



Idris Sardi's Influence on Musical Development and Education in Indonesia

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Submitted: 2021-09-28. Revised: 2021-11-21. Accepted: 2021-12-26

Abstract

Idris Sardi is known as a music maestro in Indonesia. This study aims to reveal the influence of Idris Sardi on the development of music and its implications in music education. This study uses a qualitative method with a narrative approach. The data were collected through observation, in-depth interviews, and documentation. The research informants were carefully selected from the family, violin students, and colleagues of Idris Sardi in Jakarta and Bogor, West Java. The data were analyzed by organizing data and creating codes, describing codes in chronological categories and themes, developing interpretations, and visualizing data. The results showed that Idris Sardi was influential in developing (1) keroncong music by varying the tempo and expanding the repertoire; (2) the violin playing techniques included unique characters such as vibrato, glissando, and octave variations; (3) ethnic and popular music were made through orchestrations and collaboration with orchestral music. The implications in music vocational education were (1) problem-based learning by creating a new keroncong style to be accepted by society; (2) the improvement capability by exploring skills to play the violin; (3) life-based-learning by raising local and popular music to be qualified while enhancing the level of society's music appreciation. In conclusion, Idris Sardi provided a strong influence on the music development in Indonesia, and the implication could be a new strategy to improve the quality of music education.

Keywords: Idris Sardi, music development, implication, vocational education

How to Cite: Fu'adi, F., Sudira, P., & Astuti, K. S. (2021). Idris Sardi's Influence on Musical Development and Education in Indonesia. *Harmonia: Journal of Arts Research And Education*, 21(2), 290-302

INTRODUCTION

Idris Sardi is a phenomenal musician in Indonesia. It is very interesting to study his existence, dedication, and reputation in the world of music. Research on musicians with a major influence and role in music development is very significant to conduct to achieve the main points in the development of music education.

The development of music in a country cannot be separated from the significant role of musicians who have contri-

buted to preserving the existence of their music. Research conducted by Yeo (2013) in Korea provided a complete description of the Korean violinist Min Kim, including his biography, teachings, and mainly his great influence and achievements in chamber music. In her research, Yeo found that Min Kim had a great influence on the development of Western music in Korea, particularly on violin and chamber music. No one doubted that Kim was one of the most prominent pioneers of chamber music in Korea, and the Korean Chamber Orchest-

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ra allowed chamber music to take root in Korea. Yeo suggested the next generation should continue to study and perform chamber music to develop the musical traditions in Korea.

Cuello (2018), in his research in the United States, described the teaching methods, career advice, and main influences that established the professional course of the violinist Lynne Ramsey. Ramsey had taught countless violin students in the United States for more than thirty years while making his full-time career. Ramsey taught philosophy and teaching techniques and gave advice on how to make a professional career for future violinists and violin teachers, including topics such as misconceptions about talent and career prospects.

The teaching career of African American classical violinist Clarence Cameron White was clearly described by Hill (2015) in her research. Discussion on the recital programs, reviews, pedagogical articles, and musical essays written by Hill showed an overview of Africa about the presence and involvement of Americans in classical violin performance and teaching. The cultural and racial markers that were highly intertwined with many styles and genres of American music had also been applied to Western art music and classical violin, which warranted discussion of racial and cultural stereotypes in American society.

Similar to studies in these countries, Indonesia also has a violinist who is highly dedicated to his profession. The violin maestro is Idris Sardi. Idris Sardi was born in Jakarta, June 7, 1938, and died on April 28, 2014. His father, M. Sardi, was a violinist at the Yogyakarta Palace, a tenor saxophonist, and the illustrator of the first Indonesian film in 1937. His mother, Hadidjah was a film actress in 1936. She was the main actress in action-drama films such as *Alang-alang*, *Harimau Berbisik*, and *Serigala Hitam*. Idris Sardi's grandmother, Mak Bibah, was also known as a film actress (Zon, 2013, p. 14). The portrait of the M. Sardi family can be seen in Figure 1.



Figure 1. M Sardi's family; Idris Sardi stands second to the right. (Source: Nur Risanti Sardi, 2021)

Idris Sardi was a concertmaster at the Djakarta Studio Orchestra (OSD) under the conductor Syaiful Bachri. Idris had been writing songs, making arrangements for records since 1963, and making over 200 film illustrations and various albums. Idris Sardi had won various awards, such as ten Citra trophies as the best film music illustrator at the Indonesian Film Festival (FFI), Asian Film Festival (AFF), and many other charter awards (Zon, 2013).

