

**INDONESIAN POETRY SONG COMPOSITION IN MUSICOLOGY
PERSPECTIVE**

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ABSTRACT

Indonesian poetry song is a new term that the author uses to understand the diversity of terms used for “classical vocal” musical compositions that developed around the 1950s. Seriosa, tembang puitik, Indonesian lied, Indonesian art song, Indonesian vocal classical music are terms that we commonly encounter in discussions, research, and performances. In fact, the mention of these terms has not been based on a strong argument and tends to be used in contexts for temporary purposes. Seriosa and tembang puitik are two vocal music compositions which are interpreted differently by composers and soloists by calling them ‘simple’ and ‘complex’ compositions. Of course, this opinion is still ambiguous and re-questioned because there is no study that discusses it. This research exists to provide an answer to this problem by analyzing the vocal compositions written by Cornel Simanjuntak (a seriosa composer) and Trisutji Kamal (a tembang puitik composer). The musicological approach as a process of study, investigation and reflection while paying attention to the relationship between context and compositional work becomes a tool used to analyze compositional works including; melody, form, texture, harmony, and singing technique.

Keywords: *Composer, Composition, Indonesian Poetry Song, Musicology*

ABSTRAK

Lagu puisi Indonesia adalah istilah baru yang diwacanakan penulis dalam rangka memahami keragaman istilah yang disematkan untuk komposisi musik “vokal klasik” yang berkembang sekitara tahun 1950-an. Seriosa, tembang puitik, lied-nya Indonesia, art song-nya Indonesia, musik klasik vokal Indonesia adalah istilah yang umum kita temukan dalam diskusi, penelitian, dan pertunjukan. Pada kenyataannya, penyebutan istilah-istilah ini belum dilandasi dengan argumentasi yang kuat dan cenderung digunakan dalam konteks untuk kepentingan sesaat. Seriosa dan tembang puitik adalah dua komposisi musik vokal yang dimaknai berbeda oleh komponis dan penyanyi

solois dengan menyebutnya sebagai komposisi 'sederhana' dan 'kompleks'. Pendapat ini tentu saja masih ambigu dan dapat dipertanyakan kembali karena memang belum ada kajian yang membahas hal tersebut. Penelitian ini hadir untuk memberikan jawaban atas persoalan tersebut dengan menganalisis karya komposisi vokal yang ditulis oleh Cornel Simanjuntak (komponis seriosa) dan Trisutji Kamal (komponis tembang puitik). Pendekatan musikologi sebagai proses studi, penyelidikan dan refleksi dengan tetap memperhatikan hubungan antara konteks dan karya komposisi menjadi alat yang digunakan untuk menganalisis karya komposisi meliputi; melodi, bentuk, tekstur, harmoni, dan teknik bernyanyi.

Kata kunci: Komponis, Komposisi, Lagu Puisi Indonesia, Musikologi

INTRODUCTION

Indonesian poetry song is a new term that is being discoursed in order to accommodate various different perspectives of composers, soloist singers, and musicians in responding to vocal music compositions composed by Indonesian composers. The discourse of this new term is in line with the opinion of Durkheim (1895: 12) which states "*when there is a diversity of different ideas, it is better to create a new and distinctive term*". A new term whose meaning is close to Indonesian vocal music. This is also in line with Weber's (2001: 66) statement which states that "*it is good to use a new term as long as the meaning is clear*".

Indonesian poetry songs are musical compositions arranged by prioritizing two main elements: music and poetry. Indonesian composers are not limited by one particular form that is a reflection of a work, but there are opportunities for expansion in terms of accompaniment and formalized forms. *Seriosa* and *tembang puitik* are two categories of vocal music that have been reconstructed so that the composition and performance forms have a connection with the past, but are heard in a different history. The

composer's choices regarding various musical aspects, such as melody, style, texture, and rhythm in the composition of the work are influenced by cultural background, education, and performing activities.

In the context of Indonesian poetry songs, *seriosa* and *tembang puitik* are two categories of vocal music compositions that do not appear suddenly, but are related to other vocal music. For example, producing a good voice is related to vocal technique so that the voice sounds clear, beautiful, melodious, and loud. Some elements of vocal technique that are generally mastered by singers are; (1) diction, the accuracy of the pronunciation of vowels and consonants; (2) breathing, is an effort to inhale as much air as possible, then stored and exhaled as needed. In the context of musical composition, the composer's musical style carries important implications because it is a feature that unites musical works in which the coherence of the world of music is articulated (Christy, 1983: 88-115). Style is the replication of patterns, either in human behavior or in artifacts produced by human behavior, resulting from a series of

choices made in some setting (Sparshott, 1987: 71). Understanding style as an artistic and historical constraint allows us to understand “what is possible” and “what may not be” at any given point in the musical work, which in turn affects us in terms of appreciation and appreciation (Meyer, 1996: 3).

