jalanan*” by Guruh Soekarnoputra, the song “*Jemu*” from the Koes Plus group, and the song “*Kemarau*” from the New Rollies group. The lyrics of the song “*Kompur Meleduk*” below can prove what has been analyzed by Hanan & Koesasi (2011) that the humorous idioms of Betawi culture, Benyamin S.'s songs in the 1970s, tended to voice the reality of the socially marginalized poor of Jakarta [46]. *Jakarta banjir, di Bogor angin ngamuk/Rumahnya kebakaran gara-gara kompor meleduk/Ane jadi gemeteran, wara-wiri keserimpet/Rumahnya banjir gara-gara got mampet/Ati-ati kompor meleduk, ati ane jadi dag-dig-dug/Ayo-ayo bersihin got, jangan takut badan belepot* (“*Kompur Meleduk*” lyrics in Betawi language). *Jakarta flooded, Bogor winds rage/My house caught fire because the stove went out/I was shaking, pacing back and forth in a tangle/My house was flooded because of a clogged sewer/Be careful when the stove explodes, my heart is in my throat/Come on, let's clean the sewers, don't be afraid of body splotches*. The topic of floods and fires in Jakarta in

the 1970s in the song “*Kompot Meleduk*” clearly has a historical-social background that represents the impact of modernization on urban society in Indonesia. Such songs have voiced a widespread social critique of the failure of urban social systems to manage their modern environment. Much of this critique has also been voiced through ethical narratives that have moral teachings. Through an emphasis on the problems of urban life, Guruh Soekarnoputra's “*Anak Jalanan*” sung by Chrisye and Koes Plus' “*Jemu*” have been known to voice this. On a social level, morality and work ethic are found in the song “*Jemu*” from Koes Plus, “*Gulagulagu Sura Nelayan*” from Leo Kristi, and the song “*Musim Bunga*” from Franky and Jane. The chronology of the aesthetic value of songs that have historical value is depicted in Fig. 5.