His informal music education began when Idris Sardi was five, and He asked his father to buy him a violin. At that time, it was very difficult to get a small-size violin. M. Sardi then gave an example of making violin notes as a basic technique. At eight o'clock in the morning, Idris Sardi was always invited to see a musical performance at the Radio of the Republic of Indonesia (RRI), and in the afternoon, he watched M. Sardi teaching violin and piano. In the evening, Idris Sardi was invited to Lokasari (a gathering place for Dutch and Chinese people) to see musicians playing Latin and Jazz songs (Mulyadi, 1987). Idris Sardi's musical talent developed when identifying various musical instruments, various songs, and chord progressions. At the age of nine, He began to learn to play the adult-size violin, which he found difficult to play. His little fingers must be able to reach certain notes on the violin. Due to his strong passion, Idris Sardi tried hard to play it. His try to play the violin at the age

of nine can be seen in Figure 2.



Figure 2. Idris Sardi with a violin that was still too large for his age (Source: Nur Risanti Sardi, 2021)

Idris Sardi obtained formal music education when Nicolai Valvolomeyef, a Russian cellist who was a part of OSD, invited him to study at Sekolah Musik Indonesia (SMIND) or The Indonesian School of Music in Yogyakarta. SMIND was the first formal music school established by the Indonesian government. Idris Sardi played classical records such as Humoresque on the Radio of the Republic of Indonesia every Sunday at 10 in the morning.

However, his period of studying classical music in Yogyakarta must end in 1953 as his father passed away, which prompted him to return to Jakarta (Hardjana, 1976). As the oldest son, Idris replaced his father's role in the family. His music education becomes more vocational, which refers to an education process that directs students to work and meet their needs in life. From the music education he obtained in Jakarta and Yogyakarta, Idris Sardi used his competence in music to work as an orchestra musician. Idris Sardi's musical competence developed while studying at Sekolah Musik Indonesia or the Indonesian School of Music (present-day Vocational High School SMKN 2 Kasihan Bantul) in Yogyakarta. As a vocational education institution, SMKN 2 Kasihan Bantul prioritizes musical competency acquisition for the students so that they may apply their skills to work in music after graduation.

Vocational education can be defined

as education that is oriented to occupation or vocation with the main objective of developing the vocation of an individual so that they have the capacity or capability to do an assignment or a type of work in a certain position (Sudira, 2017, p. 7). Moreover, Rojewski (2009, p. 21) explains that an important part of vocational education is preparing a trained workforce with a high level of skill in delivering what is assigned by the employer.

The influence of Idris Sardi in the development of music may implicate vocational education in the music discipline. His influence may improve the quality of vocational music education, which will help future graduates have a high level of capability and readiness to enter the work sector and even create jobs. The musical career journey of Idris Sardi is similar to that of Ramsey. Ramsey is an example of a musician who proves that instead of merely relying on talent, hard work and determination are more crucial to generate positive results in achieving goals (Cuello, 2018, p. 76). Ramsey's learning process was, in fact, full of challenges, and it was only due to her hard work that her success began to manifest (Cuello, 2018, p. 74). The role of musicians in the music development of their country can be seen in Min Kim's work in Korea in promoting chamber music. Kim and the Korean Chamber Orchestra helps people adapt to the ensemble music concept, which becomes why chamber music is rooted strongly in Korea today. It is the task of the younger generation to continue Min Kim's musical philosophy, namely to improve the musical tradition of Korea (Yeo, 2013, p. 49). Similarly, Idris Sardi's role in music development and its implications in Indonesia is highly prominent. Therefore, studying his life and legacies, especially from the vocational education approach, is important to inspire and ensure a new generation of musicians with a high level of musical competence.

