

Modern Malay Rhythm Music Trend as Popular Culture in Indonesia, 1950-1960's: A Sociological Analysis

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ABSTRACT: *This article discusses the phenomenon of rhythmic music that was once a popular Malay in Indonesia around 1950s to 1960s. This article will look at from the sociological context of community and content of the lyrics contained in the modern Malay music. The goal is to find out how changes in the Malay music, why can be liked, what kinds of messages contained in the lyric, as well as any supporting characters. Other research uses cultural studies approaches and discourse analysis. Data taken from the document research related to Malay songs and various writings. One of the creations which are considered radical innovations is changing the Malay rhythm to "dangdut" rhythm. Hence, the appearance of several prominent modern Malay music-blooded Arab is very important. This shows that they have also directly contributed something meaningful to the people of Indonesia for the development of music in particular and Indonesia in general. Meanwhile, the results of this study can also be used to see the condition of Indonesian society that is undergoing a transition process of development and to review a popular culture phenomenon that has ever happened around the year 1950s to 1960s in Indonesia.*

KEY WORDS: *Music trend, Malay rhythm, popular culture, "dangdut" music, Indonesian-Arabs, and Indonesian society.*

INTRODUCTION

Gary Alan Fine (1980:i-ii) said that the popular culture comes from two words, namely *culture* and *popular*. Culture is considered as a guideline or a set of knowledge contained within a society. While the popular meaning of the word refers to the sense of relating to people, scattered, accepted, and agreed upon by the public. Gary Alan Fine (1980) see popular culture

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as an element of a structure related to the social context that needs to be viewed from the point of the indicators contained in the community, such as revenue or income, education, and environment. Added by him that popular culture is a manifestation of the democratic system that allows one to create and innovate. On the other hand, any interested persons may be refused and chose what they like in accordance with democratic attitudes (Fine, 1980).

Developing and formation of the popular culture were influenced by several variables (social indicators) such as lifestyle, housing, income, education, professions, and hobbies. Popular culture can be said that the formation of an infra-structural factors and supra-structures present in modern society is concerned. In addition, the dynamics of the political and social systems also help determine the direction of the development of popular culture itself.

Another observer, William Hammel (1977) believes that popular culture is related to the mass (large audience), with a marketing system that is supported by the power of technology and industry. Therefore, the object of popular culture must continually updated in each decade. While the idea of reform itself is derived from the wishes and demands was for the public's growing and critical. The nature and the dominant form of popular culture can be seen from the products of art. Therefore, the so-called "popular culture" is a form of art oriented to a broad audience. Sense it is also a marked and limited by the audience or by consumers. William Hammel (1977:1-2) also mentioned that popular art can only be regarded as part of buying and selling of culture that is geographically broader and more people reach. Although oriented to the market, but not that popular art is far from the artistic impression. In fact, the artistic elements to the popular arts are part of a package that is also very necessary to be consumed to the public. Every decade in terms of artistic value and follow the constantly changing demands of existing markets.

ABOUT THE POPULAR CULTURE

Popular culture, again, encompasses aspects of art, architecture, leisure, film, television, radio, popular novels, comics, magazines, clothes, games, and sports. In addition, popular culture also has links with the problem of iconology, message, symbol, mass media, cultural history, and social stratification (Sequeira, 1991:115). Others view that popular culture is located in the gray area between traditional culture and elite culture (Gans, 1974:2). The existence of popular art, especially those appearing in films and television media, often depending on the demands of the community

of fans or customers who are mostly coming from the lower middle class people.

Mass popular culture also considered to be the embodiment of nature and modern movement. So that in and of civilization is seen as a reaction against the establishment that is considered a long tradition of restraint. Due to a held reaction came mostly from the young, the popular culture and popular art is synonymous with "youth culture" (Gans, 1974).

Popular culture is also considered as part of modern society. Awareness of modernity itself was born generally in urban areas by urban communities. Therefore, culture of town regarded as the base of the popular culture. Characteristics of popular culture and art tend to experiment to find something new that can be sold to the masses. The trend has caused many observers considered to be symptoms of low quality and value. But in addition, there are times when they just experimenting to resist establishment of existing forms and values, thus causing the object of popular culture is actually being expensive and not affordable to the average person. Instead the object something that previously only held by the elite, can be mass produced and mass, so it can be consumed to the public. Or it could be something that is not popular (previously unknown) after modified and packaged into a popular form.

Popular culture is also linked by a number of means of life, among them the language, media, and the public places. Products of popular culture are virtually no value-free (neutral), because behind it there are owners who have to lift a variety of ideological myths of society to the surface unconscious. These myths are then fabricated, molded, and packaged by a group of movers who are able to see the possibility and opportunity to be raised. Mass in all aspects of development, popular culture proved to be the most effective in propagating the industry and changing lifestyle patterns of consumption of a society.

Based on the above understanding, the growing Malay rhythm in Indonesia around 1950-1960's in compliance with and understanding the concept as part of popular culture phenomenon. *First*, Malay rhythms of urban society is a phenomenon that shows modernity. *Second*, Malay rhythm is part of a culture industry that is driven by an accompanying capital. *Third*, a growing Malay rhythm in Indonesia is not independent of socio-political context of its time. *Fourth*, the rhythm of the modern Malay being the indication can be seen also from the turn and change the tool and fill in the lyrics. *Fifth*, Malay rhythm during that period has been a widespread trend in society.

