

***Krontjong Toegoe* in Tugu Village: Generic Form of Indonesian *Keroncong* Music¹**

by
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Abstract

Keroncong music today has been considered as one of the Indonesian musical mainstreams, but the historical background of how the music emerged remains a mystery. The only *keroncong* known from the past is *Krontjong Toegoe*, developed in Tugu village since the seventeenth century as a hybrid genre of Portuguese sojourn. This article aims to discuss the musical style of *Krontjong Toegoe* and the origin of its supporting community in Tugu village north of Jakarta. While *Krontjong Toegoe* is still alive up to now, its historical relationships to the sixteenth century Portuguese music and to the Indonesian *keroncong* music today are of important and interesting discourse.

Introduction

So far there were very few articles on *keroncong* music that have been written by musicologists, and this article opens the discussion by quoting their opinions, which are of important points in reviewing the position and legitimacy of *keroncong* music. In the following discourse, Australian musicologist Bronia Kornhauser was among few scholars who have visited and conducted field research in Tugu village (*kampung*) in 1973. Her essay entitled *In Defence of Kroncong* has been an important source and widely quoted in today *keroncong* publications. After her visit to the village, she admitted that *Krontjong Toegoe* played by the Tugu musicians which lasted for more than three centuries have been an important evidence to the investigation on Portuguese musical legacy in Indonesia.

Tugu holds a unique place in the history of *kroncong*. It is living proof of the Portugis-Indonesian heritage of this music. By all accounts, Tugu is also the place where *kroncong* originated in Java. To the best of our knowledge, it has been played in this *kampung* for the past 315 years and in the major cities of the island for at least a century. (Kornhauser 1978:176)

In conformity with Bronia, American musicologist Judith Becker also confirmed in her 1976 *Asian Music* article that the Indonesian *keroncong* music came from Portugal.

Kroncong is the generic term for popular, sentimental songs sung throughout Indonesia and generally believed to have been introduced by the Portuguese sometime around the 16th century. (Becker 1976:14)

¹ This is to explain the reason of the same word written in two different spelling in the title. *Krontjong* is the old spelling of *Keroncong* to denote a kind of Indonesian popular music, which is believed to have been inherited from the Portuguese during the sixteenth century. The same is true to *Toegoe* as the old spelling of Tugu, the name of a small village in today North Jakarta Municipality proximity to Jakarta's Tanjung Priok harbour. *Krontjong Toegoe* has been patented as a kind of musical genre developed in Tugu village since 1661 where the original spelling of its terminology should be maintained.

Another confirmation come from a Dutch born musicologist Bernard Ijzendraat, known as Surja Brata, in his 1968 *Budaja Djaja* article about music of Jakarta.

Keroncong is not only in Jakarta. *Keroncong* has been a public property. In the Philippines there is a kind of *keroncong*, namely *Kundiman*. Most probably *keroncong* is not of Jakarta origin. However, the history of *keroncong* in Indonesia might have been originated from Jakarta area, particularly Tugu village. (Brata 1968:42)

In the 1976 edition of *Asian Music*, Dutch musicologist Ernst Heins tries to draw his opinion in his article on Jakarta's urban folk music.

For a long time the authenticity of *kroncong* has been taken for granted, and therefore until now has received not much musicological attention. This is mainly due to the fact that the type is not considered as "beautiful", "high", "pure native music" in the sense of earlier ethnomusicology. (Heins 1976:20)

Meanwhile it is also important to quote the idea of Antonio Pinto Da França, former Consul of Portugal to Jakarta in 1970, who also managed to take the opportunity to trail the Portuguese historical sites in Indonesia. With the support from *Calouste Gulbenkian* Foundation in Lisbon, he published a book about the Portuguese influences found in several places of the Indonesian archipelago. Da França also wrote a very important notion on Tugu village community, as the opinion so far came from a Portuguese scholar.²

In a short time, the people of Tugu acquired in Batavia the privileged position of a small bourgeoisie which occupied the lower posts in the public offices. The Dutch imposed the new faith and new surnames, but the Portuguese music and awareness of the Portuguese blood within them stayed alive. (Da França 1970:22)

Tugu Village Community

The first European historical encounter in Java is believed to have begun since 1513 when the Portuguese trade mission led by Tomé Pires anchored their boats at the port of Sunda Kelapa, on their voyage between Malacca and Maluku in search of spices. Since 1511, Malacca has been controlled under the Portuguese forces with their *A Famosa* stronghold built by Commander Afonso de Albuquerque.³

² Antonio Pinto Da França was stationed in Jakarta as a Portuguese Consul before the political unrest in East Timor in 1975 that has led to the severance of diplomatic relationship between Indonesia and Portugal. After Indonesia renounced the province of East Timor, as an independent state, the ties with Portugal was recovered. However, the long silent period with Portugal until 1999 has made some determination to ignore the Portuguese heritages within Tugu *keroncong* musicians. Meanwhile, the incumbent Ambassador of Portugal in Jakarta José Manuel Santos Braga tried to resume their contact with the existing Tugu musicians by inviting them to perform at *Tempo Portugis* festival held in Jakarta in June 2006.

³ Fr. Manuel Pintado in his Foreword to the book *Early Portuguese Malacca*, pp. 19-25 written by Luís Filipe F. Reis Thomaz wrote that Malacca was the centre of commerce in Southeast Asia, because of its strategic position in the middle of the Straits of Malacca, which gave it position to control all navigation between the Indian Ocean and the Far East, and made it as the key to sailing the eastern seas.

The encounter has proceeded to a friendship treaty in 1522 between the Portuguese mission led by Henrique Leme, and the Sundanese Hindu Pajajaran under King Surawisesa. The treaty offers the Portuguese to establish tradequarter in Sunda Kelapa, inaugurated with a *Padrão* monument. For the Hinduism Pajajaran, friendship ties with the Portuguese has a political impact in defending Sunda Kelapa, the most important entry point in Java, from potential invasion by Demak Islamic kingdom.⁴ Tomé Pires exclusively wrote his impression about Sunda Kelapa in his famous *Suma Oriental* as follows.

The port of Calapa is a magnificent port. It is the most important and best of all. This is where the trade is greatest and whither they all sail from Sumatra, and Palembang, *Laue*, *Tanjompura*, Malacca, Macassar, Java and Madura and many other places. (Cortesão 1944:172)

Furthermore, Pires also wrote in his *Suma Oriental* about the greatness of the Sundanese king of Pajajaran with the following remarks.

The king of Sunda is a heathen and (so are) all the lords of his kingdom. Sunda is (land of) chivalrous, seafaring warriors- they say more so than the Javanese, taking them all in all. They are men of goodly figure, swarthy, robust men. After the king of Sunda, who is called *Samg Briamg* (*Sang Hyang*), and his viceroy (*Raja Muda*), who is called *Cocunam* (*Sunan*), and after his *Bendahara*, which is called *Mācobumj* (*Mangkubumi*), in the country, then come the lords captains of cities and places and ports. As in Java the lords are called *Pates* (*Adipati*), in the language of Sunda they are called *Paybou* (*Prabu*). (Cortesão 1944:166-167)

Portuguese presence in Sunda Kelapa, on the other hand, has developed a new enclaves around the port, inhibited by *mestizo* group, a creole mixture of Caucasian Portuguese men with indigenous women. However, no evidence has ever found if the *mestizo* group inherited the Portuguese culture, except for their important religious role in establishing *Portugeesche Binnenkerk*, or the oldest Portuguese Church built in the early sixteenth century within the area of Sunda Kelapa port inside the Old Batavia city wall.⁵

In 1527, Fatahillah, a Gujarati who was an Islamic leader of Banten kingdom conquered Sunda Kelapa. He had a personal hatred to the Portuguese after his business circles in Aceh being destroyed. After Fatahillah managed to free Sunda Kelapa from all Portuguese

⁴ Ridwan Saidi, *Babad Tanah Betawi*, pp. 115-118, that the invasion by Islamic kingdom in Banten to Hinduism Pajajaran was not a religious war to spread Islam, but rather a political interest to take over the high economic potential of Sunda Kelapa, known as the best port in Java, as also described by Tomé Pires. The statement was based on the historical fact that for the next 92 years after the invasion, Islam was not spread out in Sunda Kelapa or Jayakarta, apart from the port activities in trading and business transactions.