Competence in playing the violin may be obtained through quality musical education. In Indonesia, music education has yet to generate satisfactory results

despite constant government efforts over a period of time. Several aspects which affect the development of music education in Indonesia are identified by Mack (2015, pp. 1-2). Firstly, the materials for the arts and music education must be based on the local cultural resources of the students, according to the physiological development. Secondly, the role of teachers is correlated to the quality improvement of arts and music education. Therefore, teachers must be encouraged to have an open-minded attitude to all forms of artwork. Lastly, many curriculum revisions often fail to make changes as the teaching method has not been incorporated into the curriculum. These various issues certainly have an impact on the quality of the output and outcome of music education.

Further issues in music education are observed in a study by Machfauzia, Sayuti, & Djohan (2018), which found that students' interpretation skills are very limited because they are not taught the dimension of musical interpretation in the audio form. Music education which includes listening to musical works and pieces will allow both teachers and students to have a musical experience while simultaneously improving their higher-order thinking skills. According to Mack (2015, p. 7), the competence needed in the music discipline can be defined as the mental representation of music or sound. This mental representation can be obtained through training and audio experience. This becomes a challenge in the effort of regeneration of violinists with the competence and skills of Idris Sardi, the maestro. One of the approaches to this issue is by conducting an in-depth study on Idris Sardi's violin learning process through vocational education methods. This study aims to examine the influence of Idris Sardi's music on the development of music in Indonesia, and its implications on vocational education.

METHOD

This study employed the qualitati-

ve approach with a narrative method. As a form of qualitative research, narratives usually focus on studying a figure by collecting data through stories, reporting the individual experience, and discussing the meaning of said experience to the individual (Creswell, 2012, p. 502).

The informants in this study were carefully selected based on their ability to provide detailed information and a true understanding of the figure of Idris Sardi. Reliable informants included close family members, students, and colleagues of Idris Sardi.

The research stage began with a preliminary study of Idris Sardi and the development of vocational music education in Indonesia, especially in violin learning, followed by data collection through observations, interviews with informants, and a study of archives and records from published pieces in print, audio, and video on Idris Sardi. The authors also conducted an in-depth interview (one to two hours) with each informant and intensive communication via telephone, WhatsApp messaging service, WhatsApp video calls, and email correspondence.

Data analysis was carried out by processing and preparing data for analysis by transcribing the interviews on the influence of Idris Sardi on the development of music, as well as scanning the materials, making field notes, and sorting the data based on the sources. Then, the data was read, and data reduction was made by selecting, focusing, simplifying, abstracting, and transforming the data from the field notes or the transcripts (Miles & A. Huberman, 1994, p. 10). The next stage was coding and making categories as well as understanding the data by identifying the contexts of the materials, followed by presenting and visualizing the data by reconstructing the narrative and giving an in-depth meaning to the narrative (Bogdan & Bilken, 2007; Creswell, J. W., & Poth, 2018). Finally, data validity was done by triangulation of techniques, sources, and time, checking with the participants, and clarifying bias.

RESULTS AND DISCUSSION

Idris Sardi's Influence on the Development of Music in Indonesia

Pioneering the New Style of Keroncong

In 1960, the keroncong music became less and less popular among the young generation who preferred fast-rhythmic and passionate music such as pop and rock (Zon, 2013). This, in turn, motivated Idris Sardi to do something with keroncong. Keroncong is one of the original music genres developed in Indonesia that must be preserved. According to some scholars, it was initially a type of popular urban music in Indonesia brought by the Portuguese in the early 16th century. The music gained popularity across the nation both as a music genre of its own and as the accompaniment music for theaters and films (Ganap, 2019). In 1965, Idris Sardi, with Brigadier General R. Pirngadie, founded a group playing a new style of keroncong with a faster tempo and rhythm named Orkes Simfoni Keroncong Tetap Segar. The keroncong orchestra with a singing group was a breakthrough against the conventional style music with new beat styles and a complete repertoire which did play not only original keroncong songs, but also regional, classical, and popular Western tunes (Zon, 2013; Fauziah & Rachman, 2017; Rachman & Utomo, 2018). Harmunah (1987) affirmed that it was Orkes Keroncong Tetap Segar led by Brigadier R. Pirngadie who first brought the new wave of keroncong with a fast tempo.

Idris Sardi's ability to grasp the problem with Keroncong music at the time has prompted him to conduct a whole deconstruction on the music. He strategically avoided monotonous show concepts which may bore young audience. Fundamental modifications on the song tempo and extension of the musical repertoire make his Tetap Segar Keroncong Orchestra gain the attention of the public.