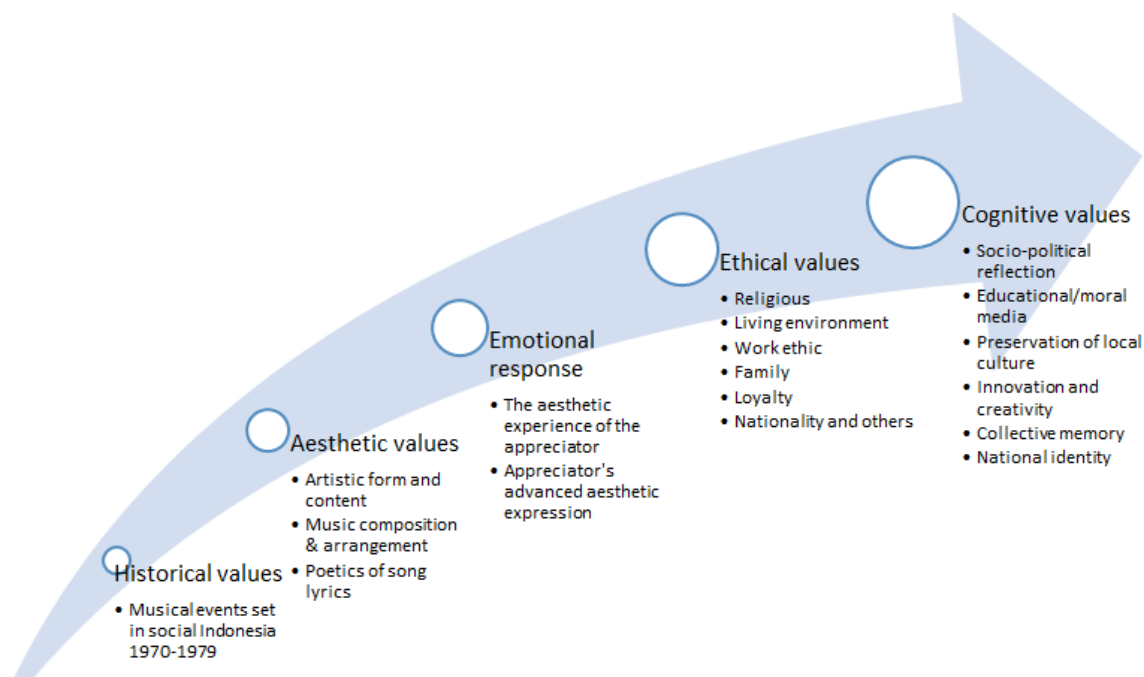


Fig. 5. Chronology of the aesthetic value of historically significant songs

Nationalistic ethical values or national morality are strongly expressed in the songs “*Kebyar-Kebyar*” by Gombloh, “*Jamrud Khatulistiwa*” and “*Indonesia Mahardhika*” by Guruh Soekarnoputra, “*Pemuda*” by Chaseiro, and two very popular songs by Koes Plus, “*Kolam Susu*” and “*Nusantara I*”. In these ethical dimension songs, the reality of Indonesian nationhood is narrated with all its cultural diversity and natural wealth. Meanwhile, religious ethical values are voiced by a number of songs with various topic pressures and value specifications. Trio Bimbo's song “*Tuhan*” narrates the religious awareness of humanity as a servant of God. In the song “*Neraka Jahanam*” by Ian Antono and Achmad Albar, the ethical value of divinity is narrated by acknowledging the existence of hell-dwelling demons as enemies and tempters of humans. Then the awareness of humans as God's creatures full of sins is narrated in the song “*Kidung*” by Chris Manusama. In addition to the ethical values of environment, work ethic, nationality, and religiosity, the 1970s Indonesian popular songs we analyzed also offer other ethical values, namely the ethical values of loyalty, family, optimism, humanism, and philosophy. The ethical value content of the aesthetic phenomena of 1970s Indonesian popular songs that impact emotional responses and contain cognitive knowledge, in the end, we can interpret it as a methodology of aesthetic value of songs with historical value, as shown visually in Fig. 5.

3.4. Artistic Form and Its Advanced Expression

The artistic value of the 1970s Indonesian popular songs that have been discussed can be understood as musical expressions that have the value of creativity and innovative achievements or artistic novelty. This is the position and important role of 1970s Indonesian popular music in the creative development of the music industry. This assertion is shown in the aspects of musical composition in three song forms (Strophic, AABA, Verse-Chorus), musical arrangements, and the aesthetics of the song lyrics. If the composition, arrangement, and lyrics can be understood as the first aspect of the artistic form, then the second aspect is the artistic content of the song that offers its

nature, value, and function. Then, when the artistic form and content give rise to the aesthetic experience, we call this phenomenon advanced expression. The musical artistic form of Indonesian popular songs of the 1970s that offers compositional creativity can be characterized by the emergence of a combination of various types, genres, and rhythms of musical arrangements. As manifested in the form of the songs, compositions were found that combined elements of traditional Indonesian music with Western music trends of the era. One of the most popular and prolific music groups of the 1970s, Koes Plus, is known to have adapted the Beatles' rock and roll style of music that appears in the upbeat rhythm of the song “*Bunga di Tepi Jalan*”. They also blended their Western-style songs with local musical elements such as the percussive rhythms of *keroncong* in the intro of the song “*Nusantara I*” and the shaping rhythms of the song “*Kolam Susu*,” whose lyrics are very nationalistic. The artistic form and content of songs in Indonesian popular music in the 1970s that had artistic novelty in that era had an impact on their further expression, both on the subject of the musicians and the subject of the public who enjoyed the songs. The relationship between the novelty of the form and the artistic content that impacted this further expression can be visualized in Fig. 6, the follows scheme.



Fig. 6. Relationship between artistic novelty and its advanced expression

The inspirational value of Indonesian popular music of the 1970s, resulting from a number of artistic novelties, can be demonstrated in the song “*Badai Pasti Berlalu*” (hereafter BPB). The BPB song was sung by tenor Berlian Hutahuruk, the lyrics were composed by Erros Djarot, and the musical arrangement was done by Yockie Suryoprayogo. The last two names are very influential in Indonesian popular culture. If Erros Djarot is a multidimensional artist who is prominent in film works and also a political figure, then Yockie Suryoprayogo is a musician who is quite strong in the music industry in Indonesia. This is shown in the data of the second-highest songwriting representation in RSI's list of 150 best songs (see Table 4).