⁵ Adolf Heuken, *Historical Sites of Jakarta*, pp. 111-120, *Portugeesche Binnenkerk* was the first church built by the *mestizo* group around Sunda Kelapa, or inside the wall of the Old Batavia city, but it was destroyed by fire in 1808, and never been rebuilt since then. *Portugeesche Binnenkerk* actually was a Catholic church, but since all the *mardijkers* visited the church, then it gradually became a Protestant church. Later in 1695 another Portuguese Protestant church namely *Portugeesche Buitenkerk* was built outside the city wall. The church is known today as *Gereja Sion* where the building is still standing, preserved as one of the Jakarta's old city monuments, next to Jakarta Kota railway station, and Fatahillah museum.

boats, then he appoints prince Jayakarta from Banten to govern the area. Under the new authority, Sunda Kelapa name was changed to Jayakarta, which maintained until 1619 before the Dutch forces took it over from Banten. Actually, since 1596 the Dutch boats have begun to appear in Jayakarta, before later in 1602 they established the Dutch East Indies trade company, namely *Vereenigde Oost-Indische Compagnie (VOC)*. In 1619, after *VOC* Governor General Jan Pieterszoon Coen conquered Jayakarta, then he developed it into greater Batavia city.⁶ Later on, when the *VOC* took over control of Malacca from the Portuguese in 1641, they brought along the war prisoners to Batavia. Most of the prisoners were of Bengali and Coromandel origins that recruited as the Portuguese mercenaries in Malacca. According to Reis Thomaz, a Portuguese scholar, the Bengalis and Coromandel Tamils people were amongst the populations of Malacca in the sixteenth century. The Tamils' great influence in Malacca was due to a tradition which began during the time of Mudzafar Shah, the Malacca crown prince from a Coromandel mother.⁷

In Batavia, *VOC* treated the Portuguese war prisoners as slaves, and not allowed them to worship in Catholicism. In return to their conversion into the Dutch Reformed Church, they were freed from slavery and called as *merdequas*, or *mardijkers*, originated from a Sanskrit word *maharddhika*, literally means "tax exempt". The *mardijkers* people registered as one of Batavia's urban community groups until 1815 with a status as *inheemsche Christenen*, or indigenous Christian. The group stayed exclusively in Batavia by retaining their Portuguese *cristão* language, family names, and dress-code. Schuchardt quoted in 1882 the comment of Arthur Coke Burnell, historian for the Madras-based British Company, and author of *The Voyage of John Huyghen van Linschoten to the East Indies* about the *mardijkers* group that he encountered when visiting Batavia in 1876.

I heard a broken dialect at Batavia in 1876 which I was told was Portuguese dialect, but I could not have otherwise been able to recognize it even. (Schuchardt 1891:19)

Bernard Vleke, director of The Netherlands Institute of International Affairs drew a more distinctive characteristic of the *mardijkers* in Batavia with the following remarks

⁶ Ricklefs, *Sejarah Indonesia Modern*, p. 45 where the name of Batavia taken from an ancient German community in Holland. JP Coen, the Governor General *VOC* established Batavia on 12th of March 1619 from the ruin of Jayakarta port, however, the Jakarta Provincial Government today adopted the year of Fatahillah's victory over Sunda Kelapa in 1527 as the city anniversary, celebrated annually on 22nd of June.

⁷ Luís Filipe F. Reis Thomaz, *Early Portuguese Malacca*, p.70 that the Tamils had great influence in Malacca, a tradition which began at the time of Mudzafar Shah, crown prince from a Coromandel mother. Thomaz also quoted Duarte Barbosa who described the Tamils as "traders, natives of Coromandel Coast, very corpulent men, and with large bellies". According to Thomaz, the Tamils are the most important group amongst the non-indigenous population of Malacca, whom the Portuguese called *quelins*, i.e. *Keling*. This names comes from the ancient kingdom of Kalinga, which roughly corresponded to the present day state of Orissa. However, most of the *quelins* in the sixteenth century Malacca actually came from Coromandel, and not from Orissa.

The *mardijkers* had a bad reputation. They were Christians, and free from the obligation to wear their national costume like the other Asians. They wear so called European costume, but without shirt, socks or shoes. They parade, dressed up like a quacks monkey at a country fair, and are the shrewdest and most self-conceited of Batavia's inhabitants. (Vleke 1943:190)

Schuchardt also quoted a comment on the *mardijkers* group from Ong Tay Hay, a Chinese historian, who visited Malay peninsula and Java island in 1849.

The Seranis⁸ are called by the Chinese black demons, there is no account of their fore-fathers, but they belong to Batavia, in which city they have a church. In this reckoning of time, as well as in their language, and mode of writing they follow the Dutch; so also in their apparel, houses, and furniture. Their men are slenderly formed, but their women are beautiful, and contract marriages with the Dutch, who seem to prefer them. This class is principally employed as clerks, or soldiers; they are of an artful disposition, and the Dutch, out of jealousy, will not allow them to rise in office. (Schuchardt 1891:10)

Figure 1: A *Mardijkers Family* in F Dancx's painting from the mid-seventeenth century Batavia with a rural Tugu village, and Tugu church as background (Adolf Heuken, 1997)



After more than a century, majority of *mardijkers* group in Batavia gradually fall into the poverty. They could no longer afford to wear the Portuguese dress, that have prevented them from attending the church services. After their last captain (chief) Augustijn Michiels died in 1833, they did not name any new leader. Later on, they also renounced their Portuguese identities and dissolved themselves into larger Batavia's communities.⁹

However, dismissal of the *mardijkers* group in Batavia did not have any impact to the other "*mardijkers*" group who lived in Tugu village. Instead of following the fate of

⁸ *Seranis* is Malay version to denote the followers of Jesus Christ from Nazareth.

⁹ Heuken, p.123 also wrote that many of the *mardijkers* who lived around the Portuguese church died of hunger, and the bodies were buried in the cemetery for the slaves.

mardijkers group in Batavia, the community group in Tugu village maintained survival, not only retain the Portuguese *cristão* language, but also the Portuguese musical heritages, in terms of the song repertoires, musical expression, and organological craftsmanship.

The East Indies historians, such as Frederick de Haan, A. De Water, and Hugo Schuchardt considered the Tugu village people as part of *mardijkers* group, former Portuguese mercenaries in Malacca that captured and taken to Batavia in 1641. The *VOC* also considered Tugu community as indigenous christian, similar to the *mardijkers* in Batavia, regardless of their origins. In contrary, another East Indies historian of Maluku origin, Manusama, and the Dutch born Surja Brata suggest that Tugu village people are descended from the seventeenth century Portuguese Goan navy officers, a notion which also endorsed by Da França. Manusama clearly made his remark concerning identity of Tugu village people as quoted below.