Fresh innovations must be consistently developed to maintain the existence of Keroncong. The next generation conti-

nues this premise in the form of a fusion Keroncong show named "Sing Penting Keroncong" (What Matters is Keroncong). The innovation can be seen in the representative stage set design with spectacular decoration, lighting, and sound system in the show. The show has a variety of formations, including Keroncong Jazz (Cong Jazz), Keroncong Rock (Cong Rock), and Keroncong Orchestra (Congchestra) with the addition of several instruments, such as a drum set, keyboards, percussions, a brass section (the trombone, trumpet, and saxophone), and a chamber string section (the violin, viola, cello, and contrabass). The performed songs range from original keroncong tunes to pop songs, dangdut, jazz, and rock songs (Rachman & Utomo, 2017, p. 47)

Development of the Violin Techniques

In his instrumental music performances, Idris Sardi's idealism is reflected in his violin techniques. The mastery of right- and left-hand techniques greatly supports him in playing the instrument beautifully. Idris often makes variations when playing a song. These variations come from workshopping the song themes, fingering, switching octaves, playing with the vibrato, dynamic processing, *glissando*, etc. For the analysis of the study, the song "Bing" from the UntaianKidung Lestari album was chosen. The song was written by Tietiek Puspa and dedicated to her best friend who had passed, another great Indonesian artist, Bing Slamet (Leksono, 2003).

Idris Sardi really understands the song he plays. This makes every song he plays very touching and feels alive. "Bing" begins with the introduction of four bars, followed by the main melody of the violin on the fourth bar. Idris has a good vibrato technique and the ability to use vibrato at the right time. Vibrato means to vibrate (Kodijat, 1989). In this paper, the "on" vibrato refers to the use of vibrato, and "off" vibrato is when the vibrato is not used. Idris Sardi's use of vibrato appropriately addresses Galamian's (Galamian, 1964, p. 37) comments on how players must be able

to control the speed, width, and intensity with each type, whether doing slow or fast motion, stopping the vibrato when needed, making wide or narrow movements, or changing finger pressure on the strings. In the main song theme (first six notes) Idris plays a dynamic piano (soft) with the vibrato on the off position, then on the seventh note (G1), he does a crescendo with vibrato. The next six notes start with the D1 note on the six bars played without vibrato (off), as seen in Figure 3.



Figure 3. The use of on-off vibrato (Source: Fu'adi, 2021)

One of the characteristics of Idris Sardi's style in playing the violin is that he often uses the glissando technique. Glissando is a technique of moving the finger from one note to the next simultaneously without moving the thumb, although then the thumb can follow the finger (Ricci, 2007). Glissando is a technique of playing a tone by quickly launching a finger (Kodijat, 1989). Playing *glissando* requires a certain speed and accuracy to convey the context of the song. According to Idris Sardi, it takes years of practice to master this technique.

The use of the glissando technique is closely related to interpretation. Galamian (Galamian, 1964) points out that an interpretation contains a strong subjective element, namely the player's perception of the music's sound. Subjective elements are influenced by taste, style, and fashion which differ from one individual to another, from one place to another, and from one period to another, in which interpretations can be applied to the elements that can be modified. Further, Idris Sardi's interpretation is based on his feelings, which

is channeled through his techniques, character, and distinctive style.

In the song "Bing," Idris Sardi uses the Glissando technique in several places. Glissando can be heard in the first six bars from D1 to Bes, a large distance, as shown in Figure 4. Idris Sardi creates variations of the melody that is played so that the melody stays in context and does not become tedious.



Figure 4. Glissando from D1 to Bes (Source: Fu'adi, 2021)

Another technique developed by Idris Sardi in playing the violin is acciaccatura, which is played using one finger. This can be observed in the seventh bar of the third tap, where the note Cis in acciaccatura is played with the same finger as the note D with the second finger. Acciaccatura is a small note with a crossed line, which is read quickly, almost simultaneously with the main note (Kodijat, 1989). The acciaccatura technique with one finger can be seen in Figure 5.