MUSIC HISTORY OF THE MALAY RHYTHM: FROM MEDAN TO JAKARTA

Malay rhythm originally synonymous with the city of Medan and Deli in North Sumatera. Before the Second World War (1939-1945), it was standing at the Batavia Malay Orchestra (OMB, *Orkes Melayu Batavia*) which also uses the name of OM (*Orkes Melayu* or Malay Orchestra) Deli. The lyric poem with no chorus. His songs favored by the Betawi people, who are also part of the Malay community. Famous songs of that era, including *Bunga Tanjung* (fragrant flower) and *Tudung Periok* (veil of cooking pot). Lyrics of traditional Malay music are about the daily life of the world community of fishermen and farmers, which are strung in rhymes that give the atmosphere of a typical Malay community.

Early music Malay roots *Qasidah* (a religious chant in Arabic sung) derived from Arabic, Gujarati, and Persian, the form was originally used to accompany poetry readings and then sung. Poem is read out of the couplets. Music and that of his later poems were eventually employed to accompany the Malay dances. Early instruments in this *Qasidah*, such as drums, harp, and violin; and then mixed with local traditional musical instruments such as gongs, fiddle, and flute. Therefore, the Arab influence was heard in this traditional Malay music. Originally, a Malay music was used harmonium. In its development, then, it was replaced with an accordion. But, in the latter, this accordion becomes no longer used, because it has been replaced with organ or keyboard.

In the development and music accompaniment is also used in the staging of the Royal theatre. Theater groups can not to stand alone, they need a group of musicians as accompanist staging and pause them, like a silent movie musical accompaniment. Therefore, a group that also plays various music devices, they are referred to as the orchestra which is similar to the other music players (other orchestras), such as *Mars* (marching tune), *Keroncong* (popular Indonesian music originating for Potuguese songs), Jazz, and classical music.

There are three types of traditional Malay music manner. First, *Rentak Senandung* (hum rhythm), it is the metric 4/4, contained in a cycle of eight beats, usually with a slow rhythm and the songs are sad. Examples of the song are *Kuala Deli* (Deli estuary) and *Laila Manja* (Laila spoiled). Second, *Rentak Mang Inang* (mistress rhythm), namely the metric 2/4, tempo songs are usually theme songs of love or friendship. Examples of the song are *Mak Inang Pulau Kampa* (mistress of Kampa island), *Mak Inang Stanggi* (mistress of Stanggi), and *Pautan Hati* (heart origin). Third, *Rentak Lagu Dua* (rhythm of two songs), with the metric 6/8, its cheerful and happy, are dancing, a little faster tempo, very popular with the Malays. Examples

of songs are *Tanjung Katung* (Katung cape), *Hitam Manis* (sweet black), and *Selayang Pandang* (a glance) (Fadlin, 1988).

Originally, a Malay music was used as accompaniment of dances, such as dance *Serampang Duabelas* (kind of traditional Indonesian social dance). In Medan, North Sumatera, traditional Malay rhythms survived and played at the celebration and festivity. In that period, Medan is the center of traditional Malay music rhythms. The conditions have pushed Lily Suhairy, a young *Betawi*-Chinese to move and settle in Medan. She has donated some of the typical Malay song of Deli. One of the famous songs to Malaysia and Singapore is *Bunga Tanjung* (fragrant flower). In 1953, P. Ramlee, actor from Malaysia through *Djuwita* movies, also has brought great success Deli Malay songs in Medan.

A.K. (Ahmad Kapau) Gani, the United Islamic leaders of Indonesia or PSII (*Partai Syarikat Islam Indonesia* or Indonesian Islamic League Party), was use the Malay term for that kind of music in 1938. He said the Malay language of Malay music such as that is the *lingua franca*, the folk music. According to the type of music, it can be used to generate nationalism, because it has the characteristic to Indonesian, in this case to show their Malay tribes. Malay orchestra is considered by him as a counterweight of the Dutch band or West orchestra (Frederick, 1982:106).

Since then, in the early days of independence (1940s), this music gets the attention of the government. RRI (*Radio Republik Indonesia* or Radio of the Republic of Indonesia) is the first media to broadcast the Malay orchestra and make music that is known among the common people. Ten years later (1950s), this music has evolved into a variety of patterns and rhythms. The most prominent is Malay Deli. Typical instruments used in the Malay Deli, among others are accordion, flute, bass, harp, violin, tambourine, gong, and drum.

It could be argued that early 1950s is an era of transition from Malay Deli tune into the rhythm of the song traditionally modern Malay. This phenomenon is characterized by the emergence of OM (*Orkes Melayu* or Malay Orchestra) *Gumarang* led by Asbon, who sang songs of rhythmic Malay Minang. Types as well as later developed by OM *Kenangan* (memory) led by Husein Aidit from Pekojan, West Jakarta; also OM *Sinar Medan* (Medan light) led by Umar Fauzi Aseran from Sawah Besar, Jakarta. At that time also with the emergence of OM *Chandralela* (smart moon) led by Husein Bawafi from Tanah Abang.

Although they still use the name of "Malay Orchestra" or OM (*Orkes Melayu*), but there are some instruments that have been altered, including no longer using the gong and drum equipment was replaced by *tabla*

(smaller drums) are popular in Indian music. In addition, the rhythm of the music also has become more modern. Use the chorus and the lyrics were no longer rhymes. The lyric more likely homemade became popular. While the instrument that shows modernity characteristics, the accordion, violin, flute, bass, mandolin, lap drum, *kericikan* (piece of metal on strings which are make sound of splashing water), and acoustic guitar. The changes that have been moved direction of traditional Malay rhythms from Medan to Jakarta. One marker is the song *Kudaku Lari* (my horse runs) in 1953 which include drum sound models of India and Egypt on the rhythm.