Apart from the Portuguese *mestizo* who lived in Old Batavia city, such as in Penjaringan, Roa Malaka, Kampung Bandan, Kampung Muka, Kampung Belakang, etc, there was also another foreign group from the Portuguese colony in Goa, India who mostly were the retired navy officers. After the Portuguese left, the *mestizo* and the Goan navy officers mentioned before were stayed around. Because of being drifted by the indigenous people or due to some other historical reasons, the Goans tried to find a new area to live. They travelled to the east and crossed the Lagoa river in Tanjung Priok, then settled-down in the east of the river, opened a new village called Tugu. (Manusama 1919:6)

Surja Brata also made an important remarks about Tugu community that connected with the Portuguese Goan people which were captured in Batavia after their boat damaged during the rescueing voyage most probably from Maluku to Malacca.

Reportedly, at the time when the Portuguese in Indonesia has been defeated, a boat one day appeared in Jakarta bay, with the Portuguese India Goan people on board. They are in very bad condition and their boat heavily damaged, so they ask for help because they wanted to land. After met with some conditions concerning their religious faith, they are granted a settlement in Tugu village. (Brata 1968:42)

Based on Brata's remarks, the captured Goan people from their boat are believed to have been the refugees from Bandaneira, since the islander of Banda was the only group in Maluku who refused to trade with *VOC*, so they became the enemy of *VOC*. Bandaneira is a tiny island in Maluku, south of Ambon capital city in Ceram Island. Indonesia's history during *VOC* witnessed that around 1620s J.P Coen imposed his ethnic cleansing politics towards the population of Bandaneira, to reinforce *VOC*'s spices trading monopoly in the whole Maluku Islands. As a result, the entire population of Bandaneira were captured and taken to Batavia as slaves, but many of them were also killed. Only very few of them could have fled to nearby islands, among which, a boat with a dozen Portuguese navy officers of

Goa origins in Maluku could have managed to escape from Bandaneira.¹⁰ On their voyage to Malacca, the boat was heavily damaged off-shore of Batavia bay. They were captured by VOC for quite sometime before the Portuguese Church in Batavia urged for their clemency. Later on, after they agreed to become the Protestant, then in 1661 VOC released and sent them to a new settlement outside the Old Batavia city, known today as Tugu village. They have become the first generation of Tugu community in Tugu village, who inherited the Portuguese art and music, and spoke the Portuguese *cristão* language.¹¹

Goan Tugu community was reportedly connected to Bandaneiran women as their spouses based on two hypotheses: (1) the Goans were taking along their Bandaneiran families on board when the boat drowned in Jakarta bay; (2) the Goans married with Bandaneiran women in Batavia's Bandan village after captured by VOC, before they moved to Tugu village in 1661.¹² As Tugu village has been acknowledged as the first center of *keroncong* music established by its community from the Portuguese Goan Maluku origins, then Maluku undoubtedly held an important position in the development of *keroncong* music in Indonesia. In some areas of Maluku today, such as, Jailolo and Bacan, Portuguese element is still found amongst the local people in the form of a *Bastidor* guitar ensemble.

Maluku's important role in the history of *keroncong* has been part of the Portuguese mission overthere for spice trading activities, where they had maintained a successful religious and cultural missions towards the people in Maluku Islands before the Dutch came in the seventeenth century. Maluku is the starting point before the Portuguese music disseminated to Java and other places in Indonesia. Becker acknowledged the entry of the Portuguese music into Maluku Islands.

Kroncong was brought to Eastern Indonesia (the Moluccas in particular) along with a guitar-like instrument by Portuguese sailors and seems to have been rapidly accepted by the indigenous populations. (Becker 1976:14)

¹⁰ Ricklefs, pp. 43-44, Bandaneira, a tiny island in Maluku sea, south of Seram island where the capital city of Maluku was established namely Ambon city. The indigenous people of Bandaneira known for their resistance to the VOC in spice trading, that has driven JP Coen to clean up the entire island from its indigenous inhabitants, and tried to replace them with the Dutch migrants who brought many slaves into the island taken from Java and the surrounding islands.

¹¹ Portuguese *cristão* is a term to denote Portuguese language spoken by the Christian (non Catholic) group that widely used as the *lingua franca* in Southeast Asia for more than three centuries, where the VOC also had to use it as the official language instead of their native language.

¹² Bandan village is within proximity to Sunda Kelapa where VOC placed the Bandaneiran people there after being captured from Banda. In terms of Portuguese music heritages, Bandan village is second place to Tugu village, where both Tugu and Bandan villages inherited the Portuguese music repertory. There were some family names of Bandaneira origin amongst Tugu community, such as Cornelis, and Salomons. Bandan village people are mainly fishermen, but a Bandaneiran named Meester Cornelis Senen exclusively emerged as one of the richest landlords in Batavia.

However, the historical facts told that the popularity of *keroncong* music in Java since the nineteenth century was not come over from Maluku Islands, but from Batavia after Tugu's *keroncong* music gained popularity in Batavia.¹³ Therefore, historical background of *keroncong* music in Tugu village when introduced to Batavia urban community, and its further dissemination to other cities in Java are of important discussion.

Tugu village that lies isolated from Batavia has made its community gradually are in need of the 'art by destination'.¹⁴ The Goan Tugu people overthere creatively embarked in their traditional arts in the form of Portuguese *Moresco* and *Cafrinho*, the music from the past time that they ever learnt from the Portuguese sailors in Goa, India. As Goan people in India are known for their artistic quality, then their ability to revive the *keroncong* music in Tugu village was undoubtedly due to their natural talent in arts, their incredible skill in adopting the Portuguese art and music, and their handy craftsmanship in making the Portuguese musical instruments, all were incorporated into a new emerging musical genre of *Krontjong Toegoe*.¹⁵

To reinforce Brata's notion on the origin of Tugu community, it is of important to refer to Reis Thomaz statement about the behaviour of Indian Bengalis and Tamils in Malacca, and the Goan in India. The Portuguese mercenaries of Bengali and Tamil origins in Malacca did not have any sense of belonging to Portuguese identity. The Bengalis in Malacca also have no good reputation in their work, while the Tamils have some priviledge status connecting to the palace of Sultan Mudzafar Shah. They were willing to become mercenaries under Portuguese flag just for money. Even the Portuguese authority may have sized the entire city of Malacca, they could not imposed their faith and culture at their own discretion due to the influence of Sultan Malacca, apart from the situation of Malacca itself as the busiest port in Southeast Asia, with highest mobility of its multiethnics inhabitants.¹⁶

On the other hand, the situation in Goa, India were quite different. Portuguese Goan people are considered as the worshippers of Catholicism wholeheartedly, and proud of their

¹³ The notion is very important in supporting the idea that Tugu village has been the starting point in disseminating *keroncong* music to all over Indonesia, though it originally came from Maluku Islands.

¹⁴ Based on Maquet's theory quoted by Soedarsono in his book on *Performing Arts and Tourism* that 'art by destination' is the art produced by some group for their own need, not for sale in terms of tourism.

¹⁵ Arthur Coke Burnell, editor of *The Voyage of John Huyghen van Linschoten to the East Indies* in chapter 28 wrote about Goa in the sixteenth century as the chief city of Oriental India, where the Portuguese have their Viceroy, Archbishop, Kings Council, and Chancellor overthere. Chapter 29 reveals that the many Portuguese in India married to the indigenous women, and the children proceeding from them are called *mesticos*, that is the half country men. The Portuguese and *mesticos* in India never work hard although there are some handicrafts men, but they have their slaves to serve in the shops. All other handicrafts men and workmen are most Indians, Heathens, and Christian of the land.

