

# O.K. Tujuh Putri:

## Millennial Women in Keroncong Music

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**Abstract**—This study discusses a millennium-era female keroncong group named O.K. Tujuh Putri. The role of women in keroncong music in the era of the music industry is an interesting problem to see the position of women struggling among other types of popular music hegemony. This study uses descriptive qualitative methods using triangulation techniques to get answers to all problems. Through observation, interviews and documentation it was found that the role finally ended at a point when women had to choose between music and their nature as women to get married, give birth and raise children. This research found that women in keroncong music have selling points because of the attractiveness of their appearance, the appeal is generated from their strategies using social media namely Twitter, Instagram and YouTube. Factors of social capital and economic capital are two things that make the keroncong music millennial women can survive in a long period of time.

**Keywords:** *Tujuh Putri, keroncong music, millennial, social media*

### I. INTRODUCTION

Exploitation of women now comes in a new face, through the mass media. The current media has a dual role, like two different sides of the coin, on one side the media functions as a mediator for the intelligence and advancement of the nation but on the other hand the media also plays a role for oppression for the sake of profitability and the smooth path of market capitalism to the consumer culture that wants to be realized, and again women were targeted by the imaging engineering they created [1].

In the context of keroncong music, the role of women has existed since the early development of keroncong music in the city of Bandung. This role of women has been recorded in the book *Djiwa Manis Indoeng in Sajang* [2]. Explained in the book about the lunge of a woman named Euis Zuraida as a singer and concurrently the leader of the keroncong orchestra group named Sinar Hoan. In addition, in the 40s there were two female keroncong orchestra groups called "De Blaauw Ster" and "Bandoeng Orkest", the existence of the female keroncong group originating from the city of Bandung caused an uproar, not only to listen to the independence of its voice, but actually the women in the audience more focused on the physical appearance of the musician. Moreover, at that time keroncong

was always associated with an erotic atmosphere and could not be separated from *de onder wereld* (black world).

The existence of women in keroncong music in the city of Bandung, has a large share in the development of keroncong music in Indonesia. The presence of women in keroncong music makes this type of music increasingly has a graceful and gentle impression, even women can be said to be the spearhead in a keroncong orchestra group to do with performing arts. The relation of women in keroncong music is certainly part of the study in feminism theory, regarding this matter Strinati noted there are three groups of feminism in general [3]. "The first class is liberal feminism, socialist feminism and radical feminism". This paper links how the theory of feminism is to dissect the role of women in music which includes keroncong music as part of popular culture. In the millennial era, when the Indonesian music industry was struggling with digital media as a change from the previous era, the female keroncong music group appeared in the city of Bandung. This group of seven women uses the advancement of digital technology through Instagram, Twitter and YouTube as media publications for their music production. The publication strategy of the Bandung female keroncong group succeeded in inviting the younger generation's interest in keroncong music. Through O.K. Tujuh Putri, keroncong music can enter the area of young people side by side with popular music today, this is because seven daughters can use social media as their battle arena. Based on this the researcher felt interested to find out more about this Bandung female keroncong group by explaining the title: O.K. Tujuh Putri: Millennial women in keroncong music

### II. METHODS

This study uses a qualitative descriptive method with triangulation techniques through interviews, observation and literature studies. Researchers conducted several interviews with the players and managers who manage the seven-female keroncong group, also involved in their performances, some of the researchers' performances were collected and confirmation was made to find out the construction of the existing documentation. Observations were made from the beginning of 2016 to 2018, and the data collected was then validated with interview data and documentation. From these data generated a study of the existence of millennial women's groups in keroncong music with their faces in the era of technological advances today. Known various capital creation strategies in

popularizing the female keroncong group in the industrial music battle arena.