The relationship between musical style and singing technique in the context of vocal compositions arranged by Indonesian composers has not been widely discussed. Based on the literature review, several studies that discuss *seriosa* are Tjaroko (2007: 83) in his thesis entitled “Sejarah Perkembangan Lagu Seriosa Indonesia”; Yunita (2012:159) in her article entitled “Nasionalisme Eropa dan Pengaruhnya Pada Lagu Seriosa di Indonesia”; and Mohammed (2016: 5-8) in his dissertation entitled “The History and Development of Seriosa Song in the Context of Musical Nationalism in Indonesia” emphasizes a sense of love for the homeland and the influence of lied in the development of the song *seriosa*. Manalu (2014: 238) in her thesis entitled “Analisis Komposisi dan Teknik Bernyanyi Seriosa Indonesia” explains the opportunity for the inclusion of various Indonesian musical idioms in the composition of *seriosa* music. Meanwhile, Manalu, Simatupang, and Raseuki (2019) in their article entitled “Poetry in the Indonesian Seriosa Composition” discuss the importance of poetry text in setting *seriosa* songs. Manalu and Simanjuntak (2021: 221) in their article entitled “Cornel Simanjuntak as a Pioneer of ‘New Form’ of Indonesian Vocal Music”

discuss Cornel Simanjuntak’s position as a pioneer in shaping and developing a ‘new form’ of Indonesian vocal music composition.

In general, the concept of musicology is the study of music in which its activities are reflected in the act of composing and performing works. In composing a work, a composer has his own creative process according to his experience, background and cultural domain. However, in the performance of works, composers and performers are in two different minds. This means the ideas and creative processes expressed by composers in sheet music are often interpreted or sung in different ways. This is in line with Cook’s (2013: 260) opinion which states “the score is not a fixed template for music, but as a script in a dramatic or cinematic sense, a guide for modification in production and performance”.

The author uses a qualitative research method which focuses on organizing rhythm, texture, harmony, text, and melody as part of the analysis process. The author also conducted interviews with sources related to Indonesian vocal music composers. The object of the study was two Indonesian vocal composers: Cornel Simanjuntak who represented the composer of *seriosa* music and Trisutji Kamal who represented the composer of *tembang puitik*. The reason for choosing the two composers was because Cornel Simanjuntak was a pioneer and the first generation to compose a new form of Indonesian vocal music and Trisutji Kamal was the first woman composer to introduce *tembang puitik*.

RESULTS

The discussion of the research is divided into three parts: (1) analysis of the composition of Cornel Simanjuntak's vocal music on the works of *O Ale Alogo*, *Citra*, and *Kemuning*; (2) analysis of the composition of Trisutji Kamal's vocal music in the works of *Kepadamu Bunda*, *Perjuangan*, *Kisah Sunyi*, and *Kerinduan*; and (3) the relevance of the composition concept of Indonesian poetry songs.

Analysis of Cornel Simanjuntak's Vocal Music Composition

Some of Cornel Simanjuntak's works were composed collaboratively, which means that the vocal parts were composed by Cornel Simanjuntak and the accompaniment on the piano was submitted or arranged by other musicians. One of Cornel Simanjuntak's works that is included in this model is the song *O Ale Alogo* with piano accompaniment, composed by Binsar Sitompul. *O Ale Alogo* is arranged in two sides, namely; (1) Cornel maintains the use of five tones as the basis for composing vocal melodies that can be associated with the Toba Batak pentatonic scales and the use of local language lyrics. This arrangement is almost similar to that of Dewantara and Poetro who composed their works using the concept of Javanese gamelan gendhing; and (2) Binsar Sitompul chose diatonic scales as the material in the preparation of accompaniment on the piano with a romantic compositional concept approach.

