

# Representation of Music Learning:

## The Construction of Keroncong of Young Generation in the City of Bandung

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**Abstract**—This study aims to map the construction of Keroncong of young generation in the city of Bandung from 2010 to 2019. The development of keroncong music in the city of Bandung has received less attention from the keroncong music community in Indonesia, even though since 2010 the young people of Bandung have contributed greatly to the development of this type of music. in Indonesia. The historical method is used in research, it is used to carry out a detailed analysis by looking for sources (heuristics), then the integrated analysis involves intraesthetic and extraesthetic analysis to produce a synthesis analysis. This study found 3 keroncong groups that dominate and have the most influence, namely: O.K. De Oemar Bakrie, O.K. Tujuh Putri and SirIyai. This research can be a reference for keroncong activists in Indonesia to find out the keroncong activities of young people in Bandung as well as an example of representation of music learning.

**Keywords**—music keroncong, kota Bandung, young adult

### I. INTRODUCTION

The creation of keroncong music cannot be separated from the meeting of two different cultures, namely the Portuguese and Indonesians. The Portuguese had their share in the 16th century in the early creation of keroncong music which was called "Fado" [1]. Since long time ago, the development of keroncong music has been colored by a variety of works and dynamics of discourse.

This study prefers the word youth rather than adolescents, the term youth or youth in accordance with the historical context related to the struggle for Indonesian independence. At that time Sukarno associated youth as revolutionaries and political activists, the term youth was upheaval and resistance.

Then in the Soeharto era, youth became closely related to development. After the New Order Era, then in 1998, which was a youth movement in overthrowing the Suharto regime, the term youth faded away even unpopular. After the fall of the New Order Era and the transition to the era of reformation, as a manifestation of openness, community organizations founded by youths emerged, the term youth was deemed no longer appropriate to the conditions of the era so it was changed to "young people". The term youth or youth is considered to be more neutral than political interests [2], a

term such as "youth" gives more agency to this group, compared to the term youth attached to other parties outside them. The term "youth", which has an active symbol, represents the aim of this policy review, namely to activate the role of youth as partners, which are equal in making policies and decisions in the life of the state.

Youth is a period full of experimentation, a period full of experimentation to find out something as "What does it mean to be a young person," [3] the key words are "change" and "experiment". Youth is all that is absorbed feels new. It was not uncommon for them to find the space around them running in place, or even if they were moving, their speed could not keep up with the rhythm of changes in their heads. They also carried out a number of experiments to change space or at least mark their place in space. Keroncong youth in Bandung is a reflection of the nature of young people who always do experiments to offer a change in keroncong music, namely by offering a new style of keroncong music, adapted to the needs of their generation.

Research on the development of youth keroncong music in the city of Bandung will be seen from a dialectical historical perspective. In principle, the old keroncong music dialectic can be a mutually agreed thesis according to its socio-cultural context and the ideology it embraces. In the context of the development of youth keroncong music in Bandung between 2010 and 2019, it can be seen as an advanced dialectic that offers a new aesthetic antithesis that might shift the old aesthetic thesis. Thus, in this study, the study of keroncong music issues is not only solely on the distinctive style formed by the artist, but also further examines the relationship between the work and external factors.

From the initial study that was carried out through interviews with young keroncong musicians in Bandung, they said that in the period 2010 to 2019 the openness and progress of science and technology had opened the horizons of artists with the outside world, so that this had an impact on the impact of keroncong music by rhythm- another beat. Creativity in developing keroncong music is filled with various external musical references and of course various personal styles. However, this condition does not mean experiencing fluency, but there are debates for and against

about the concepts in keroncong music. The search for the identity of keroncong music, where modernism has fallen into the realm of aesthetic and commercialization and contextual, will be an interesting and important study to add to the realm of keroncong music in order to debate the discourse of keroncong music that has developed from 2010 to 2019.

From the background stated above, research on the development of youth keroncong music in the city of Bandung, which has developed during 2010 to 2019, needs to receive a broad study. The purpose of this study was to determine the existence of keroncong music in Bandung City in the arena of keroncong music development in Indonesia. Then to find out the artists and their activities. Besides that, it also examines the musical concepts developed by these artists in relation to the keroncong music movement in Indonesia which has implications for the practice and discourse of keroncong music as a whole.

## II. METHODS

The historical method is used in this research to reveal the thinking construction of keroncong youth in the city of Bandung in the 2010-2019 period. The steps in this research are as follows:

- Heuristics, namely collecting sources, data and historical traces concerning the development of youth keroncong music in Bandung.
- Source criticism, namely the researcher analyzes the data and sources that have been collected and then sorts them whether they are credible or not. The credibility of the past history of youth keroncong was tested with literature data obtained, then the authenticity was seen through direct interviews with several keroncong historical actors in Bandung.
- Interpretation and interpretation, the researcher returns to investigate the sources that have been obtained and then sees the interpretation of the keroncong writers and then the researcher interpreted them.