In the mid-and late-1950s, Indonesia has some of the famous Malay singers such as Emma Gangga, Hasnah Thahar, A. Harris, Juhana Satar, Suhaemi, A. Chalik, and M. Syaugi. Song writer and also singer, A. Haris, was once famous for his songs that characterized India, namely *Awarahum*. In addition, there is also a writer and singer, Munif Bahaswan, who sing songs rhythm that mixed of Middle East, India, and Latin in OM *Petaji* (cock's spur). In about 1955, OM *Chandralela* (smart moon) led by Mashabi with singers such as Said Effendi and Ellya Agus (Ellya Khadam) became popular. Following OM *Bukit Siguntang* (Siguntang hill) led by Abdul Chalik with the singers Hasnah Thahar and Husaimi.

Besides them, there were also a singer like Ida Laila, Mashabi, Ahmad Basarahil, Oma Irama, and Mansyur S. Singers that emerged was no longer singing the traditional Malay songs such as *Makan Sirih* (chew betel) and *Berjauh Malam* (night long); or old Malay songs such as *Anak Tiung* (bird son); or song of Malay Deli such as *Pulau Puteri* (ladies island), but they sing rhythm songs style modern Malay or East India middle. Modern Malay songs were created by A. Kadir and Hussein Bawafi (Lohanda, 1982:140).

Malay songs that were born in this era has experienced conversion of classical Malay songs that are not known, or not known to the authors, like the song of *Seringgit Dua Kupang* (one ringgit for two coins). Moreover, the traditional Malay songs can be said to have reached a song called songform format. The structure of a song called songform is composed of 32 bar with a repeated section (chorus) A1 + A2, the climax (which is actually called the chorus), and returned to the A1 or A2, A3 or even appear. A3 is a poem that is not a repetition of the verses before the climax. Virtually, all modern Malay songs have been using this songform models (Saidi, 2003).

Since the 1930's, Hussein Bawafi has created hundreds of songs through the music OM *Chandralela* (Malay orchestra of smart moon), with singer M. Mashabi and Munif Bahaswan. Indirectly, he has made the Malays rhythm control of the entertainment stage and encouraged the establishment of Jakarta Malay orchestra in almost every corner of the Jakarta area (Rizal,

2005). In addition, Hussein Bawafi has contributed much to the formation of Jakarta Malay musical tradition that has a quick in the so-called blow calte and tabla blows and blows a different drum or Melayu Deli of Malaysia (Sakrie, 2008).

The existence of this Malay orchestra developments in the year 1950-1960's indirectly supported also by the cultural politics of Soekarno's policy of forbidding Western culture into Indonesia. As a result, the choice is limited and it is limited Malay orchestra developed from traditional Malay rhythms Deli become more modern. Along with the popularity of Malay music, in the early 1960s, the government also opened the opportunity for Guided Democracy, inclusion of India and Egypt film products. This condition is not immediately beginning to affect the rhythm of Malay musicians, especially in Jakarta in making the song lyrics and music.

Most of the songs in various Indian and Egyptian films that then many of which translated into Indonesian. One of the songwriters, who influenced songs that models of India, is Hussein Bawafi which then created the song of *Boneka dari India* (the doll of India). The song was created specifically for the singer Ellya Khadam, who has false to sound, similar to the singer India. Followed by Said Effendi with the musical *Serodja* (kind of lotus) in 1959. Said Effendi's popularity began to shine along with other songwriters and singers, such as Abdul Chalik, Husein Bawafie, and Hasnah Thahar.

In the era of 1950s to 1960s, emerging group together some Malay orchestra, like the OM *Sinar Medan* (Malay Orchestra of Medan Light) led by Umar Fauzi Aseran, derived from OG (*Orkes Gambus* or Arabic Music Orchestra) *Al-Wardah*. There is also OM *Kenangan* (Malay Orchestra of Memory) led by Hussein Aidid, derived from OG *Al-Waton* (Arabic Music Orchestra of Fatherland) with the famous song *Aiga*. Also formed OM *Bukit Siguntang* (Malay Orchestra of Siguntang Hill) led by Abdul Chalik, the lead singer is Suhaimi who scored a song *Burung Nuri* (parrot bird), *Halimun Malam* (night fog), and *Cinta Sekejap* (love a second); and also OM *Irama Agung* (Malay Orchestra of Impressive Rhythm) leader Said Effendi, who popularized the song *Khayalan Suci* or Holy Fantasy (Saidi, 2000:ix). In that era, present Munif Bahaswan famous through his song entitled *Bunga Nirwana* (heaven flower). In the mid 1970's, the song was popularized again by Sam from the music group of *D' Lloyd*.

Later in the decade of the 1960s to the early 1970s, Malay orchestra group that had survived: OM *Sinar Kemala* (Malay Orchestra of Magic Stone Light) led by Abdul Kadir, OM *Kelana Ria* (Malay Orchestra of Fun Wanderer) led by Adi Munif, OM *Chandralela* (Malay Orchestra of Smart Moon) led by Hussein Bawafi, OM *Pancaran Muda* (Malay Orchestra of Young Emission)

led by Zakaria, and OM *Ria Bluntas* (Malay Orchestra of Gardenia Fun) led by Ahmad Basarahil. Until the mid-1970s that survived was OM *Purnama* (Malay Orchestra of Full Moon) led by Awab Abdullah.

Year of 1968 also has a special value for the rhythm of modern Malay. OM *Pancaran Muda* (Malay Orchestra of Young Emission) led by Zakaria successful gig at ISTORA (*Istana Olah Raga* or Sport Stadium) rhythmic with popular band “Zaenal Combo” led by Zaenal Arifin in RRI (Radio of the Republic of Indonesia) anniversary. At that time raised singer Lily Suryani who was famous through the song *Bulan Purnama* (full moon) of OM *Pancaran Muda*. In addition to other singers such as Juhana Satar, R. Sunarsih, Elvie Sukaesih, and Zakaria himself.