Table 4. Highest Songwriters

Songwriter	Total
Yockie Suryoprayogo	9
Iwan Fals	9
Koes Plus	8
Ian Antono	8
Fariz RM	5
Achmad Albar	5
Yockie Suryoprayogo	9
Iwan Fals	9

BPB songs are songs with excellent musicality, so the inspirational content has an aesthetic footing (see Fig. 7). As is characteristic of Yockie Suryoprayogo's music in many genres of popular music and other creative projects, serious arrangements based on Bach's classical harmony aesthetics make up the strength of BDP songs. In addition, the song lyrics also illustrate a new aesthetic breakthrough in Indonesian popular music of that era. This was because the 1970s were filled with rhythm pop songs sung by many music groups, where the lyrics were often shackled with poetically shallow laments of love. Through Erros Djarot's poetic wit, BPB's clichéd love theme can be presented authoritatively, as seen in the following poetic lyric excerpt. *Awan hitam, di hati yang sedang gelisah/ Daun-daun berguguran/ Satu satu jatuh ke pangkuan// Kutenggelm sudah, ke dalam dekapan/ Semusim yang lalu/ Sebelum kau mencapai langkahku yang jauh// Kini semua bukan milikku/ Musim itu telah berlalu/ Matahari segera berganti// Gelisah kumenanti tetes embun pagi/ Tak kuasa kumemandang datangmu matahari* (Lyrics in Indonesian). Black clouds, in a restless heart/ The leaves fall/ One by one they fall into my lap// I sink already, into the embrace// A season ago// Before you reached my distant steps// Now all is not mine// The season has passed//

The sun will soon change// Restlessly I wait for the morning dew drops// I can't bear to see the sun come.

Badai Pasti Berlalu

Eros Djarot

♩ = 72

Vokal

The musical score is written for voice and piano. It begins with a tempo marking of ♩ = 72. The key signature has one flat (B-flat major or D minor). The score includes several sections marked with letters in boxes: [A], [B], [C], [D], and a section marked 'D.C. al Coda'. The lyrics are in Indonesian, and the piano accompaniment features various chords and melodic lines. The score ends with a final chord of C major.

Chords and Lyrics:

6 G/B G⁷ C/E F F A-
 11 F [A] fma⁷ Cm
 wan hi- tam di ha-ti yang se-dang ge-li - sah
 15 B^b F B^b F
 da un- da- un- ber- gu- gur- an sa- tu sa- tu ja- tuh ke pang-ku - an ku
 19 Gm [B] C/E B^b C Am D⁷
 teng-ge- lam su- dah ke da-lam de - kap-an se - mu-sim yang la - lu se
 22 B^b Am G C C
 be-lum ku- men ca - pai- lang - kah-ku yang ja - uh
 26 F [C] G/F C/E C F G C
 Ki-ni- se-mua bu - kan mi-lik-ku- mu sim- i-tu- tlah ber- la - lu
 30 B^b A To Coda D Am Gm F G/F
 ma-ta- ha- ri se-gra ber- gan - ti
 35 C/E C B^b A Dm B^b A D
 40 B^b [D] Am Gm F B^b Am
 ge-li- sah ku me-nan-ti- te- tes em- bun pa-gi tak ku-a-sa- ku me-man- dang da
 43 G D.C. al Coda D [E] B^b
 tang-mu ma-ta-ha - ri ti Ba- dai pas-ti ber- la-
 47 F B^b F B^b F
 lu Ba- dai pas-ti ber- la - lu Ba- dai pas ti ber- la - lu Ba
 52 B^b A D D⁷ G/B G
 dai pas-ti ber- la - lu
 57 C/E C⁷ G⁷ B^b C

Fig. 7. Transcription-notation of the song “*Badai Pasti Berlalu*”

4. Conclusion

From our historical functionalism study, the findings of this research have identified the artistic value of 1970s Indonesian popular music found in its popular songs as an artistic form with its artistic content. The three song forms found, Strophic, AABA, and Verse-Chorus, with all their creative variants of musical composition, have confirmed the functionality of the artistic value of 1970s popular music that is relevant to the development of global popular song forms. The support of artistic value has also been seen in the artistic content of songs that voice aesthetic value in composition, arrangement, and lyrics. The aesthetic value of the song is what produces an emotional response, so that it can be traced to the aesthetic value that offers cognitive knowledge. Thus, our research findings that show the cluster of artistic value shapers of 1970s Indonesian popular music within the framework of the concept of historical functionalism have contributed meaningful popular music knowledge, particularly in understanding how song forms, lyrical aesthetics, and advanced expressions in popular music work. The contribution to knowledge in the discipline of popular music from our research by no means serves as a germinal marker of popular music phenomena in each decade. The limitations of our research, which focuses on the 1970s in the highly culturally plural country of Indonesia, as well as the use of song data limited to 45 songs, should also be understood as an opening for Indonesian popular music scholars to conduct further research.

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