Figure 5. The acciaccatura technique with one finger (Source: Fu'adi, 2021)

Idris Sardi's ability to recognize the color of the violin sounds was impeccable. Idris Sardi develops the different sound colors in each register/octave on the violin to make the song have livelier expressions. In part B, Idris Sardi uses the lower A to Bes register (bar 15). The selection of registers with a slightly darker tone of voice fits perfectly with the character of this melody. The melody expresses feelings of deep concern and sadness. Idris even uses the

same method (which he rarely does) in the repetition of part B. This is driven by the strong message conveyed by Idris Sardi through the melody, which can be seen in Figure 6. Different moods will arise when the melody of part B is played with one or two octaves higher.



Figure 6. The use of sound colors of the violin that fits the meaning of the song in part B (Source: Fu'adi, 2021)

In addition to using sound colors that match the meaning of the story in the song, Idris Sardi develops violin playing with brilliant octave shifts. Idris Sardi always makes variations in playing the violin, never doing the same thing for a musical theme. To avoid the monotony of the song's main theme, on the four-bar beat 20 Idris Sardi plays an octave higher than part A. Idris Sardi plays the melody in bar 21 directly using vibrato, in contrast to the main theme in part A. Vibrato is combined with the glissando technique with one finger. In a more detailed observation, Idris Sardi plays four notes on the main melody (bar 21) with the technique of one-finger glissando, as seen in Figure 7. The mood becomes more dramatic when compared to the main theme in part A.



Figure 7. Four notes played with the one-finger glissando on bar 21 (Source: Fu'adi, 2021)

Auer (Arney, 2006; Auer, 1921) defi-

nes *glissando as the connector between two notes far from one another*, whether sounded by the same or different strings. It is considered one of the greatest violin techniques, which provides animation and expression in a musical sentence. Auer further explains when the effect will be appropriate to use. The violinist may understand the proper way of using the effect by listening to the singers. The best positions to place portamento are occasionally between the lower notes and rarely between the higher notes. It is only appropriate that the less frequent these special effects (portamento, *glissando*, or vibrato) are used, the more special the moments when they appear. Auer is sensitive about incorporating too many effects to the point that he will judge musicians who do so as average, regardless of their mastery of other musical techniques or skills (Arney, 2006, p. 45).

The violin technique developed by Idris Sardi can be applied by violinists today when they play popular songs, keroncong, jazz, and others. The use of "on and off" vibrato can be adjusted to each violinist's interpretation and imagination. Nevertheless, certainly, not all parts in the song can incorporate vibrato. Often, the feel of the song will appear more without vibrato. This is what Idris Sardi did strategically and cleverly in his violin playing. Violinists can play the melodies in different octaves to avoid a monotonous sound color. In addition, musicians today can further develop the violin playing technique by exploring various sound colors in electric violins by using effect pedals. The combination of Idris Sardi's technique and current technology may generate an optimal violin performance in playing a musical repertoire.

Development of Ethnic and Popular Music

The richness of arts and culture in Indonesia, especially regional and national music, has inspired Idris Sardi to develop them. Indonesian people have diverse levels of music appreciation. Idris Sardi seeks to increase public appreciation of regional and national music. Idris has developed regional and national music with

an orchestra formation since 1963 (Titiek, 1983). Orchestra according to Spitzer in Sadié eds (Fu'adi, 2009; Spitzer, 2001) in ancient Greece and Rome refers to the bottom level of an open stage, which was where the musicians were placed to accompany singing and dancing performances. In the 18th century, the term orchestra was extended into the performers themselves and to their identity as an ensemble.

The existence of local and national musical materials in Idris Sardi's musical performances has allowed the public to be more familiar with the music of their own country and interested in instrumental music. Idris Sardi learned from the case of the national television station TVRI's program in collaboration with NHK Japan, which presented special broadcasts of classical music. This program was not well received by the viewers. From this experience, Idris Sardi decided to make classical and instrumental music acceptable to the public. The trick is to make regional music performances without sacrificing the idealism of the music. Idris Sardi designed a collaboration between regional music and diatonic music in an orchestra format. In 1987 at the opening ceremony of the Dutch heritage Showberg building (now the Jakarta Arts Building), Idris Sardi conducted a symphony orchestra with Betawi ethnic compositions, namely Cokek, Lenong, and Gambus (Kompas, 1989).