Entering the New Order era (1966), the development of modern Malay music eroded by wave of rock music and Western pop that fills the entertainment community at large. But along with that, in the 1970’s, to adapt to the type of Malay music and rock rhythms into popular music with the title, namely *dangdut*.

The *dangdut* music is driven by Rhoma Irama,¹ the change and establish a vibrant Malay rhythm with electric guitars. Actually, Malay rhythm at that time still survive. Some names from the 1970’s that can be called are Mansyur S., Ida Laila, A. Rafiq, and Muchsin Alatas. Malays are still popular music can be seen from the release of some Malay pop album by the pop music groups such as *Koes Plus*, *Panbers*, *the Mercys*, and *D’Lyod* (Piper & Jabo, 1987; and Sakrie, 2008).

¹His original name is *Raden* (title of Javanese nobility) Oma Irama. But after the famous and came home from hajj, the name was changed to RH (*Raden Haji*) Oma Irama, so famous as “Rhoma Irama”. He has been involved with Malay rhythm and pop in 1960s. At that time, he has been singing with various Malays bands, including with OM *Chandralela* led by Umar Alatas and OM *Purnama* led by Awab Abdullah. After that, he moved to OM *Pancaran Muda* led by Zakaria. Until the early 1970s, his name was still not yet known to the public. His success with the musical entertainment when he recorded the song entitled *Anaknya Lima* (children of five) of Zacharia with *Zaenal Combo Band* led by Zaenal Arifin. He sang a duet with Inneke Kusumawati. He later collaborated with bands of *Galaxi*, led by Yopi R. Items that reliable rock. Felt has gained utilized, he also went on to form OM *Soneta* (Malay Orchestra of Sonnet) in early 1973. In the orchestra, he concocted *dangdut* and rock rhythms. At that time, some of the famous songs like *Begadang* (stay up and talk all night), *Darah Muda* (young blood), and *Penasaran* (embittered). He then claimed that the orchestra and rhythm is sound of Muslims. After that, he makes religious poetry. Rhoma Irama appeared at the right time and he was able to take advantage of that opportunity as well. He conducted a reshuffle in the instrumentation, sound, poetry, and appearance. He changed the Malays of acoustic instruments to electric. Impact, the rhythm changed to Malay *dangdut* rhythm. The term is taken from the drum sound that makes this rhythm is characterized as inviting people to sway. Rhoma Irama renders it in the famous song of *Terajana* (Sakrie, 2008; and Shofan, 2012:102-113).

Malay music was originally the music of the periphery. At that time, they only got to stage weddings and birthdays party. The players were still sitting, but the singer is standing. Caused by the ability of the players are trying to improvise some kind of Malay music to be like rumba rhythm, *ca-ca-ca*, or tango to make a Malay orchestra can survive and still be accepted by society. Another thing is that the lyrics made by considering the choice of a poetic word, so that eventually the rhythm of music is also popular among the Malay middle to high society.

In addition, since utilized by lyric writer and pop singer, kind of Malay pop rhythms into bloom and survive. Benchmark for the success of this Malay Pop musician at that time was able to perform at ISTORA (*Istana Olah Raga* or Sport Stadium) and they've managed to do it (Sakrie, 2008). Almost all bands known as the bearer type of pop music during the early decades of the 1970's encouraged to play Malay rhythm and not *dangdut*. This happened to the idea of an owner of Remaco recording studio, Eugene Timothy.

In that period, there were bands of *Koes Plus*, *Panbers*, *Bimbo*, *The Mercys*, and *D'lloyd* that record the Malay pop songs, including *AKA Rock Group* from Surabaya. At that time, PT (*Perseroan Terbatas* or Limited Firm) Remaco requires all the recordings the band there to enter the Malay pop songs in their album. This has indirectly sustainable rhythm in the Malay community. In addition, the simple lyrics and rhythm of modern Malay orchestra is more entertaining has indirectly managed to meet the wishes of most of the mass in the big cities in Indonesia. One element is always identical to the Malay orchestra is dancing. Dancing is usually performed only by men alone, as opposed to dancing on the *dangdut* music which is also done by women.

SURVIVAL OF MALAY MUSIC

On the sidelines of the development of popular music on the other, end of the decade 1970s to 1980s, Malay music is still liked. They are generally the older generation in the 1950s decade. Among these are *Kelompok Budi Pekerti* (group of good character) led by Adnan Lubis and Effendy Arif. They settled in Medan, North Sumatera. They tried to adapt the Malay music with electronic instruments. But in presenting, the show is still the tradition of Malay dances.

In addition to appearing in Medan, the Malay music fans appeared also in Jakarta. One group is located in Jakarta, *OM Group Tanah Abang* (Malay Orchestra Group of Tanah Abang). The group was formed in October 2009 by some young people, inspired by the Tanah Abang musicians before such as M. Mashabi and Hussein Bawafi. They then formed *OM Nyanyian*

Jiwa Tenabang (Malay Orchestra of Tanah Abang's Soul Song) based on the spirit of appreciation and inspiration Malay art of music. The essence of the spirit of both groups was proud to inherit the rhythm Malay, both traditional and modern.

On the Malay Music Legends of Tanah Abang: An Analysis of Message Lyric. So, to speak Malay rhythm of Tanah Abang, sometime in the 1960s, had become part of the history of art and cultural community filler Jakarta. Because at that time, emerging from Tanah Abang song lyrics writer and singers such as Munif Bahaswan, Said Effendi, Ellya Khadam, Johanna Sattar, M. Mashabi, and Lutfi Mashabi. At the end of the 1950s, some young people created Tanah Abang Malay rhythms that became the foundation of the future growth of *dangdut* rhythm.