¹⁶ Reis Thomaz quoted Tomé Pires that the population of Malacca was very heterogeneous. It was quite a floating population, composed of traders, birds of passage, sailors waiting for the monsoon to sail to somewhere else, people on a journey, and adventurers. The heterogeneity of the population made it easy for the Portuguese to capture the town, for the reason that not all the inhabitants were loyal to the Sultan of Malacca.

identities. Goa have ever been designated as ‘Rome of the East’, where the Portuguese missionaries used it as the headquarter in disseminating Catholicism to Malacca, Maluku, and Oriental Asia. However, the Portuguese secular musics either from the North African Islamic *Moresco*, or the Heathen African Cape Verde *Cafrinho* were also familiar amongst the Goan people.¹⁷ Because of their mentality, Bengali and Coromandel people in Malacca were equalled to the *mardijkers* group in Batavia, where in such a poor condition they could not afford to retain Portuguese attributions, and later dissolved themselves into larger urban Batavia community. That is a far different situation compared to the Tugu community, who managed to maintain survival up to now. They inherited the knowledges of Goan people in performing Portuguese *Moresco* and *Cafrinho* as the main repertories. They also inherited the craftsmanship of Goan people in making the Portuguese guitar instruments.

So in order to distinguish them from the *mardijkers* group in Batavia, Tugu village community can be defined as: (1) a path-finder group of the adventurers that have been living in Tugu village for more than three centuries since 1661; (2) an exclusive group of musicians with their *kroncong* musical legacy that took the leading part in cultural interaction of Portuguese *Moresco* and *Cafrinho*; (3) a christian minority group who historically owned the Church established by Justinus Vinck in 1748.

The adventurer quality of Tugu community was shown after they survived from a genocide policy imposed by VOC by sending them to Tugu village, a waste area with high potential of epidemic malaria from its vampy soil. They maintained survival in Tugu village though the living condition was very poor as quoted by Schuchardt.

We live in a small village called Tugu, district of Beccasie sub-district of Meester Cornelis. Tugu village is located near the sea-side, where the climate is hot, and the drinking water is difficult to find since all the wells water there tasted salty. (Schuchardt 1891:42-43).

Tugu Musical Heritage

The most important property of Tugu community is their *keroncong* music, that had survived for more than three centuries since 1661. According to Jacobus Quiko, a member of Tugu community, Portuguese element can be seen from the existence of *keroncong* that was originally come from Tugu village to denote a local made *ukulele* guitar instrument, before it

¹⁷ Burnell in chapter 30, wrote when Linschoten was in Goa, he reported that the unmarried Goan soldiers after compelled to go in the fleets were soon their names are kept as long as they travel abroad in trade of merchandise, though they come in the register from Portugal. This report confirms the position of Portuguese Goan marine officers in Bandaneira which were involved in the spice trading and married to local indigenous women.

also became the name of its music. When UNESCO in 1971 made a recording of *Krontjong Toegoe* in Tugu village, written in its back cover the following statement.

In the past time, Kampung Tugu lies isolated from the center of activity and this situation promote the idea to create a music instrument, made of wood from the environment. This instrument have the form of small guitar and gives a sound like “crong, crong, crong”, when they play on it. Because of this specific sound they call this instrument “kroncong” and from this the *keroncong* music was born. *Keroncong* as one of the traditional music, growth and expand in Tugu district in the year 1661 known as “Real *Keroncong*”. Because this music was introduced by the Portuguese generation, fortunately this kind of rhythmic music has much to be influenced by art of the Portuguese themselves.¹⁸ The statement figures out the opinion of some Tugu village community about their historical background amidst many other theories have been exposed concerning their forefathers. Based on the experiences in the field, Tugu community are open-minded to any researcher who wants to investigate their historical background. They are now incorporated into *Ikatan Keluarga Besar Tugu* (IKBT) or Tugu Family Association, an organization established in 1976 by Arend Michiels and other senior members of Tugu community for the sake of all Tugu people who live in Tugu village or elsewhere. (UNESCO, 1971)

Figure 2: Five strings *keroncong* instrument made in Tugu village prototyped by the Hawaiian *ukulele* and the Portuguese *cavaquinho* (Manusama, 1919)



Particular attention that given by Indies community in Batavia to *keroncong* music was among the reasons to the survival of *Krontjong Toegoe*, a legendary music of Tugu community.¹⁹ It was reinforced by Portuguese, and Indies repertoires played by the Tugu *keroncong* ensembles.²⁰ The regular appearance of *Krontjong Toegoe* in *Pasar Gambir Night Bazaar* during the Dutch times had attracted the Batavia Indies community towards the *keroncong*. They considered *keroncong* music as an *ars nova* that fulfilled the musical taste of urban community. *Krontjong Toegoe* as the generic form of *keroncong* music became the

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¹⁹ The term Indies refers to the Indo-Dutch community in Batavia, particularly in Kemajoran area, who have been the participating and supporting group of Batavia urban society to *keroncong* music.

²⁰ Indies repertoires in the first place is the popular songs in Batavia, such as *Oud Batavia* with multilingual lyric in Dutch, Malay, and Betawi dialect. The songs might have come from the Netherlands or the Dutch colony in South Africa, but mostly were the songs from the local Indies parodies.

prototype of a new musical genre in Batavia. The genre which is quite different from the Western classical music that supported by the Dutch elite society, and the gamelan music that belongs to the indigenous people in Java. The egalitarian style of *keroncong* as a new music was soon accepted and gained popularity within the urban community in Batavia and other cities in Java.

Apart from the information written by Indies historians, the long historical journey of *Krontjong Toegoe* remained a mystery. According to Frieda Manusama-Moniaga the activity of *Krontjong Toegoe* can be archived only from 1925, or the eight generation after their first Tugu village's ancestor in 1661. It was the time when Quiko families led by Jozef Quiko together with Bernard Quiko established *Moresco Toegoe I* ensemble which lasted until 1935. During that time, *keroncong* music has gained popularity in Batavia and other big cities in Java. Several *Keroncong Concours* were held by the Indies Radio. From 1935 another Quiko families led by Jacobus Quiko and Bartho Quiko continued to manage *Moresco Toegoe II*, and passed over the hard times during the Japanese occupation, and the struggles for independence from 1941 until 1950. For the next two decades until 1970 *Krontjong Toegoe* was suspended due to unfavourable political situation that has prevented Tugu community from performing their *keroncong* music.

Figure 3: *Krontjong Toegoe* ensemble by *Moresco Tugu Poesaka* (UNESCO *Musique du Monde* Serial #13, Paris, 1971)



In 1971 when UNESCO produced their collection of World Music Series, they made recording on *Krontjong Toegoe*. Jacobus Quiko responded positively this opportunity and together with his brother Samuel Quiko, they revived *Moresco Toegoe II* ensemble, with a specific title written in UNESCO archive as *Moresco Toegoe Poesaka Anno 1661* ensemble.