### III. RESULTS AND DISCUSSION

As the name implies, the personnel of the keroncong orchestra are all female members, with music concepts more likely to arrange music outside the keroncong genre and are entertainment, this is one of their strategies in developing keroncong music to be accepted by the community, especially millennials. Said by Hepi (interview 13-14 June 2017), the formation of this group began with a monologue theater performance by a woman with a story telling about women's toughness, the show was professionally managed by a management named 'Titi Mangsa' owned by Happy Salma which also became Happy Salma the main character in the manuscript. The need for the concept of the show that wanted to bring out the female figure in all elements of the show, including music as an important part of the show, was born keroncong putri on April 21, 2014.

For one year the keroncong daughter joined the 'Titi Mangsa' flag, and during that time they learned about the ins and outs of the music industry, forging their mentality so that they had experience in organizing that must be balanced with concrete efforts in introducing themselves to the industrial music community. At the end of their joining with "Titi Mangsa", they began to understand about royalty, which is the governance of art awards. This for them is something new, where previously they were only amateur individuals who did not understand the laws in the music business.

At the end of 2014, they decided to get out of 'Titi Mangsa' and had to change the name of the Keroncong Poetri orchestra due to the issue of royalties towards 'Titi Mangsa'. Royalty terminology in the field of music or song, is a payment made by the copyright manager, in the form of money to the copyright owner, for the permission granted to exploit a copyrighted work and this is all regulated in Law No. 19 of 2002. Based on that reason, on April 21 2015 they changed and declared a new name to Keroncong Tujuh Putri, the name 'Putri' was retained, seven in accordance with the number of personnel 'Putri' as a representation of a woman who seemed graceful and flexible. On one occasion, researchers questioned the meaning of the number seven in O.K. Tujuh Putri, but apparently they don't have a specific reason, one of the personnel, said by Gina (interview 20 July 2018), "we have seven daughters and just fit with it ... yeah ... just cool!" Then the researchers told them that "the number seven is a good number you know, especially views in Western culture in particular".

For researchers, the name O.K. Tujuh Putri has a symbolic meaning over the mythology of Indonesian tradition, many folklore tells the number seven. In western culture, people like the numbers "3" and "7", because they assume that the world consists of land, sea and sky (3 groups), animals, plants, and goods mining (3 natural resources), the community is also familiar with the term "The Third Time is The Charm"; "Number Three is Always Fortunate" [4]. Shakespeare has the term "All Good Things to the Three Standards". The number "7" is a magical and sacred number. In ancient Western

societies, the sun, moon, gold, wood, water, fire, and earth were 7 kinds of things which had a mystical impression. This has a wide and deep influence on Western culture and the culture of people throughout the world, because in the teachings of Christianity, God uses 7 days to create the world and everything in it. Accidentally O.K. Keroncong Tujuh Putri found the name of their group, which actually made the keroncong orchestra have a popularity on behalf of the name, plus the music they carried was a type of music in the view of the present being ancient and past. Researchers concluded, one of the factors that made the seven female keroncong orchestra become popular, was the name they were clothed in, this name provided a selling point because it was considered by millennials and industry to adequately represent the originality of Indonesian women. This researcher got from several interviews with millennial young people who became their admirers, both directly and see comments on social media (Instagram, Twitter, Facebook and YouTube), as well as several media crews interviewing researchers.

Millennial comments on the existence of the seven princess keroncong orchestra, can be concluded as an expression of admiration for young people, women who dare to bring a type of antique music (ancient) among the incessant modern music. They are considered 'reckless' to bring keroncong music, but behind this view researcher see that it was the reckless attitude that made the Seven Princess keroncong much invited by the music industry. They can position the choice of type of music.

One of the characteristics of millennial generation is having more ability to operate digital technology [5]. One of the advances in digital technology is social media, millennial life is inherent in social media, so millennial generation communication has been able to penetrate borders between countries and continents. They can quickly discuss online with people who are known and newly known without the need to leave the house, they can exchange musical ideas with friends in other parts of the world very effectively and economically. Many ideas generated by this generation are sourced from social media, they can learn music and more only by using internet quotas. They can see a variety of musical results from various countries, various kinds of innovation, through the advancement of digital technology, and O.K. Tujuh Putri live in this world, a world that is attached to their daily lives.