M. Mashabi and Hussein Bawafi were two musicians who have inherited the rhythm of Malay values arts and culture to be proud citizens of Tanah Abang since the 1960's until now. Their work later became a legend to this day. Influence of literature that binds the soul musicians Malay was produced great works of monumental. An example is the song of *Harapan Hampa* (empty hope) written by M. Mashabi as follows:

Harapan Hampa

*Tidakkah kau tahu
betapa hatiku oh rindu.
Tidakkah kau mengerti
betapa cintaku oh suci.
Janganlah bimbang,
janganlah ragu.
Ku tetap kasih padamu.*

*Reff:
Tapi kini engkau tinggalkan
betapa rinduku dendamkan.
Harapanku kini
hilang lenyap sudah,
bagai mimpi tiada berarti.*

*Janganlah cintaku
kau umpamakan bagai kembang,
segar dipakai dipuja sayang,
kalau tlah layu dibuang.*

Empty Hope

Do not you know
oh how my heart is lonely.
Do not you understand
oh how sacred love.
Never worried,
do not hesitate.
I still love you.

Chorus:
But now you left off
just how grudges.
I hope now
have vanished,
dreamy meaningless.

Let not my love
suppose you like flowers,
used fresh adored darling,
wither if discarded.

In addition to M. Mashabi, Tanah Abang also raises musicians Hussein Bawafi, Munif Bahaswan, and Johanna Sattar. They are many good works, one example is the song of Johanna Sattar on *Pujaanku* (my idol), as follows:

Pujaanku

*Ada kalanya
hatiku ingin tahu
di kala dikau membisu
tak berkata
bagaimana menyimpan rahasia.*

*Apakah kau pernah terluka
di masa remaja
terjerat asmara berbisa
hingga kini kau menderita.*

*Kalau kau suka penawar duka
ku rela memberi segera.
Bagiku cukup kau senyum mesra
tanda kau memberi jawaban.*

*Penawar hatiku
nan bermuram durja
tambah menambah kesedihan.*

*Dikau kini jadi pujaan hatiku
taman jiwa hamba
menantikan dikau
sepenuh hati dan jiwaku.*

My Idol

There are times when
my heart wants to know
when your silence
did not say
like to keep a secret.

Have you ever been injured
teen days
of tangled romance venomous
until now you have.

If you prefer sorrow bidder
I willing to give immediate.
You just smile for me tenderly
you mark an answer.

My wick mope
bidder wicked
add to anguish.

Thee now so my idol
soul garden servant
waiting for thee
my heart and soul.

Another legend come from songwriter Hussein Bawafi who makes song with title of *Seroja* (lotus) who was later appointed to the media film by same title in 1959. The song lyric is as follows:

Seroja

*Mari menyusun seroja,
bunga seroja.
Hiasan sanggul remaja,
putri remaja.
Rupa yang elok dimanja,
jangan dimanja.
Pujalah ia oh saja sekedar saja.*

*Reff:
Mengapa kau bermenung
oh adik berhati bingung.
Mengapa kau bermenung
oh adik berhati bingung.
Marilah kita bersama
oh sayang memetik bunga.*

Lotus

Let's make lotus,
flower of lotus.
Bun ornament,
teenage girls.
Way as do the beautiful,
do not spoiled.
Oh he just simply adore it.

*Chorus:
Why do you meditate
oh younger sister be confused.
Why do you meditate
oh younger sister be confused.
Let us together
oh dear pick flowers.*

*Mari menyusun seroja,
bunga seroja.
Pujalah ia
oh sayang sekedar saja.*

Let's make lotus,
flower of lotus.
Adored he
oh dear just it.

With a short stanza, arrangement is simple and not only influenced by age at entry recording this song, but because they make music to follow their heart. Many songs by Hussein Bawafi are sung by Said Effendi, known familiarly as the two friends. There is also a musician of that era, Munif Bahaswan famous Middle Eastern influence and Latin beat in his love for the rhythm of Malay. Munif Bahaswan creating songs with rhythm psaltery (the song of *Ya Mustafa*), sometimes also included the influence of Latin beat (in the song of *Hanya Bayangan* or shadow only).

Among the existing Malay songs, there are beautiful songs and rhythms Malays become immortal until the present are made by Hussein Bawafi. The song was sung by Johanna Sattar called *Beban Asmara* (the burden of love), as follows:

Beban Asmara

The Burden of Love

*Hanyalah padamu,
Yang Maha Kuasa.
Kupinta Kau sadarkan diriku,
yang sedang diracuni asmara.*

Just you,
the Almighty.
You knocked me beg,
being poisoned romance.

*Janganlah aku dirayu
janganlah aku kau goda.
Tak sanggup ku menahan
beban kasih asmara ... 2x*

I am not persuaded
do not you tease me.
I could not resist
the burden of love ... 2x

*Pernah ku menderita
selalu dilamun duka.
Karna hati tergoda
oleh panah asmara.
Hati menjadi gelisah
pikiran tercurah
selalu kepadanya.*

Ever I had always
been dreaming of grief.
Because love tempted
by the amorous arrows.
Hearts become restless
mind poured
always to her.

*Apa yang aku alami
jangan sampai kau kembali.
Tak sanggup ku menahan
beban kasih asmara ... 2x*

What I experienced
do not get back.
I could not resist
the burden of love ... 2x

<i>Demi ketenangan jiwa yang haus kan ketentraman. Hentikanlah bujukmu. Hati menjadi gelisah kerna pikiran tercurah selalu kepadanya.</i>	For the sake of peace of mind his peace-hungry. Stop your persuasion. Be a restless heart because the thought poured always to her.
<i>Janganlah aku dirayu janganlah aku kau goda tak sanggup ku menahan beban kasih asmara ... 2x.</i>	I am not persuaded do not you tease me I could not resist the burden of love ... 2x.