O Ale Alogo is a new compositional concept in vocal music, combining

the concepts of traditional Toba Batak music and western music in this work has cut off the characteristics of Toba Batak music. This is due to the piano accompaniment arranged diatonic, and eliminating rhythmic variations and tone repetitions in the process of composing the work. Whereas the rhythmic part and the repetition pattern of notes are two important things that characterize or 'heart' traditional Toba Batak music. Therefore, if these two parts are omitted, what happens is the blurring of the identity of Toba Batak music. *O Ale Alogo* is composed at a moderate and continuous tempo (*andante sostenuto*) as part of supporting the metaphors of *alogo* (wind) and *dolok* (mountains) surrounding Lake Toba. In this context, Cornel Simanjuntak places Cornel Simanjuntak put *alogo* as a medium to convey his message to his lover.

To support this metaphor, the composer chose to use a homophonic texture complemented by chromatic harmony movement to add dramatization to the erratic movement of the *Alogo*. The modulation that occurs suddenly without any pauses or bridges at bar 25 further emphasizes that the *Alogo* position is unpredictable. *Alogo* was free to move through the high mountains towards the *huta na dao* (distant villages). The composer uses a phrasing with a regular pattern along 8 bars. This pattern is divided into two small phrases. Dramatic elements actually and suddenly appear at 25-40, with modulation in the key of Bb (up 3m from the key of G major) which implies a fairly high melodic

interval jump, namely, 7m from the G to F note. The repetition of material A in position the higher interval is the emphasis describes how the composer wants his message to be conveyed.

Cornel's next work entitled *Citra* has a compositional concept that is almost the same as the composition of *O Ale Alogo's* work. This can be seen in the use of the ternary form (ABA'), a dramatic technique that emphasizes the use of ascending modulation in the ters minor interval, from the key of F major to Ab major. In the work of *O Ale Alogo* the key changes from G major to Bb major. The composition of the initial melody is the same starting with a fairly high 5P interval. However, in terms of phrasing, the composer took a different approach to *Citra's* work. The composer chose the use of irregular phrases [4+2, 4+2, 4 (2+2), 4 (2+2), 4 (2+2), 4 (2+2), 4+2]. Composers also do different treatment on the pattern of accompaniment. The accompaniment is arranged like the *habanera rhythm*, which is a syncopated pattern from Cuba that is commonly used as the pulse for some Latin and jazz songs.

There is no significant change to the text of the song based on the poetry of Usman Ismail. The composer places the entire text on the melody according to its initial arrangement. Cornel Simanjuntak pays more attention to the balance between text, melody, and harmony in order to support dramatic music. Measures 5-17 are part A which are arranged in a repetition technique. The musical material for measures 5-11 is repeated directly on measures 12-17. The

author views this as a new compositional concept. Cornel Simanjuntak covertly tries to build a narrative towards the dramatic elements in part B. The difference in phrase length is caused by the difference in syllables. The first phrase consists of 15 syllables, while the second phrase consists of 14 syllables. The repetition of material that occurs in bars 12-17 has new consequences.

The composer did not provide sufficient time or bridge to prepare for the new phase, namely tonic modulation in F minor at bar 18. Part B is composed using two stanzas at once with musical material repetition 6 times. The repetition of musical material including melody, rhythm and too much harmony (in the song *Kau Dekap Malam Kelam; Pelukan Penghabisan; Kau Singkap Tirai Kabut; Tenggelam Kau Jumpai; Di dalam Rimba Malam; dan Kau Buka Pagi Baru*) also affect the range of motion of dramatic melodies for vowels. Part A' in measures 34-40 is a repetition of material from measures 12-17 using different texts. Cornel Simanjuntak does not provide much space for creativity in *Citra's* work due to the composer's creativity of the structure of the poetry text written by Usman Ismail. An 'absolute' poetry text, this means the composer did not restructure the poem, did not add to, or omit part of the text.

Composers tend to be limited in compiling texts based on their ideas in composition. In the fifth bar the composer introduces us to the strong tonality of E minor and closes in the perfect V-i cadence of B-Em. Therefore, the tonality

of this work is in E minor even though in the key signature in the neutral position. The works in terms of accompaniment is still dominated by harmonies or chords with the piano melody duplicating the vocal melody on the right hand in bars 5-13. Accompaniment changes occur on the 14-15 bar, the right hand plays fast notes in 4P, 5P, and 6m intervals through a tremolo technique to produce a ‘rumbling’ effect. In measures 17-32, the composer composed this section with full tonality changes (like modulation) to support the *lamentoso* section (*sekarang, akh aku menanti sudahlah lama sudah bertahun tiada bersua*). The harmonic

progressions of augmentation and minor are performed repeatedly to support the dramatization of the music on measures 17-29.