The production of *Krontjong Toegoe* by UNESCO was a monumental event for Tugu community, as their music began to enter the global world. *Krontjong Toegoe* has been recorded by UNESCO in 1971 through the *Moresco* Tugu ensemble, with a special name as Poesaka Anno 1661 in identifying their musical heritage since 1661. The ensemble played some Indies repertoires that included love song such as *Schoon ver van jou* (see notation 7), and the popular *Oud Batavia*, sung by septuagenarian singers Grandpa Waasch and Grandma Christine, accompanied by (see Figure 8 from left to right), Frans Abrahams on second guitar, Fernando Quiko on *rebana*, Grandpa Waasch, who also played the *macina*, Elpido Quiko on triangle, Arend Michiels on cello *pizzicato*, Jacobus Quiko, as the group leader on violin, Joseph Quiko on first guitar, Marthen Sopaheluwakan on second ukulele, and Samuel Quiko on first ukulele. The repertoire more or less reflects the standard of modern *Krontjong Toegoe* that included some Dutch love songs, without any Portuguese repertoire. Meanwhile, in showing their patriotic spirit as the Indonesian citizen, they included a national song *Halo-halo Bandung* composed by Cornel Simanjuntak to memorize Bandung heroic fight against the colonial forces. The other repertoires are Betawi folk-songs *Surilang*, and *Stambul Jampang*, performed with other *keroncong* songs *Kopi Susu* (cafelatte), *Nanas Bogor* (Bogor's pineapple), and *Bintang Surabaya* (Surabaya's Star). Lastly, *Kr. Pertemuan* is the only standardized *Keroncong Asli* (lit. original *keroncong*) form included in the repertoire.

Krontjong Toegoe maintained survival for than three centuries due to the following reason: (1) its style as an *ars nova*, new kind of music which is not Western classical nor traditional classical music, a popular musical genre that in general loved by urban community; (2) certain facilities given by the Dutch authority for the group to perform in the annual *Pasar Gambir* Night Bazaar Festival in Batavia in celebrating the Queen's birthday; (3) income generating by producing their musical instruments that marketable to Batavia's *Passer Baroe* music shops; (4) constant communal supports from Batavia's Indies community; (5) perform the Indies repertoire in *keroncong* style to suit the musical taste of contemporary Batavian; (6) traditional kinship system amongst the Tugu community in cultivating and sharing their paddy rice crops; (7) entrenched culture to annually observe and celebrate their traditional festivals namely: *Sagu-Sagu* (bread powder), on Christmas day; *Rabu-Rabu* (for awhile), on New Year day; and *Mandi-Mandi* (bathing), in closing the New Year festive occasion as a means of clean up themselves in a new live for the whole year, held on every first Sunday in January, the event today that always attracts the national and international printing and broadcasting medias, beside the overseas tourists.

But after *Krontjong Toegoe* regenerated to the ninth generation, they are divided into several groups. In 1976, a new ensemble founded by Michiels families, namely *Krontjong Toegoe* ensemble. When Jacobus Quiko died in 1978, Samuel together with Fernando Quiko (Jacobus' son) continued to manage *Moresco Toegoe III* ensemble. But later in 1991 Samuel Quiko considered as necessary to establish a new *Cafrinho* Tugu ensemble, to mark the initial exposure of *Cafrinho* after the existing *Moresco*. The wind of change blows after all the eight generation of Tugu musicians passed away. Samuel Quiko as the only member who still alive did not feel as appropriate to remain bringing up the *Krontjong Toegoe* legendary label on *Moresco*. Since then, *Krontjong Toegoe* is represented by more than a single group organized by Michiels family and Quiko family.

Michiels family with their *Krontjong Toegoe* ensemble declared their commitment to preserve the *keroncong* tradition amongst the Tugu younger generation, and maintain the original Tugu style by using only the local instruments, local musicians, and the traditional Tugu music repertoires. On the other side, the mission of *Cafrinho* Tugu ensemble by Quiko family means business, need the professional musicians and popular musical fashion.

Since 1989, *Tong Tong* Foundation in The Netherlands has been inviting *Krontjong Toegoe* performances in their annual Great Night Bazaar Festival in Den Haag. In 2002, *Krontjong Toegoe* participated in the Nusantara Portugal Cultural Festival held in Larantuka, Flores, a Catholic center in East Nusa Tenggara province. In 2006, *Krontjong Toegoe* is invited to perform in *Tempo Portugis* Festival held by the Embassy of Portugal in Jakarta to mark the new Portuguese mission towards Tugu community. The mission also initiates a friendly visit to Tugu village in 2007 by the Jakarta-based Ambassadors of four Portuguese speaking countries, namely Portugal, Brazil, Mozambique, and Timor Leste. Apart from those activities, *Krontjong Toegoe* also frequently appears on national and foreign television programs, where the Jakarta provincial government supports their management, and their performances are constantly appreciated by the Jakarta Metro communities. After a recent death of Samuel Quiko, Frieda Manusama-Moniaga, and Fernando Quiko, *Krontjong Toegoe* is now totally in the hand of Tugu younger generation led by Andre Juan Michiels, who also the leader of Tugu community association. He bears heavy responsibility to carry out the survival of their musical heritages, while continue to direct the existing *Krontjong Toegoe* ensemble, managed together with his younger brothers Arthur James and Milton Agustino, his younger sister Saartje Margaretha as lady crooner, not to mention his teenage son Arend Stefanus, the rising star of *Krontjong Toegoe* with his fine violin performance.

Keroncong Music Development

Keroncong Asli is the standard *keroncong* form today in Indonesia. Typical melody of *Moresco* as the original form of *Keroncong Asli* was characterized by its motive in half-tone neighbouring note, as written by Manusama and Kusbini. The similarity in motive between the two variants of *Moresco* is shown below.

Notation 1: *Moresco* (excerpt) by Manusama (1919)



Notation 2: *Moresco* (excerpt) by Kusbini (1935)



It is not known what source used by Manusama in writing the notation of *Moresco*, while Kusbini himself admitted that his notation was written based on the song that he heard frequently sung at *Jaar Markt Festival* in Surabaya. Since Manusama's notation was the only written source on *Moresco*, it could have been transcribed by Manusama himself from the *Moresco* that he used to hear in Batavia. However, the original version of *Moresco* should have come from Tugu village, before another version appeared and performed by the Indies groups in Batavia. It is important to notice that Da França in his book also copied Manusama's complete notation of *Moresco*, but titled it as *Krontjong "Tugu"* with *Moresco* as the subtitle. This could be an acknowledgment by Da França to the property rights of *Krontjong Toegoe* on *Moresco*. Meanwhile, *Krontjong Toegoe* has become an 'art by acculturation',²¹ which was imitated and developed by Indies communities in Batavia. Da França showed his concern to the recovery of Portuguese elements in *Krontjong Toegoe* after being spread beyond Tugu village. In fact, at the turn of the nineteenth century, many new kinds of *keroncong* have been played by the Indies groups in Batavia. The other kinds of *ars nova* developed in Batavia are as follows:

1. *Prounga* of *Krontjong Bandan*, music by community of Bandaneira origins in Batavia's Kampung Bandan village, that named by its Bandaneiran inhabitants. *Krontjong Bandan* was considered as the first group of *keroncong* ensemble emerged outside Tugu village. However, closed relationship among the two villages' people had been long encountered, in regards to their similarity in Bandaneiran ancestry. In general, Bandan village community were fishermen, however one Bandaneiran named Meester Cornelis-Senen known

²¹ Arts by acculturation' is the opposite of the 'arts by destination' of Maquet to denote the arts produced purely intended as a kitch for tourism.

as one of the richest landlords in Batavia, where the Jakarta southern area of Jatinegara was named after him. Cornelis was also one of the nine indigenous families of Tugu village community. *Prounga* is the *Krontjong Bandan*'s standard repertory, similar to *Moresco* and *Cafrinho* in *Krontjong Toegoe*, in which *Prounga* opening melody has also a Moorish half-tone motive neighbouring note shown below.

Notation 3: opening passage of *Prounga* (Manusama, 1919)



Figure 4: A *keroncong* music group of Indies community in Batavia (Manusama, 1919)



The typical half-tone motive in *Moresco* transcription by Manusama and Kusbini, were also found in the opening melody of *Cafrinho*, written as *Cafrinju*, as another *Krontjong Toegoe* standard repertory, where the melody has also some similarity with *Bate Bate Forta*, another popular song in Tugu village with Portuguese *crisvão* text.