Of the many orchestras that the Malay, which Hussein Bawafi since the 1930's has created hundreds of songs through the music, OM *Chandralela* (Malay Orchestra of Moon Smart) with singers M. Mashabi and Munif Bahaswan, has made the Malay rhythm dominate the world of entertainment in Jakarta. But it is unfortunate though Tanah Abang Malay music ever to affect Malaysia's Malay community, but until now there has been noticed by the Government of Indonesia and the Jakarta Provincial Government as the legendary cultural assets. In addition, Hussein Bawafi had created hundreds of songs, there's the name of M. Mashabi as creators, musicians, and singers in that era; and they are very well known and can be called as the Malay music maestro of Indonesia.

Parse prowess love story that hit in memory and can remember to tens of years. The mastery of literature that is affected by the New Poet produce work that song as a poetic work valued high value. The meaning of love for M. Mashabi is a reflection on the way of life and interpersonal relationships. M. Mashabi loved to write stories with titles *Renungkanlah* (contemplate please), as shown below:

Renungkanlah

Contemplate Please

*Rasa cinta pasti ada
pada mahluk yang bernyawa.
Sejak lama sampai kini
tetap suci dan abadi.*

There must be a sense of love
in the animate creatures.
Since a long time until now
remain sacred and eternal.

*Takkan hilang selamanya
sampai datang akhir masa.
Takkan hilang selamanya
sampai datang akhir masa.
Renungkanlah.*

Would be lost forever
until the coming end of the world.
Would be lost forever
until the coming end of the world.
Contemplate please.

Reff:

*Perasaan insan sama
ingin mencinta dan dicinta.
Bukan ciptaan manusia
tapi takdir yang kuasa.
Janganlah engkau pungkiri
segala yang Tuhan beri.*

Chorus:

The same human feelings
want to love and be loved.
Not a human creation
but the power of destiny.
Thou shalt not deny
give all that God.

*Rasa cinta pasti ada
pada mahluk yang bernyawa.
Sejak lama sampai kini
tetap suci dan abadi.*

There must be a sense of love
in the animate creatures.
Since a long time until now
remain sacred and eternal.

In addition to M. Mashabi, there is other song writer named Lutfi Mashabi also known as the creator and singing Malay songs of that era. However, Lutfi Mashabi always writing songs in religious nuance. Lutfi Mashabi reminded his audience that not all human desire to get happiness world will be achieved. For that, all men should prepare himself for eternity before the death of nature. Lutfi Mashabi pours religious touch in the song entitled *Bekal nan Kekal* (provisions of the eternal), as below:

Bekal nan Kekal

Provisions of the Eternal

*Walau tiada dikau ucapkan
tetapi aku sudahlah mengerti.
Sinar matamu nan berceritera
mengisahkan hasrat rahasia.*

Although not thee say
but I have understood.
Rays your eyes tells the story
tells of a secret desire.

*Tetapi ada yang dikau lupa
takdir ini terus berkuasa.
Semua tiada kekal selamanya
yang baru pasti berubah tua.*

But there are thee forgotten
fate continues to power.
All gone forever eternal
the new must have changed the old.

*Usia bunga tiada lama
tiada sampai setahun jagung.
Pagi berkembang indah bergaya
senja pun layu tunduk berkabung.*

Age of flower no longer
nothing less than a year of corn.
Morning growing beautifully styled
twilight faded mourning subject.

*Sadarlah, wahai adikku sayang
yang indah kemilau pasti kan usang.
Kejarlah bekal kekal abadi
untuk menghadap pada Illahi.*

Wake up, oh my sister dear
that's certainly a beautiful sheen obsolete.
Pursue provision eternal
to appear before the Divine.

Malay song lyric of the 1960s showed the aesthetic aspect the disclosure of a literary work, the context of age at the time. This was, for example, expressed in the following song, written by M. Mashabi stanza poem in a

song with beautiful words speech, entitled *Kesunyian Jiwa* (silence of the soul) as follows:

Kesunyian Jiwa

*Masih ku terkenang
malam purnama terang.
Kala kau berjanji tuk setia hati
bersama bulan dan bintang
yang menjadi saksi.*

*Apa yang kau kata
sungguh manis kurasa.
Baik kau ulangi
untuk pegangan nanti.
Semoga takkan berpisah
itu yang ku pinta.*

*Reff:
Tapi tak kusangka
kau hanya berdusta.
Untuk hidup bersama
baru kini terasa.
Kalau kau tak sudi
janganlah berjanji.
Coba kau bayangkan
nan sakit hatiku.*

*Masa bahagia
tinggal kenangan saja.
Cita-cita yang mulia
hanya hayalan belaka.
Kini hampa yang ku rasa
kesunyian jiwa.*

Silence of the Soul

I still remembered
are still bright full moon night.
When you promise to be faithful heart
together with the moon and stars
who witnessed.

What you said
I guess so sweet.
Good for you to repeat it
later to handle.
Hopefully will not split
that's what I beg.

Chorus:
But I am not thought
you just lie.
For a new life together
now feels.
If you're not going to
promise not.
Try to imagine
the pain you my heart.

Stay happy
memories of the time course.
Noble ideals
only a mere utopian.
I guess now empty
the silence of the soul.