The creative work of the poetry text in *Kemuning’s* work is still in the “absolute” category, which means that the composer took a similar approach to *Citra’s* work. However, in terms of accompaniment patterns, it can be said that the composer composed *Kemuning’s* work more complexly, especially in terms of the use of harmonic progressions and also the octave technique in the left hand. *Kemuning’s* work is composed of two motif patterns based on phrasesring.

Table 1. General overview of Cornel Simanjuntak’s compositional analysis

Style component	Musical aspect	Analysis
Melody	Contour shapes/ melodic phrases	Natural melody (except for <i>Kemuning’s</i> work), balanced, and lyrical.
	Vocal articulation	Resitative and lyrical style.
Harmony	Harmonic texture	Mainly chords and arpeggios.
	Tonality	Vowels are related to mood and emotions.
	Dissonant and consonant	Dissonant chords (<i>Kemuning</i>) and there are some key correlations that move far.
Rhythm	Main scheme/ modulation/ rhythm	Movement to the tonal center is often prepared; modulation tends to tert and sext; and the presence of deceptive resolution for modulation purposes.
	Metric organization	Good rhythm control.
	Pola ritem	Rhythm variations in two and three patterns.
	Rhythm pattern	
Accompaniment	Rhythm that amplifies text	Rhythmic patterns in accompaniment reinforce the text. The accompaniment treatment often uses chord patterns and broken chords and the accompaniment supports vocal melodies.
	Preludes, Interludes, and Postludes	More use of preludes and the main musical material is stated in the introduction to the piano.
	Voice-shared material	Almost the entire interweaving of vocal and piano lines.
	Text illustration in pattern	Accompaniment used to color text; the piano sets the scene, anticipates or echoes a vowel sentence; variations of piano figurations that convey mood and relate dramatic textual ideas.
	Texture	Homophonics with exploration of variations in accompaniment and position of accompaniment unites the verse, but in general accompaniment follows the sound.
Poetry		Tend to use poetry written by Indonesian writers. Sometimes the text of the poem that has been arranged for the same melody affects the syllable breaking.

Throughout the work, the word *kemuning* appears twice in measures 4-5 and 25-27 in the 5P interval in the keys of E minor (B-E) and Bb major (Bb-F). The composer's efforts to build dramatic music, especially in the use of recitative vocal techniques by choosing the use of musical fragmentation from motif b and then placing it repeatedly or repetition.

Analysis of Trisutji Kamal's Vocal Music Composition

Trisutji Kamal's vocal music presents a different concept of composition from that performed by Cornel Simanjuntak and Mochtar Embut. Trisutji Kamal avoids the use of strophic forms (several stanzas of poetry are composed with the same melody) as Cornel Simanjuntak did when composing *Kusuma Wijaya, O Angin*; Mochtar Embut when composing *Srikandi, Sandiwara, Senja di Pelabuhan Perahu*; and Binsar Sitompul when compiling *T'rima Salamku*; and *Tembang Ria*.

The use of strophic forms in vocal musical compositions requires considering the suitability of different texts applied to similar melodies. Several works analyzed have shown that some melodies must be added or subtracted to accommodate certain texts. Trisutji Kamal chose the arrangement of the poetry text which was intended for one melody, therefore the composer properly considered and placed melismatics, legato, sostenuto, dynamics, fermata, tempo to achieve emotion and dramatic aspects in the work.

Trisutji Kamal's vocal compositions present the novelty of composing complex

piano accompaniments, dramatic aspects in many parts, placement of various vocal techniques in certain parts. This is certainly different from the actions of composers Mochtar Embut, Iskandar, Binsar Sitompul who tend to prioritize vocal melodies. Binu Sukaman (2019) has her own opinion about Trisutji Kamal's vocal music by saying; "the vocal music compositions composed by Mochtar Embut, Iskandar, Ismail Marzuki have a 'sweet' melody, simple, but beautiful. However, Trisutji Kamal's vocal music is very dramatic, there is recitative, melodic, and there are emotional outbursts that require a lot of use of *rubato*, *allargando*, and *fermata*."