For O.K. Tujuh Putri, social media is a production arena where they show the results of the production of ideas that are realized. As in online media is now a phenomenon of modern business, along with the rapid growth of e-commerce in the era of the digital economy [6]. Through social media they can see the response, interest in the production of music. All forms of response become a means of evaluation to find out what tastes the respondents want, the results will be used as a reference for further music production.

O.K. Tujuh Putri uses social media as the main strategy to get fans, so they pay close attention to the display of video content in order to increase the number of viewers. What was done by O.K. Tujuh Putri in publishing herself in the social media arena YouTube is a reality of the progress of digital technology, social media provides the widest possible space for everyone to be creative.

YouTube's presence in 2005, offers another way in the world of blogging. If previously the form of a blog is only writing, in YouTube vlogger can make its content in the form of a video blog (Vlog) or a blog in the form of video. In November 2007, YouTube became "the most popular entertainment website" in Britain, beating the BBC website. Beginning in 2011, YouTube was included "top ten most visited websites" globally [7]. April 2008, internet market research institute, ComScore, reported that 37% of all videos on the internet that have been watched in the United States, originated from YouTube, defeating Fox Interactive Media which was only 4.2% [8].

YouTube is a popular culture in millennials, YouTube service users are called YouTubers, millennial generation grows in a mass culture supported by social media. YouTube content by YouTuber must be maintained as well as possible to be able to check the results of video content that aired regarding the impact on the devotees. The same was done by O.K. Tujuh Putri, they are trying to retain viewers who already like their content and continue to work to increase the number of videos on the YouTube channel so that the number of viewers is increasing. Subscribe is a marker as an indicator of how popular the video content is, not necessarily people who see a video will click on subscribe, that person might just look around. Every YouTuber will struggle to get a large number of subscribers. Because YouTube offers for anyone who uploads their videos to YouTube and gets a minimum of 1000 viewers or subscribers, they will be given an honorarium.

O.K. Tujuh Putri can be said to be the most popular female keroncong orchestra in the city of Bandung, but they are not the only female keroncong orchestra that has ever existed in Bandung. Researchers have explained in chapter V about the Bandung female keroncong orchestra group in the 30s, which had stirred the world of keroncong music in the country. At that time, the excitement occurred not due to the music factor, but rather to the appearance factor, namely clothing and physical.

Women in essence have a fascination in terms of appearance in the world of show, this is the identity of women. The appeal appears especially among male viewers; male viewers tend to look more at the appearance than the other side. This appearance element in millennial terms is called 'luk' from the word 'look', said by Bagus (interview 18 April 2019), "For the audience, O.K. Tujuh Putri seen beautiful, good looking is enough, just for the bosses who are important 'luk' it, nice to look at, music content is less so noticed ". This is the reason for O.K. Tujuh Putri is more concerned with her appearance than music material. In terms of appearance, O.K. personnel Tujuh

Putri shared responsibility for some of their personnel, ranging from costumes and makeup, because these two elements were the most important in supporting their appearance.

#### IV. CONCLUSION

In the context of women, the role of women in music has long been recorded. It has been noted in the history of the city of Bandung that the presence of women in the development of music made a major contribution to the city of Bandung making this city known as a pioneer where women have space so they have a very important share. In the early stages of popular music development in the 20-30s there was Euis Zuraida as the leader of the first female keroncong group in Indonesia, after which appeared two female keroncong groups named De Blaauw Ster and Orkest Bandoeng, then in the development of Sundanese pop music in the 50s and 60s noted female figure named Euis Zuraida, Cici Fatimah, Upit Sarimanah, Euis Komariah. Researchers concluded that O.K. Tujuh Putri is not something special from the point of view of the role of women's groups in music in the city of Bandung, when viewed from the history of Bandung's women's role in music. But this is what researchers call the historical relationship, the existence of O.K. Tujuh Putri because there was a role of women before. In addition, the city of Bandung is a city that gives freedom to women to express themselves because of the plurality of Bandung City.

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