Some songs are popular in that era was obviously made with wandering thoughts and feelings so that the narrative poem is inscribed into have the power of immortality. Already fifty years Jakarta Malay songs (Tanah Abang) survived and are still popular, especially in the Malay in Malaysia and even these songs are more often heard than the work of musicians and Malaysia composer himself. At that time, there are some songs that could affect many people, among them, the song *Pantun Nasehat* (advice rhymes) written by M. Mashabi, as follows:

Pantun Nasehat

*Kalaulah kail panjang sejengkal ... 2X
jangan lautan hendak diduga ... 2X
Kalaulah pandai gunakan akal ... 2X
(budi pekerti ... 3x) gunakan juga ... 2X*

*Sepandai-pandai tupai melompat ... 2X
ada kalanya jatuh ke tanah ... 2X
Siapa pandai, jujur dan tepat ... 2X
(orangpun kasih ... 3x) walau dimana ... 2X*

*Kalau tiada ada berada ... 2X
masa tempua bersarang rendah ... 2X
Kalau turuti ayah dan bunda ... 2X
(selamat badan ... 3x) hidup di dunia ... 2X*

Advice rhymes

Even if an inch long hook ... 2X
never thought about the ocean ... 2X
If such clever use common ... 2X
(good character ... 3x) use as well ... 2X

As clever as squirrel jump ... 2X
some times falling to the ground ... 2X
Who are honest and just good ... 2X
(people love ... 3x) even where ... 2X

If there are no ... 2X
weavebird low nesting period ... 2X
If you obey father and mother ... 2X
(body save ... 3x) living in the world ... 2X

Or song of *Untuk Bungamu* (to your flower) also made by M. Mashabi, as follows:

Untuk Bungamu

*Jika bungamu kembang
di dalam taman
ambilkan air lalu kau siramkan.
Jangan biarkan bungamu merana
merambat tanah menjadi-jadinya
dipijak orang tanda tak guna.*

*Jika bungamu mewangi restu
suntinglah ia dengan rasa mesra.
Jangan tunggu hingga bungamu layu
nantinya disunting si orang lalu
kecewa kalbu penuh cemburu.*

*Reff:
Oh, insan yang tiada merasa
betapa nikmat harumnya
tiada menghiraukan bunga.
Oh, insan yang pandai menilai
akan keindahan bunga, aneka bunga.*

*Sungguh beruntung bunga yang dijaga
dipupuk dan disiramilah jua
oleh orang yang bijak dan mengerti
dijaga bunga sepenuh hati
dari godaan si kumbang jati.*

To Your Flower

If your flowers grown up
in the flower garden
fetch water and then you pour.
Do not let your flower languish
spread uncontrollably soil
oppress not to sign.

If your flower scent approval
place it with a sense of intimate
Do not wait until the flower wilted
later edited the last person
disappointed heart full of jealousy.

Chorus:
Oh, man that has no feeling
what a delicious scent
there is no ignoring the flower.
Oh, a good judge of human
the beauty of flowers, many flowers.

It was fortunate that flowers is maintained
fertilized and watered nevertheless
by people who are wise and understand
heart rate is maintained
identity of the beetle lure.

In addition, there is a contemporary popular song titled *Timang-timang* (buckle and buckle) with the mellow rhythmic song by Said Effendi, as follows:

Timang-timang

*Timang-timang anakku sayang
buah hati permata ayanda.
Jangan mengangis
dan jangan merajuk sayang.
Tenanglah tenang dalam buaian.*

*Betapakah hati takkan riang
bila kau bergurau dan tertawa.
Semogalah jauh dari marabahaya
riang gembira sepanjang masa.*

*Reff:
Setiap waktu ku berdoa
pada Tuhan Yang Maha Kuasa.
Bila kau sudah dewasa
hidupmu bahagia sentosa.*

*Timang-timang anakku sayang
buah hati ayanda seorang.
Tidurlah tidur
pejamkan mata sayang.
Esok hari bermain kembali.*

Buckle and Buckle

Buckle and buckle my dear
precious baby's father.
Do not cry
and do not sulk affection dear.
Calm quiet in the cradle.

Really heart would not cheery
if you were joking and laughing.
Hopefully a lot of distress
joyous of all time.

Chorus:
Every time I pray
to God the Almighty.
If you've grown
your life is always happy.

Buckle and buckle my dear
father of a baby.
Go to bed to sleep
close your eyes dear.
Play again the next day.

In addition to singing the song, Said Effendi also has had another song that was also very well-known up to now, namely *Semalam di Malaysia* (overnight in Malaysia), as follows:

Semalam di Malaysia

*Aku pulang dari rantau
bertahun-tahun di negeri orang
oh, Malaysia.
Oh, di mana kawan dulu
kawan dulu yang sama berjuang
oh, Malaysia.*

*Kekasih hatiku pun telah hilang.
Hilang tiada pesan.
Aduhai nasib apakah daya
cinta hampa hatiku merana.
Mana dinda.*

Overnight in Malaysia

I came home from overseas
many years abroad in the another land
oh, Malaysia.
Oh, where fellow first
friend had the same struggle
oh, Malaysia.

My girlfriend had disappeared.
No message is lost.
How sad fate of whether that
love heart languish empty.
Where's my younger sister.

*Ini kisahku
semalam di Malaysia.
Kini rasa sedih
aduhai nasib apakah daya
Aku hanya seorang pengembara
yang hilang.*

This is my story
overnight in Malaysia.
Now a sense of sadness
how sad fate of whether that
I'm just a wanderer
missing.

Thus, the lyric beat or the lyrics of modern Malay language has a social context characterized by the use of selected vocabulary that shows the height of the language speakers. It can not be removed from the influence of the background of the authors and age of existing conditions. In addition, the singer also has a distinctive and unique sound different from each other. The conditions that are causing this to be favored Malay music and popular in various circles of society, especially in big cities in Indonesia as well as in Malaysia.