Kepadamu Bunda is a personal work, the composer faced a difficult situation while continuing her studies in Rome. A reality that must be faced is that her beloved mother has returned to meet the Creator and due to the impossible situation, Trisutji Kamal was unable to attend her funeral. Only prayers can be said and all the good memories together become an unforgettable memory. The composer chose the tonality of F minor to manifest the sadness she felt. This selection is realistic because it provides sufficient space for the composer to arrange vocal melodies in long jumps of up to an octave. The jump of the octave interval from $f - f^1$ that occurs in the middle of a single phrase (bars 3-4) gives a deep and sad message from the composer. This feeling is also still continued by the composer as stated in the 5-6 bar. The note A^1 in the *septom* interval is extended with a *fermata* sign

and then the melodic movement in the second interval moves down using *melismatic* techniques, adding to the dramatic element of this work.

From the beginning of the work, we see that the position of the piano plays a significant role in supporting the meaning of the text by placing the melody on the bottom screen as part of supporting the mood that is experiencing a heavy burden. The top screen is arranged in the form of chords that move to support the melody in the key of F that moves lyrically. Measures 1-7 are unique because the composition of the vocal melody is a fragmentation of the piano melody, and composers like to put two melodies that move independently and counterpoint. The composer seemed unable to accept the current situation, on the one hand her mother was already in a high place with the vocal melody, but on the other hand the composer felt sad because she was left behind by the piano melody on the screen below.

Measures 12-16 are part B with a new piano-voiced accompaniment pattern starting at measures 8-12. The composer gave a surprise at the end of the 12th bar by moving the Fm chord and ending at C-sus⁴. C-sus⁴ became a place for composers to directly change the tonality impression of C major from the previous minor key in 4b. The melody of the word *ampuni aku* is arranged in small intervals, but when repeated a second time the melody moves in ten intervals, F-A² as part of the composer's frustration at not being able to see her mother for the last time and attend the funeral.

In bars 19-20, the material for part A reappears by raising the vocal melody and accompaniment in 4P intervals, but in the next phrase in bars 21-22 the composers make changes by composing the melody in a lower pitch than bar 5. This happens because there are differences in the text used by the composer on the bars 5-6 (*rinduku menderu oh menyeru*) and 21-22 (*t'rimalah sekedar doa-doaku*) so that the treatment of the text and the melody is adjusted to support the emotional and dramatic aspects. The 31-32 melodies are arranged moving up in 13 intervals, namely the middle C to A¹ notes and some melodies are lowered and raised in octave intervals to support the various memories that are shared with her mother who will always live for her. Another consideration is the need to give a strong emphasis and dramatic aspect at the end of the work. This is also supported by the use of *forte* dynamics in *bagiku, bagiku hidup selalu*.

Trisutji Kamal's second work analyzed is *Perjuangan*, a work inspired by the death of her mother-in-law. The struggle of life to face various sufferings and healings that never came was felt in the making of this work. The composer uses *tenuto*, *legato*, *rubato*, *accelerando*, *ritardando*, accent techniques, dynamic variations, and unclear tonality. To support the text, the composer uses syncopation on the right hand and the notes are held or tied between the bars so as to add to the dramatic effect. The vocal melody that falls on the first beat is not fully supported in the accompaniment because the notes played on the fourth beat in the previous measure are echoed

until the first bar in the next measure. In this position, the singer is expected to use a lot of *rubato* and half-breathing so that decapitation also contributes to emotional support.

Changes occur so quickly and sometimes leave a common rule or hierarchy. This can be seen clearly from the beginning of the song that is voiced by the piano, the melody plays a D tone in *tenuto* and accents throughout the six bars, but the movement of octaves moving at regular intervals has formed a trend of changes that occur in each bar. The compositional building chosen by the composer in this work tends to use modifications of existing forms. According to the author, there are two alternatives that we can use to describe the structure of the composition of the *Perjuangan*. The first is the modification of the *strophic* form, part A' is composed with a different text and then does not use the same melody as Cornel Simanjuntak did when composing *Kusuma Wijaya* and Mochtar Embut when composing *Srikandi*.

Trisutji Kamal uses different materials and keys, the 4 vocal melodies are D² with a D-Gm-Bb chord, while the 27 bar is composed of an Eb² tone with an Eb-Fm chord. Trisutji Kamal also gave a *coda* section in bars 49-56 which has an important role as the final part that summarizes all the struggles that have been carried out to get healing. The words *pasti sirna, pasti sirna, sirna* are arranged in a similar melody and the accompaniment pattern as at the beginning of the work is repeated at an interval 3m higher than the D note. The

melodic pattern repeated three times in the same interval and the slower tempo is the composer's way of emphasizing the meaning of despair. Second, modify the *binary* form with the consideration that the B section in measures 27-47 is a developmental part in the tonality of Eb. Composers take part A material and then elaborate on various levels of chord, rhythm, and fragmentation. In the 33rd bar, which is a fragmentation of the 12-part A measure material, the composer then elaborates it with diminution, augmentation, and accompaniment techniques in chord patterns.