## III. RESULTS AND DISCUSSION

Each generation has its own way of interpreting cultural products that are inherited generatively, each of which depends on experiences, which then becomes a collective practice [4]. According to researchers, as the basis for construction and reconstruction of keroncong music, it always depends on the social and technological environment in which that generation is positioned. Researchers found that keroncong music production has experienced a very significant decline, even since the 1980s, keroncong music has stagnated in producing keroncong creative works. According to researchers, currently keroncong music works are reproduced as mere klangenan, very different keroncong music production in its golden age, namely in the 30s, 50s, 60s and 70s. Keroncong music had experienced a peak of popularity in the 1920s, through the gramophone recording

industry of the companies Beka, odeon, Colombia, Polyphone, Ultra, Edison Bell, Tio tek hong, Yktj & Pplr, Angsa, Pomegranate, Canary, Triplex and extra. This year, keroncong music ranks at number 2 and number 3 as the most popular music from other types of music [5].

This research was conducted through the study and examination of the literature that the researcher obtained and became a collection of data then analyzed so that it was obtained to its authenticity. These data have been compared based on previous writings and also oral data from witnesses who were used as informants by the researcher. It can be concluded that in addition to the authenticity of the data, there has never been any research examining the development of the keroncong orchestra of young people from 2010 to 2019, the relevant research on this is a dissertation study entitled "Reconstruction of Young Keroncong Music in Bandung City" [6]. However, this research looks at the young people of Bandung constructing their ideas from time to time, very holistically. Meanwhile, our research is more representative of the activities of revitalization, preservation and development of keroncong music in the present period.

The results of research in the field, we found that there were 3 keroncong groups that dominated the development of keroncong music in Bandung since 2010-2019, namely: O.K. De Oemar Bakrie, O.K. Tujuh Putri and Siriyai. What we mean by domination is more popularity, being a role model and giving influence to the keroncong youth of Bandung City. This domination occurred because the 3 keroncong orchestras had an influenced mass and then the mass also had an influence on the others. It seems that the concept of Gramsci's hegemony, community or group domination is not only related to politics but in socio-cultural interactions this domination occurs [7].

Based on the findings of the researchers, the factors that make these 3 groups the most influential and represent the keroncong orchestra of young people in Bandung for the period 2010-2019 can be explained as follows:

### A. Orkes Keroncong De Oemar Bakrie

This group has the most dominant characteristics in the aspects of their musical work and aspects of musical performances.



Fig. 1. Orkes Keroncong De Oemar Bakrie on stage.

The De Oemar Bakrie keroncong orchestra (as figure 1) has an advantage in the realm of cultural capital. As actors who have formal education in music. This group shows more results on a better form of musical concept, and can also have an influence on scientific studies regarding keroncong music. In addition, the advantages of cultural capital, O.K. actors at present, De Oemar Bakrie has more of a role as a driving force for the keroncong music organization for Youth in Campus and Off-campus in Bandung.

**B. Orkes Keroncong Tujuh Putri**

Economic capital is more of an advantage than the Tujuh Putri keroncong orchestra. Through advances in information technology, O.K. Tujuh Putri positions itself more in the realm of economic capital by utilizing information media technology, namely: Youtube, Instagram, and Twitter as a means of economic capital (see figure 2).



Fig. 2. O.K. Tujuh Putri finished the show.

However, the success of economic capital is also supported by symbolic capital by taking advantage of their position as women. Although this symbolic capital does not turn into symbolic violence, this symbolic capital has benefited the attainment of economic capital.

**C. Siriyai Music**

Sir Iyai music is successful in realizing social and symbolic capital. Excellence in terms of social capital, is characterized by huge fans and fan militancy (see figure 3).



Fig. 3. Siriyai music in poster.

Through the communication style of social media and the creation of jargons in publications and communication media "Jamaican Sound Keroncong", this social capital has been successfully realized. And the impact of social capital creates an advantage over symbolic capital. The form of symbolic capital creates symbolic violence in their fans, which is called 'crispycrue'. Symbolic violence creates prayer, namely personal belief in something that is felt to represent itself. This can be seen through the behavior of tattooing or tattooing oneself for inner satisfaction without thinking about the impact in the future. This belief that is present and attached to his followers is beyond the control of the Syrian actors. From the attainments of social capital and symbolic capital, researchers have confidence that this group will last for a long time in the future.

In the end, researchers saw a more liberal representation of ideas and ideas from the previous keroncong era. Young people in Bandung show that through their musical style (arrangement and lyrics) they are more courageous in trying to modify them as an orientation to be accepted by the ears of their social environment. Keroncong music as a form of hybrid music is increasingly visible, this is because the ideas are constructed based on the phenomenon of today's youth. The mixing of types of music is a manifestation of the ideas and ideas of today's young people who prefer something eclectic. We can see the eclectic nature of young people from today's music trends, for example EDM (Electronic Dance Music) a form of music that relies on electronics by mixing existing music. In addition, this hybrid form of music is also influenced by the plural nature of Bandung, a miniature of various Indonesians. Bandung youths have the fortune of having the city of Bandung, which offers freedom of expression as a characteristic of a cosmopolitan city.

**IV. CONCLUSION**

Young people in Bandung have always been very open to any kind of music that has entered the city of Bandung. Bandung as a Cosmopolitan City since birth has formed young people who inhabit the city of Bandung to have an open nature because of its plural society. Keroncong music is part of a hybrid cultural form that is also in accordance with the character of Bandung's youth. Even though keroncong music is a minority type of music today, in the hands of young people in Bandung, keroncong music has become a type of music that has contributed significantly to the development of music in Indonesia as a heritage that should be preserved.

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