The efforts made by Idris Sardi to increase public appreciation toward Indonesian folk music are in line with Chan's (2019) creative movement and spectacular choreography with diverse musical sounds. Founded in 1997, Hands Percussion has evolved from a Chinese drumming ensemble to a contemporary performing arts ensemble that embraces a myriad of local and global musical styles and movements. This article explores Hands Percussion's identity from local to cosmopolitan musicians, whose opportunities for musical alliances are enhanced through international connections and collaborations. While Hands Percussion is exposed to diverse global musical styles, I argue

that their choices for global musical alliances are founded upon three shared philosophies and artistic values including: (1) statement on how musical alliances do not form overnight but develop when creating concert collaborations. Alliances are formed through transparency in communication, trust, and integrity between groups and are strengthened through persistence in the creation and collaboration process.

Idris Sardi's attention to the development of music in Indonesia is very intense, especially for the future generation, as shown by his commitment to helping develop children's songs both in terms of setting and recording. In 1962, Idris recorded a children's song written by IbuSud with a chorus in an orchestra format. Idris Sardi also experimented with bringing together the spirits of various emerging musical genres. Idris Sardi pioneered the collaboration of rock music and orchestra, which was a breakthrough in the development of Indonesian music.

Idris Sardi and his efforts to develop the original music of Indonesia have inspired many Indonesian musicians today. Addie MS and the Twilite Orchestra are famous for their renditions of Indonesian regional songs. However, they are not the only ones. Other composers and arrangers have also incorporated regional music in their musical pieces.

The unique character of regional music in Indonesia is a blessing that must be appreciated by developing the music through various ways and media. The initial step that Idris Sardi took in promoting regional music and musicians serves as a reference for musicians today in making music. Music production must have a good quality, and high appreciation must be given to musicians. This represents Idris Sardi's efforts in developing Indonesian music. The younger generation must continue his legacies. Moreover, the music development in Indonesia cannot be separated from other elements of culture. This is something that Idris Sardi is highly aware of in his musical works. It is also in line with Min Kim's belief on how music can-

not develop on its own, as it grows along with other various aspects of culture, such as art, literature, architecture, etc. (Yeo, 2013, p. 46). Idris Sardi's musical performance can be seen in Figure 8.



Figure 8. Idris Sardi playing various popular music repertoires and traditional music (Source: Nur Risanti Sardi, 2021)

Implications for Music Vocational Education

Problem-based Learning

Problem-based learning refers to learning in which a problem serves as a real context for learners to learn. Learners think critically, analyze, be creative, collaborate, and solve problems in the process of acquiring knowledge. One of the main characteristics of problem-based learning is student-centered. Students practice creating inventions, asking questions, articulating, elaborating, considering, and making decisions (Sudira, 2017).

From the perspective of vocational education, the efforts made by Idris Sardi to promote keroncong to be accepted by the general public can be assumed as a form of the problem-based learning concept. Idris Sardi attempted to figure out the reason keroncong became less popular among the youth at the time. Once he analyzed the problem, steps were taken to address the issue, namely by making the tempo faster to attract energetic young people as the target listeners. The optimization of music repertoire with various genres of music, including regional and international popular music, also aims to reach a wider audien-

ce. Therefore, both the older and younger generations can enjoy the songs performed by Orkes Keroncong Tetap Segar.

The steps taken by Idris Sardi address the concept of the PBL model, which emphasizes the problem-solving process rather than the results. Problem-solving consists of two sets of thinking processes, namely the process of understanding the problem and the process of solving problems (Sudira, 2020, p. 292). Idris Sardi's actions are also in line with the problem-solving model by Bransford & Stein described by Jonassen (Jonassen, 2011, p. 3), namely (1) identifying potential problems, (2) defining and representing the problem, (3) exploring possible strategies, (4) acting on those strategies, and (5) looking back and evaluating the effect of those activities.

Idris Sardi's strategy was to attract the attention of the listeners by expanding the materials, namely by strategically choosing Western pop songs and playing them in a keroncong rhythm. This proves to be a success as the audience gets excited for a not-so-typical keroncong show that still feels familiar to their liking. Moreover, the Indonesian people and the international audience also express their interest in the new music style. Figure 8 shows international artist Harry Belafonte inviting Orkes Keroncong Tetap Segar to perform in the United States.