Notation 4: opening passage of *Cafrinju* (Da França, 1985)



2. *Krontjong Kemajoran*, *keroncong* music played by the Indies community in Kemajoran area that considered as the first *keroncong* centre in Batavia, established by the Indies musicians. The songform of *Krontjong Kemajoran* was a slight change from *Krontjong Toegoe* style, and considered as the prototype of the Indonesian *Keroncong Asli* today. While

artists mainly were the all-round musicians, who should be able to sing, dance, and act as comedian as well, accompanied by an ensemble of guitar, violin, flute and percussion, sometimes included the piano. In a *Stambul* performance, five to six modified Portuguese melodies were played, either as the overture, parodial text accompaniment, or the *entr'acte*. All the melodies were without title, except its number of scenes, such as *Stambul I* for scene I, *Stambul II* for scene II, and so on. However, all those melodies were quite familiar because the drama used to play them repeatedly. When *Dardanella* group was established in Batavia in 1917, the founder was an Indo-Chinese legendary musician Tan Tjeng Bok, a *keroncong* crocodile and long live *Stambul* actor. He started his career in Bandung joined the *Goldfischen* ensemble, where its musicians were mostly of Indo-Chinese origins. Tan Tjeng Bok with his nickname as Pak Item has been awarded a first prize in *Fandel Concours Keroncong* in Bandung. Though the drama had disappeared long before the independence, the *Stambul* songs remain alived, and considered as one of the *keroncong* genres today, either as a Manado serenade *O Inani Keke*, from the melody of Portuguese *Haja Luz* folk tune, or a Maluku folksong *Kole-Kole*, or as a Betawi *Jali-Jali*, with its typical two bars passage is sung first before the accompaniment enters in the fourth harmony. *Stambul* is also played as an instrumental pieces, derived from the past *entr'acte* of the drama comedy.

5. *Western Langgam*, the 1920s Western-based *krontjong beat* music as a popular ballrooms entertainment, where the music was a mixture of *keroncong* hawaiian in Tin Pan Alley theatrical style performed by the Batavia musicians of East Indonesia origins that attained *gelijkgesteld* (maestro) status amongst the Indies community. The orchestration of the ensemble included strings, woodwinds, brass and percussion sections, with additional hawaiian steel guitar, and piano played by Nick Mamahit, with other Maluku and Manado musicians Tjok (George) de Fretes, Boetje Pesolima, Hein Turangan, Jacob Sigarlaki, Etto Latumeten, and Tjok Sinsu. The entry of hawaiian steel guitar into *keroncong* is believed to have influenced from the song *Hawaiian Butterfly* by Billy Baskette and Joseph P Santly that was also popular in the East Indies at that time.²⁷

Meanwhile, Wage Rudolf Supratman, composer of *Indonesia Raya*, the Indonesian national anthem with his jazz band *Black and White* also used to perform Western langgam at *Kazerne* ballroom in Makassar, together with his counterpart Belloni and *Concordia*

²⁷ *Langgam* is similar to *Krontjong Toegoe* in performing the quatrain songs. Though Western *Langgam* musicians are mainly from Maluku and Manado, they established the orchestra in Batavia, where some musicians had ever studied in Holland. According to Tambayong, Western *Langgam* elite musicians with their maestro status performed music of the ballrooms dance for the Dutch or Indies community, that do not reflect the life of indigenous people. Their music is also criticized as “pork-chopped” means noisy, or *haram*, an Arabic term for harmful stuff.

Respavae Crescunt Orchestra at the *Societeit Harmonie* ballroom in Bandung. However, the national spirit in him kept his relationship with the patriotic group for the independence.²⁸

It was not until the twentieth century, before *keroncong* music was spread out from Batavia to other cities in Java that led to the establishment of *keroncong* music centers in Bandung, Semarang, Yogyakarta, Surakarta, and Surabaya. After radio broadcast was on air for the first time in 1925, *keroncong* music was more frequently heard, and the *keroncong* competition has been held time to time under *Keroncong Fandel Concours* program since 1920s. The appearance of *keroncong* music on the radio has helped recover *keroncong* music from its negative impact in the society, from the music of wandering musicians on the street to an elite music of Batavia urban community.

In 1930s there were not less than seven *keroncong* ensembles in Batavia, namely (1) *De Golden Sinar* ensemble directed by Koei Tjien Kie or Bah Matjan; (2) *Sinar Bulan* ensemble directed by Abdulmuthalib, who later also established (3) *Aroma* ensemble; (4) *Puspa Kemala* ensemble directed by Husin Kasimun; (5) *Lief Souvenir* ensemble directed by Abdul Karim; (6) *M. Sagi* ensemble directed by M. Sagi himself; and (7) *Satria* ensemble directed by Sukirman. Another *keroncong* crocodile from Aceh but of Maluku origin named Bram Titaley began his career in Batavia 1922, where he joined *Jong Java* ensemble, and won the *Fandel Concours Keroncong*, together with the *Gezang Concours* before he is recorded by *His Master's Voice*.²⁹ Before he died in 1978, Bram was joining *Hawaiian Seniors* ensemble directed by then the national police chief general Hoengeng, which regularly appeared on the national television TVRI from 1967 to 1978.³⁰

The initial broadcasting of *keroncong* music in the radio owned by the orientalist group during the East Indies time had also created a controversial in the society, as written in journal *Kritiek en Opbouw* published in Bandung in 1941. A debate arose from Ali Boediardjo's article, who considered that *keroncong* music is not appropriate to be on the

²⁸ Supratman learnt to play violin from van Eldik, his Eurasian brother in law, who also presented Supratman such an instrument. Supratman played that violin when introducing his new song *Indonesia Raya* in 1928 Youth Congress in Jakarta. While the patriotic text is hidden to avoid ban from Dutch authority, the melody heard as quite dramatic, which unanimously accepted by the congress as the future Indonesian national anthem, though the Dutch authority considered it as a clublied.

²⁹ Budiman BJ wrote in his paper that in 1976 the *keroncong* musicians are incorporated into an association namely *HAMKRI* led by Maladi, a song composer who was also Minister of Information during Soekarno era. *HAMKRI* is still active up to now though cannot help much to improve the welfare living of today *keroncong* musicians.

³⁰ General Hoengeng was the modest and outstanding Indonesian police chief, who after retired he organized the *Hawaiian Seniors keroncong* ensemble. The musicians included Hoengeng himself appear regularly on national television singing Hawaiian songs in group like the Hawaiian style, except for Bram Titaley and other guest singers. However, a silent political constraint has made Hoengeng withdrawn from his monthly television programme, on charge that the music is not touching the ground nor has the grass roots either.

radio, because the music is a mixture of unknown elements, a wild music, which loved only by the low class people, and too romantic in its expression. Armijn Pane gave his comment by arguing that *keroncong* music instead has a potential to become future Indonesian music, due to its materials that represented the diversity of Indonesia itself. The debate was concluded by Resink, a Dutch scholar who wrote that radio has an incredible impact on popularising all kind of musics, where the listeners will gradually not feel alien to them. He was referring to the music of Bach, or Beethoven that had been accepted by all the Europeans, and surely in the future will be familiar amongst the Indonesians too.³¹