On the Arabic Halfblooded: Malay and Modern Music in Indonesia.

Arab halfblooded intent here is ethnic Arab who was born in the archipelago comes from parents who have long settled and married mothers in the archipelago are from ethnic or otherwise. This search was limited to song writers of Arab descent in Indonesia whose still using his family name.

Lute music is carried by the Arabs descent from Hadramaut (Yemen) to Indonesia. In the development, lute music fans not only from the Arabs descent but non-Arab people who were much like the lute. Instead look at the development of several harps and orchestra groups often rhythmic rendition of the Malay.

In the 1950s, they even change and adapt to both types of music. This was done by the group *Al-Wardah* lute, led by Omar Hamada. While Muchtar Lutfi and Umar Fauzi Aseran and *gambus* orchestra rename to OM *Modern Sinar Medan* (Modern Malay Orchestra of Medan Beam). This change has also performed in the instrument tool. At this modern Malay orchestra, they used brass like the clarinet, saxophone, and trumpet. Therefore, this group later known as orchestra Malay rhythm, which is often abbreviated OM (*Orkes Melayu*). This trend was followed by a group *Al-Wathon* lute led by Hassan Alaydrus, who later founded OM *Kenangan* (Malay Orchestra of Memory) led by Hussein Aidit. While, the orchestral lute instruments group *Al-Afan* from Surabaya led by A. Kadir, who founded the OM *Sinar Kemala* (Malay Orchestra of Magic Stone Beam) also led by him.

The song writers of Arab descent pick this field, perhaps because it is faster to get results than in the field of literature or other publications. Most of their work is known until now. Theme or content clearly influenced the

style and romance of the model of *Pujangga Lama dan Pujangga Baru* (the old and new poet).

Malay song writer during the years 1950-1960 was dominated by the eighth's name, i.e. (1) Ahmad Harris, (2) M. Thahar, (3) Hussein Bawafi, (4) Said Effendi, (5) M. Mashabi, (6) Luthi Mashabi, (7) A. Kadir, and (8) Munif Bahaswan. All of whom are Arab halfblooded of Indonesia. Hussein Bawafi, M. Mashabi, Luthi Mashabi, and Munif Bahaswan were born in Jakarta, Indonesia. While Said Effendi, whose real name is Said Arrasyidi, was born in Bondowoso, East Java, Indonesia in 1930 (Saidi, 2003).

Song writers of Arab descent such as Abdul Haris, M. Thahar, and Hussein Bawafi are the author of the first generation of Malay songs. Abdul Haris, for example, had hits with *Kudaku Lari* (my horse running). The song was inspired by the back sound of Egyptian movie, *Syaifi wal-Qalbi*, starring Abdul Wahab. M. Thahar was composing the songs of *Cinta Hampa* (empty love). Hussein Bawafi appeared at that time with the song *Khayal dan Penyair* (imagination and poet), but his songs are more famous on *Seroja* (lotus).

The role of Arab descent is quite significant in the Malay music in Indonesia and also in Malaysia. In addition to some of the names previously mentioned, there are two famous singers Malays in Malaysia, S.M. Salim and Syarifah Aini who reportedly also bloody Arab.

CONCLUSION

Modern Malay orchestra, especially those developed in Jakarta, became popular demand as well as many other types of entertainment yet. It is also because of the Old Order government (1959-1966) policies that limit the influence of Western culture in Indonesia so that the music into the cultural roots of these have been able to become part of the entertainment needs of the community in Indonesia. Modern Malay orchestra which was initially only interested in lower ranks, eventually it can also touch the listener and the upper middle class, even to the outside of Indonesia. This is because the rhythm of modern Malay can adapt to the demands of contemporary society and who want a modification, improvisation, and innovation. In the development of Malay music artist has changed the rhythm and lyrics of traditional Malay songs become more modern. Demands on time anyway, so some orchestral lute instruments group was then becomes part of it to change their rhythm into the rhythm of the Malay.

In addition, one of the creations which are considered radical innovations is changing the Malay rhythm to *dangdut* rhythm (Simatupang, 2008). Although, actually some of the songs created by Said Effendi, Hussein

Bawafi, and M. Mashabi have also unwittingly mixing elements of rock music in their songs. Only since the turn of acoustic music instrument to use the electric lead to significant changes in the development of Malay music.

It could be said in the simplicity of technology and music industry, song writers and singers of modern Malay entertainment has given not only physical but also spiritual pleasure. This is evident from the full solicitation song lyric, moral advice, and put God as the source of hope of life determinants. Their understanding of artistic values are very good, even as it affected the spirit of the new poet, the values of their work is prosaic, elitist literature also contains the widely acclaimed by artists and cultural observers who observe and enjoy their work. Another great feature is the appearance of several prominent modern Malay music-blooded Arab. This shows that they have also directly contributed something meaningful to the people of Indonesia for the development of music in particular and Indonesia in general.

Permanence of their work is now entering its 50th year in Indonesia's music history. Almost certainly the music that has become legend will continue to survive in the presence music group who wish to pursue their goals as a contribution to the arts of national culture and arts of the Malay Deli Medan and Malay Jakarta. Although now only a legend, but the rhythm of Malay music has contributed significantly to the development of music in Indonesia. They directly have been performing as a part of popular culture for young people in Indonesia at the time.

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The King and Queen of Indonesian *Dangdut* Music

(Source: www.google.com, 7/1/2013)

The *dangdut* music is driven by Rhoma Irama, the change and establish a vibrant Malay rhythm with electric guitars. Actually, Malay rhythm at that time still survive.