Trisutji Kamal's work entitled *Kisah Sunyi* is the third work to be analyzed. The author finds a different compositional approach taken by Trisutji Kamal in terms of the use of chromatic tones that dominate the accompaniment so that it has a great effect in supporting the movement of vocal melodies that seem to run without using much chromatic tones. For example in the first phrase with the text *kisahmu berakhir di sini* in 5-7 bars actually the vocal melody is composed in D *Dorian mode* and nothing identifies the use of chromatic tones. However, the creation of piano accompaniment that presents many chromatic tones implies a blurring of the strong sense of tonality and this pattern is almost used throughout the work. The second phrase in bars 8-9 the composer uses G *aeolian* as the basis for composing the vocal melody, and then the third phrase is changed by using A *aeolian*. The use of three different modes in only three phrases in bars 5-13 identifies that the

composer from the beginning of this work wanted strong encouragement and support for the meaning of 'falling' heroes on the battlefield.

This work presents the spirit of nationalism of the nation's warriors who died to defend this country. This is clearly seen by the use of the text in bar 26-32 which says *jasadmu rapuh berhati timur mengemban beban neg'ri, mengemban beban pribadi seorang diri*. To describe the struggles of the heroes, the composer clearly presented marching rhythms and strides in the bass chord of 14-22 and the technique of sequences and repetitions in the key of G. In general, *Kisah Sunyi* use the form of *ternari*, part A starts from measures 4-12; part B of measures 14-31; and the C section of measures 36-46. Part A was prepared with a four-bar piano-voiced introduction, but for part B the composer did not provide as much preparation as part A. The composer anticipated a new tonality change by moving the chord progression at the end of the 13th bar to the dominant level of E major, to prevent this from a broken harmony at the beginning of the 14th bar. Part C is prepared with an interlude of 5 bars arranged based on the 1-2 bar motif material and then chromatically elaborated.

This work requires a lot of consideration in its presentation, the singer really determines the use of *rubato*; regulation of long exhalation and half exhalation; as well as the flexibility of sound to be able to deliver a dramatic aspect. For example, for bar 46, singers need to consider whether to keep singing

the G² note according to what is written or just sing it two beats. It should be understood that the note G² in bar 46 does not stand alone but is a continuation of the movement of the melody in bars 44-45 which starts from note B¹ and then moves up to note G². Therefore, measures 44-47 are still in one phrase, so a singer definitely needs a long breath to be able to sing this piece well. The final decision remains to the singers, if they are able to produce longer exhalations, then there is no need to end the phrase at the second 46 beats bar, but can continue it up to the first 47 beats bar.

A similar case is also found in the work of *Kerinduan*, especially for the bars 65-68. Although it is possible for singers to use short breaths on measures 65, long phrases are the singer's choice for measures 66-68. The problem is that singers need long breath support because starting from 63-64 the composer has used the melody in a high interval on C¹ and continues to move up to the G² note. The solution that can be done by the singer is to use long breaths up to bar 67 only and exclude the note G² whose value is held or tied up to bar 68 which is accompanied by a *fermata* sign.

Kerinduan is a work inspired by a time when the composer felt a beautiful phase in his life. Therefore, the composer's longing for romanticism is expressed in a beautiful melody with the text *betapa rinduku, betapa rinduku akan belaian kasihmu*. This work is composed in a strong tonality, which is 5b in Bb minor, and then modulates the major tonic in the key of Bb at bar 31. The composer gives

ample space in the B section starting with the interlude. This interlude is important as the composer remembers and feels the good times with his lover. The piano accompaniment pattern, which is similar to the *polka* rhythm, depicts the joy of a couple and is then added to a faster tempo change.

This cheerfulness then began to change, which was marked by the use of tenuto and trill at 39-40, and the composer directly entered the G major chord in 41 to strengthen the impression of sadness. Composers use the text *hari demi hari semakin tak berarti*

kehadiran ini. The final part of this work is interesting because it can be a part of the coda and the composer revoices the melody of *betapa rinduku* at the beginning of the work in a fragmentation manner in a different key, at level II of Bb major. The word *rindu* is repeated four times with the melody moving up to the G” note as part of the culmination of the composer’s longing.