Nonetheless, the debate on *keroncong* at that time had been part of a larger scale political controversy amongst the Indonesian scholars in 1930s, discussed on what form of nationality will be suitable for the future Indonesian state. The traditionalist group led by Ki Hadjar Dewantara, founder of Taman Siswa school of education believed that the nationality of Indonesia should be built on the values of local multi-ethnics traditions, while the nationalist group led by Sutan Takdir Alisjahbana adopted the ultra-nationalism, in which the nationality of Indonesia should be a totally new reconstruction from the ruins of local cultures, and should be based on the historical discontinuities. The majority of traditionalist group played a significant role in bringing Ki Hadjar's idea to win the battle, where his famous jargon *tut wuri handayani*, a Javanese philosophy for the educators "to lead from behind", was later adopted as the foundation of Indonesian national education.³²

Back to the *keroncong* history, needless to say that the Javanese acceptance to *keroncong* was the key factor in developing *keroncong* music as the Indonesian music. Process of Indonesianization of *keroncong* music was pioneered by the noted *keroncong* composer Kusbini from Jogja, who admitted for the first time in 1924 heard the *Moresco* from the *Kroncong Concours* at *Jaar Markt Festival* in Surabaya. Most probably the *Moresco* was from the variant of Manusama's transcription in 1919, but no information so far about it. Later in 1933, together with Abdullah and Kusbandi, Kusbini began to transcribe the *Moresco* into a new *da capo* form of *Keroncong Asli* lasts for 28 bars in tempo *andante*.

³¹ *Kritiek en Opbouw* as quoted by Suryadi in his article on *The local spirit of Radio broadcast in Indonesia* disclosed the case of *Perserikatan Perkoempoelan Radio Ketimoeran (PPRK)*, an Eastern oriented radio in broadcasting *keroncong* music on air, that has caused some criticism from the traditionalist group represented by Ali Boediardjo, which generated a counter criticism from the ultra-nationalism group represented by Armijn Pane, who equalled the value of *keroncong* music to the national language Bahasa Indonesia. Resink in his mediating article reiritated the potential role of radio as a driving force to globalism, where he believed that the time will come one day for the Indonesian people to be able to appreciate Western classical music too, as what the Europeans do now to German classical musics by Bach, Beethoven, Brahms.

³² Ki Hadjar Dewantara, founder of Taman Siswa Educational Association has strong influences to the national education, as he was appointed the first Minister of Indonesian Education, and his idea of persuasive and ethical values in educating the children has been adopted as the national motto.

In 1935 Kusbini for the first time sang his variant of *Moresco* broadcasted by *NIROM* in Surabaya. Kusbini's *Moresco* in the form of *Keroncong Asli* was an important step towards the recognition of *keroncong* music as the national song, where it is considered today as the standardized form of *keroncong*. It's a classical *keroncong* due to its *durchkomponiert* form and skillful demand for violin and flute section in improvising the introduction, interlude, and counter melody, in which the singers balanced it with *coração* (from the heart) expression in improvising the melody with *glissando* and *gruppetto* styles up to its *rubato* tempo in *ad libitum*. The accompaniment is characterized with a particular rhythmic pattern played by cello *pizzicato* in the *keroncong* ensemble, together with the violin, flute, guitar, ukulele, banjo, and bass *pizzicato*.

The Javanese gamelan style can be heard as cello plays *kendangan* or rhythmic driver equal to *kendang* as leader instrument in the gamelan, while the bass *pizzicato* more or less equal to *gong*. A *keroncong* ensemble needs no percussion section, as cello plays the rhythmic *kendangan*. Since Kusbini wrote *Moresco* as a prototype of *Keroncong Asli*, many repertoires of *keroncong* songs up to now such as, *Kr. Sapu Lidi*, *Kr. Tanah Airku*, *Kr. Pemuda-Pemudi*, *Kr. Irama Malam* were composed in the same way.³³ There is a strong commonground among the *keroncong* musicians today to consider *Keroncong Asli* as a purely Indonesian music, without taking any reference from the past.³⁴

Another important form of *keroncong* is called *Langgam Keroncong*, but its birth had a different background from the *Keroncong Asli*. During the Japanese occupation, *keroncong* music has ever been banned by *Keimin Bunka Shidosho* (people's cultural agency), due to its servility or puppy love atmosphere, and tearful text expressed by the crank musicians. The *keroncongs* were accused of driving a low-spirited mentality toward the people, that not in conformity with the Japanese militancy. However, when a strophic song form was introduced by *Gesang*, another Indonesian noted *keroncong* composer from Solo through his famous song *Bengawan Solo*, the text has somewhat a more pastoral quality depicted a legendary river in Java. Its strophic form may have derived from the Javanese traditional poetry of *macapat*. but *Gesang* admitted that he composed *Bengawan Solo* for the first time in 1940, in search of a new form of *keroncong*. He named it *langgam* as suggested by the chief of Solo

³³ The letter *Kr.* before the song title is a short of *keroncong* to denote a *Keroncong Asli* song.

³⁴ The Indonesian *keroncong* musician association *HAMKRI* was urged to define that *keroncong* is purely Indonesian music, though the Portuguese elements have been earlier recognized. The severe political relationship between Indonesia and Portugal for more than two decades since 1975 after the East Timor annexation had intensified the campaign of ignoring Portuguese historical role. *HAMKRI* activist from Solo, Anjar Any even clearly declared as to have witnessed of no such a *keroncong* music found in Portugal today, when he visited that country.

radio broadcast. However, soon after that, Gesang also composed other *Langgam Keroncong* such as, *Jembatan Merah*, *Rangkaian Melati*, and *Saputangan*, love-songs packed in the patriotic frame. The Japanese authority was pleased with the new atmosphere of *keroncong*, with its pastorate and patriotic breathes, instead of the past servility content. *Keimin Bunka Shidosho* then reopened the *Keroncong Concours* in 1944 held by *Solo Hôshô Kyoku* radio broadcast. The popularity of *Bengawan Solo* among the Japanese troops in Java, has made the song later was also popular in Japan after the war. Gesang's name is known by the Japanese old generation, where he has also been invited to Japan as they wanted to see the aging composer by person. Gesang also appeared on Japan's television programme to sing *Bengawan Solo* in its genuine style, which has been long expected by the Japanese audiences. Nonetheless, a group of Gesang fans in Japan had successfully managed to make it possible for Gesang to get some royalties concerning his song property rights.³⁵

Many repertoires of *Langgam Keroncong* have been composed, and gave way to the birth of the Javanese *langgam* pioneered by Anjar Any with his famous song *Yen ing Tawang ana Lintang*. In Indonesia today *Langgam Keroncong* lives side by side with *Keroncong Asli* and supported by the old and young generations with their legendary singers, such as Waldjinhah for the old generation, and Sundari Sukoco for the youngsters. *Keroncong* music is still alive due to the fact that after the independence, *Radio Republic Indonesia* has been organizing the annual *Keroncong Radio Star Competition* since 1951. The *keroncong* festival was also organized by The Jakarta Arts Center, not to mention many other *keroncong* events held in major cities in Indonesia. Recently in May 2007, a tribute to Gesang was broadcasted by Metro Television³⁶ showing the latest condition of the aging maestro in his Solo residence, where he expressed an appeal to the Indonesian young generation not to let *keroncong* died. A group of *Krontjong Toegoe* ensemble that also participated in the television programme led by Andre Juan Michiels with his Tugu *keroncong* musicians respond the maestro spontaneously

Postlude

The birth of *keroncong* music in Indonesia had a multi-cultural background in a wider spectrum of the world history, that has begun when the Portuguese sailors embarked on their

³⁵ Informed by Kiko, a representative of Gesang fans group in Japan on Metro Television Kick Andy programme on 17 May 2007.