A parallel can be drawn between Idris Sardi and Min Kim with her Korean Chamber Orchestra, as it also attempts to present a variativ range of repertoires in each show (Yeo, 2013, p. 34). The extension of repertoires is one of the reasons why the audience's interest in the show constantly increases each year, even gaining them a solid fanbase and supporters. Today, the Korean Chamber Orchestra has over 1,200 regular audience members (Yeo, 2013, p. 33). Kim's strategy to increase the number of audience members and raise public awareness on the show includes the following: (1) offering subscription of the show, (2) performing and promoting the show in other countries, and (3) releasing records (Ryu, 2005; Yeo, 2013). On a similar note,

Idris Sardi, with his Keroncong group, also released records and was invited to perform in many countries, including in the United States.



Figure 9. With Harry Belafonte in the United States, 1965. Idris Sardi is shown standing second to the left. (Source: Nur Risanti Sardi, 2021)

Improvement Capability

Idris Sardi's ability to play the violin is achieved through a long learning process and struggles. His consistently improved skills in various violin playing techniques such as the on-off vibrato, one-finger *glissando*, and changing octaves have shaped his distinct character. Moreover, music learning in vocational education can be optimized by exploring all the potentials that students have so that they can develop a natural style of playing as well as their character.

Idris Sardi's ability to play the violin is in line with what Bessant describes as the improvement capability perspective, which refers to a broad organizational process of focused and continuous innovation to maximize creative problem solving (Bessant & Caffyn, 1997; Bessant & Francis, 1999). The stages that Idris Sardi went through in developing and improving his violin skills included various violin learning methods obtained from his father, namely M. Sardi, Nicolai Valvolomeyev, and other violin teachers.

Life-based Learning

Idris Sardi's awareness to increase

public appreciation of instrumental music urged him to search for the right approach. He finally decided to reinvent regional music that is more familiar to the public by using the Western orchestra instruments as a form of collaboration. Indonesian regional music is greatly diverse, and each has its uniqueness based on the region. Idris recognized this as a strength and was inspired to reinvent, reintroduce, and promote regional music through diatonic musical instruments.

Idris Sardi's work in music reflects the life-based learning model, which is aimed at developing competence in knowledge, skills, abilities, and values. The model stresses the notion of personal responsibility to learn by providing a rich learning environment and learning that benefits individuals and organizations. Life-based learning is adaptive, self-facilitated, and based on the perspective of the whole life and reflective practices, as well as uses any strategies that are appropriate to complete certain tasks (Staron, M., Jansinski, M and Weatherley, 2006, p. 7).

The importance of learning things outside the school environment must be emphasized to students. Idris Sardi shows that learning can be done in the surrounding, from which he obtained invaluable knowledge on the various styles of ethnic music, musical instruments, playing styles, or popular music, which can be explored in detail and in-depth to broaden his perspective and skills in playing music.

The notion of life-based learning addresses the source of learning aspect by acknowledging the contribution of learning as a whole and identifying various ways in which learning becomes vital for an individual. Life-based learning recognizes that what we experience and learn outside the work environment can be equally important for our work (Staron et al., 2006, p. 7). This approach focuses on learning based on one's life as a whole at any point in time or source in that learning (Staron, et al., 2006, p. 3).

CONCLUSION

The development of music cannot be separated from the active role of musicians in cultivating various kinds of potential they have. Idris Sardi's totality in musical performance is evidenced by the high reputation he has achieved and his influence in the development of music in Indonesia. The form and style of keroncong, the collaboration between ethnic music and orchestra, and the state of instrumental music today are all the results of musical performances that Idris Sardi initiated.

Idris Sardi serves as an example of musicians who apply the concepts of problem-based learning, capacity building, and life-based learning in developing music competence. The learning concept is very important as an effort to improve the quality of vocational education in the field of music expertise so that graduates are competent to perform music optimally, as well as think critically, creatively, collaboratively, and solve increasingly complex problems in the era of industry 4.0 and society 5.0.

ACKNOWLEDGMENTS

The authors would like to thank the participants, especially Mrs. NRS, for her valuable assistance during the research process. The study reported in this publication is supported by the Ministry of Education, Culture, Research and Technology, the Directorate General of Higher Education, and the Directorate of Resources Indonesia through the Research Grant for Doctoral Dissertation program with a contract number T/4.3.9/UN34.21/PT.01.03/2021.

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