Relevance of the composition concept of Indonesian poetry songs

Based on compositional analysis, it was found that the composition of

Tabel 2. General overview of Trisutji Kamal’s compositional analysis

Style component	Musical aspect	Analysis
Melody	Romantic composition	The concept of romantic composition and the theme of the poem is love, life journey, and nationalism.
	Contour shapes/ melodic phrases	The melody is lyrical, cantabile, uses regular and irregular phrases.
	Vocal articulation	<i>Resitative, lyrical, and rubato styles.</i>
Harmony	Harmonic texture	Chromatism, chords and arpeggios.
	Tonality	The vocal part is related to mood and emotions.
	Dissonant and consonant	Dissonant chords are caused by chromatism
	Main scheme/ modulation/rhythm	Chromatically changing keys, tonic modulation, and tert; silent chord resolution for modulation purposes; and in some works, preparatory modulation is held.
Rhythm	Metric organization	Rhythm controlled nicely
	Rhythm pattern	Rhythm variations of various patterns.
	Rhythm that amplifies text	Rhythmic patterns in accompaniment reinforce text, as does the use of marching rhythms.
Accompaniment	Chord patterns	Using chord patterns, broken chords, and chromatic; and accompaniment settings support vocal melodic movement.
	Preludes, Interludes, and Postludes	Almost always present although often briefly; and the main musical material is sometimes expressed from the piano intro.
	Voice-shared material	Piano doesn’t follow vocal lines.
	Text illustration in pattern	Accompaniment used in coloring text; the piano sets the scene, anticipates or echoes vocal lines; variations in piano figuration indicate mood; and connecting dramatic textual ideas.
Poetry	Texture	Homophonic and chromatic.
	-	Poetry written by the composer himself and modified strophic, binary, and ternary forms. Poetry text is composed with a certain melody sequence without repetition.

the *seriosa* song composed by Cornel Simanjuntak and the composition of the *tembang puitik* composed by Trisutji Kamal had no significant differences in terms of the management of various musical sources in the composition of the work. Two main aspects in the composition of the work are between aspects of music and poetry which are then compiled into a new musical composition. Therefore, the diversity of terms used to refer to vocal music by Indonesian composers is based on momentary interests that are not supported by strong considerations.

In this context, the writer sees that the terms *seriosa* and *tembang puitik* are two categories that are included in Indonesian poetry song. The discourse of this new term is more comprehensive because it provides space for expansion in terms of the concept of accompaniment which is not only devoted to piano instruments. In addition, the concept of 'equality' between vocals and accompaniment does not absolutely apply to Indonesian poetry song due to the increasingly blurred cultural boundaries across regions. In addition, the composer's educational background and musical activities also have an important influence and contribution not only on various choices related to musical style and material sources, but the composer's creativity is not limited to a certain period.

The following is the correlation between Indonesian poetry compositions and European vocal music compositions:

1. The concept of composition emphasizes 'equality' between vocals and accompaniment. As in Schumann's

Frauenliebe und Leben composition and Schubert's *Winterreise* are two works that were composed by prioritizing the equality of vocals and piano in their composition. The same thing is also found in the works of Trisutji Kamal (*Perjuangan*) and Cornel Simanjuntak (*Citra*).

2. Poetry themes tend to be about love, life, and patriotism. Schumann's *Frauenliebe und Leben* is a phenomenal work and is considered one of the mandatory repertoires for soloists. This work is full of meaning from the power of love in life which is manifested in eight parts with different characters; Schubert's *Winterreise* is a composition that describes the life journey of a traveler manifested in 24 movements; while "C" by Poulenc is a composition that describes patriotism when German troops invaded France in 1940. The same thing is also found in the context of the composition of Indonesian poetry songs. The theme of love can be found in the works of Cornel Simanjuntak (*Citra*, *Kemuning*, *O Ale Alogo*, *Modom*, and *O Angin*) and Trisutji Kamal (*Anugerah*, *Cinta*, *Kepadamu Bunda*, *Kerinduan*, *Kidung Untuk Perjaka*, *Perpisahan*, *Kegelisahan*, *Kembang*, *Misteri Cinta*, *Nocturne*, *Nyanyian Malam*, *Nyanyian Pagi*, and *Wina*). The theme of life can be found in Trisutji Kamal's composition entitled *Aku*, *Kabar*, *Bunga*, *Kenangan*, *Kidung*, *Mega-Mega*, and *Mengabdikan*. The theme of patriotism can be seen in the works of Ibenzani Usman (*Ajakan Suci*, *Desaku*, and *Pesan Kartini*); F.X. Soetopo (*Bukit Hitam*); Binsar Sitompul