³⁶ It was not clear why Metro Television involved *Krontjong Toegoe* group in the Kick Andy Gesang programme, where the author was also invited to give comment directed by presenter Andy Noya himself. The reason is because *keroncong* musics are mostly now played only by the elder generation, where Gesang himself is an aging *keroncong* musician. So the Tugu group is considered as the best example of the Indonesian young generation who still love to play the *keroncong*. In this case, Gesang appeal has indeed found its supporting group by responding him in more action and less talk.

voyages to the East, through South Africa, Arab peninsula, Goa, Malacca, and Maluku in search of spice. They could also managed to introduce their culture in terms of *Moresco* and *Cafrinho* musics and dances. The musics are played with *cavaquinho* guitar that has been taken along in the journey due to its handy size. First to Morocco, in 1582 through Madeira which was named *braguinha*, as the guitar originally came from Braga district in Portugal. In Brazil it was named *machette*, as used to accompanying the local immigrant Portuguese dances, while in Carribean Islands it was called *cuatro*, due to its four course of strings. Portuguese guitar *cavaquinho* is believed to have reached as far as Hawaii and Polynesia, where the local people named it as *ukelele*, literally ‘jumping fingers’, named from the way *cavaquinho* is being played.³⁷ The popularity of its Hawaiian term as *ukulele* gives a clue that *cavaquinho* has taken along through Oceania and Polynesia before reaching the other parts of the world, including Maluku Islands and Tugu village around the seventeenth century.³⁸ It was not until the twentieth century, when *cavaquinho* revived in Portugal after long time disappeared, while it went through another direction to gain a worldwide recognition as *ukulele*.³⁹ The Indonesian term itself may have come either from the onomatopoeic ‘*crong*’, the typical sound of *kroncong* to which it was named, or from an etymological name drawn from *krincing rebana*, a jingling tambourine, as an accompanying ensemble to *Moresco* dances. Craftmanship of *kroncong* was owned by Tugu guitar makers, and produced in three typed of five string guitars with different sizes, namely *prounga*, *macina*, and *jitera*. The entire instruments had a larger middle string called *bordang*, and played together in the ensemble. In later development, Tugu village guitar makers had modified the *kroncong* into *cuk* (first *ukulele*, or four string *jitera*), *cak* (second *ukulele*, or three string *prounga*), and the five string *macina* as an adaptation from mandolin with its ethnic quality.

The notation of *Moresco* in Indonesia was for the first time written by Manusama in his book published in Batavia in 1919. Its notation might have been transcribed from the melody that was frequently sung by *keroncong* musicians. Manusama’s transcription lasts for 16 bars in *moderato con amore*, devided into two variants with two introductions. Manusama’s melody was endorsed by Antonio Pinto Da França in 1970, where he retitled it

³⁷ Linkels in Volksdans nr.96/1 entitled “Ukulele, een Portugees cadeau aan Polynésie” that ukulele is a small sized guitar that only used for accompaniment, played by strumming the strings similar way to *rasgueado* in Spanish guitar which considered as jumping fingers by the Polynesians.

³⁸ Read the latest 2002 edition of *Grove’s Dictionary of Music and Musicians*, where in “Portugal” entry, p.197, Castelo-Branco acknowledged the term *kroncong* for *cavaquinho*, a name given when the instrument reached the Indonesian archipelago, particularly Tugu village in the seventeenth century.

³⁹ As spoken in a keynote speech by José Manuel Santos Braga, Ambassador of Portugal in Jakarta during *Tempo Portugis* Festival in June 2006.

as *Krontjong "Tugu"*, meant the song belongs to Tugu musicians. By all accounts, *Moresco* had been the key element in investigating the Portuguese musical legacy in the Indonesian *keroncong* music. Undoubtedly that Tugu village musicians with their stylistic traits of *Krontjong Toegoe* had played an important role in carrying out the history of *keroncong* in Indonesia. UNESCO repertory reflects *Krontjong Toegoe*'s musical genre as the style of accompaniment, typical of the sixteenth century *Moresco* in accompanying the dance. That is why, *Krontjong Toegoe* has a vast repertories as it used to accompany many different multi-lingual songs. Though *Keroncong Asli* form that introduced by Kusbini through his *Moresco* is believed to have developed from *Krontjong Toegoe*, however, *Keroncong Asli* is quite different from *Krontjong Toegoe* in terms of: (1) solo singing against group singing in *Krontjong Toegoe*; (2) through-composed form in 28 bars against quatrain form; (3) instrumental introduction-interlude against full accompaniment; (4) *coração* (from the heart) expression against strict rhythm beat expression; (5) notated score in singing against improvised singing; and (6) polyphonic texture against monodic texture. Ironically, as *Moresco* has been the standard repertory of *Keroncong Asli* today, the existing *Krontjong Toegoe* ensembles never play the *Moresco* anymore in their performance.

Keroncong Asli was a more classical *keroncong* form, derived from the style of Javanese gamelan in terms of: (1) its song form in *da capo* aria; (2) replacement of Javanese *rebab* and *suling* as melodic carrier by violin and flute; (3) adaptation of *banyu mili* (running water) style of *gambang* instrument playing in a *continuo* guitar playing; (4) introduction and interlude are improvised, without any *coda* in masculine ending; (5) rhythmic *riff* motive played by *ukulele*; (6) rhythmic pattern by cello *pizzicato* in imitating the Javanese *kendangan* playing; and (7) bass *pizzicato* in imitating the repeated *gongan* playing. While the Javanese *gamelan* has influenced *Keroncong Asli*, Javanese *macapat* poetry has led to a strophic *Langgam Keroncong* introduced by Gesang. The singing style of *keroncong* with Javanese elements usually perform beyond the written notation in terms of: (1) *cengkok*, the ornamented melodic lines from *glissando* and *gruppetto* to the unintonated tones; (2) *nggandul*, a tempo in style of singing to delay the last verse from the accompanying music, in conformity with the singer's heart feeling; (3) nasal voice in the Islamic Moorish way of singing to prevent their female singers from widely opening the mouth; (4) stereotyped in improvised singing *keroncong* where its repetition will never be the same. The cultural interaction between the Islamic Moor and the European in the past, was amalgamated, among others, in *Moresco* Portuguese music. During the fifteenth century voyages of Portuguese sailors to the East, *Moresco* Portuguese was also introduced in Africa, India, Oceania,

Malacca, Maluku, and particularly in Tugu village as *Krontjong Toegoe*, where the interaction with the Dutch, Chinese, and Betawi cultures were unavoidable. *Krontjong Toegoe* developed into *kroncong* music of the eighteenth century Batavia. From Batavia, *keroncong* music was spread throughout the archipelago that has become the Indonesian *keroncong* music. The existing Indonesian *keroncong* music is believed to have come from Portugal based on the historical facts that: (1) Portuguese has ever come to the Indonesian archipelago; (2) Indonesian *keroncong* guitar had been an adaptation from the Portuguese *cavaquinho*; (3) *Moresco* Portuguese is known in Indonesia today as a standard of *Keroncong Asli* song; (4) the *rubato* singing performed by the Indonesian *keroncong* singer today is obviously adopted from *coração* expression in old traditional way of Moorish singing in the Portuguese courts..

Eventually, in global context, *keroncong* as the Indonesian national music might have a future prospect due to: (1) its durability that has been tested for centuries; (2) its uniqueness as multicultural and multilingual music; (3) its flexibility to adopt the local colors; (4) its revitalized forms to accomodate the market demand; (5) its quality as the most suitable entertainment for the old generations that will always give support to the music; and (6) its transcriptions into orchestral form as part of the world music repertoires. Undoubtedly the jingling strains of *keroncong* music with its uniqueness, adaptability, assimilative character and historical relevance, can be heard well into the future.

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