(*Monolog Pak Jaya Di Makam Pahlawan*, and *Renungan Di Makam Pahlawan*); Djauhari (*Bukit Kemenangan*); R.A.J. Sudjasmin (*Cemara*); and Ismail Marzuki (*Fajar Harapan*, *Gugur Di Taman Bakti* and *Melati Di Tapal Batas*).

3. The use of formalized forms and the expansion of forms as part of presenting novelty. The tendency of composers to use ternary and strophic forms in their work is a logical consequence in the preparation of short works. As in the ternary form ABA' or ABC provides sufficient space for the composer to present new material in part B and then return to voice the material in part A in whole or in part with some adjustments in rhythm, tonality, and cadence. Likewise in the strophic form, which is generally used for poetry consisting of several stanzas and arranged in a similar melodic sequence. *Seit ich ihn gesehen*; *Er, der Herrlichste von Allen*; *Ich kann's nicht fassen, nicht glauben*; and *Du Ring an meinem Finger* is a work composed using ternari form. The same thing is also found in the works of Cornel Simanjuntak (*O Ale Alogo* and *Citra*) and Trisutji Kamal (*Kepadamu Bunda* and *Perjuangan*). However, the author finds that Indonesian vocal composers have expanded to a formalized form. Schumann's *Frauenliebe und Leben* based on Adelbert von Chamisso's poem and Schubert's *Winterreise* based on Wilhelm Müller's poem are two cyclical works that work on a single theme. But we find different things in the concept of Trisutji Kamal's cycle.

The composer expanded the concept of cyclical composition by combining several works that were not arranged in one theme and the composer's poems were written at different times. Seen in the *Cycle: Sketsa Kehidupan* which is arranged in three parts: (1) *Realisme* is a period of turbulence in personal life while in Rome; (2) *Sebuah Penderitaan* of the past that has not been swept away by time; and (3) *Kabar* is a reflection of anxiety when hearing about the series of riots that occurred in Indonesia. A similar approach is also applied to other cyclical works, such as; *Cycle: Cinta dan Pengorbanan*; *Cycle: Sebuah Renungan*; *Cycle: Harapan dan Kekecewaan*; *Cycle: In Memorium*; and *Cycle: Kepada Kawan*.

4. The use of a beautiful singing style (often understood as *bel canto*). The tendency to use the singing style in works by German composers (Schumann, Schubert, and Brahms); French composers (Duparc, Faurè, and Poulenc); Italian composers (Morteverdi, Handel, and Strozzi); British composers (Purcell and Williams). The same thing is also found in the works of Cornel Simanjuntak and Trisutji Kamal. However, the opportunity to use the bimusical style of singing is open to be done specifically for works composed using Indonesian musical materials.
5. The tendency to compose melodies, move in small intervals and homophonic textures are the two aspects of music that dominate the whole work. As in *Du Ring an Meninem*

Finger starts with interval 1 and moves up to interval 3 and then down in interval 5 and continues with interval 3 (G-Bb-Eb-G). We can see the same thing in Cornel Simanjuntak's *Kemuning* where the first melody is moved down at interval 5 and then continued at interval 1 and interval 2 (E-B-B-A). From these two things, it can be seen that there is a tendency to move the melody in large intervals followed by small intervals always. Likewise in terms of texture, these two works both use homophonic textures where the piano position tends to duplicate the vocal melody.

6. The composition concept of Cornel Simanjuntak and Trisutji Kamal was inspired by the composition concept of Schumann and Schubert. This can be seen in Cornel Simanjuntak and Trisutji Kamal's choices regarding strophic and ternary forms, harmony progression, texture, accompaniment, and melody.

CONCLUSION

Seriosa compositions and *tembang puitik* songs are two categories of vocal music that are included in the term Indonesian poetry song. Musicologically, Indonesian poetry songs are composed of two main aspects: music and poetry which are then compiled into a new composition that has a unity that supports each other. As part of a historical trajectory of vocal music, Indonesian poetry song did not appear suddenly but had correlation with similar works composed by foreign composers.

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