

# Repertoire Keroncong Music:

## Implementation of Collaboration Learning Models in the Eye of History of Indonesian Music Analysis in the Department of Music Education FPSD UPI Bandung

Hery Supiarza\*

Department of Music Education, FPSD  
Universitas Pendidikan Indonesia  
Bandung, Indonesia  
\*herysupiarza@upi.edu

**Abstract**—This study discusses the Implementation of Collaborative Learning Models in the History of Indonesian music analysis course at the Department of Music Education, FPSD UPI Bandung. Researchers as lecturers of this course intend to increase the keroncong song repertoire which since the 1980s keroncong song production has been stagnant due to competition in the Indonesian music industry. The Action Research method is used in this research to develop students' abilities in creating keroncong songs. The results to be achieved are adding to the keroncong song repertoire by exploring elements of the Sundanese tradition so that it can give a new touch to the style of keroncong in Indonesia. The benefits of this research will contribute to the existence of keroncong music in academia and the general public. **Keywords:** Keroncong music, song repertoire, learning model.

**Keywords**—*keroncong music, song repertoire, learning model, collaboration*

### I. INTRODUCTION

Keroncong is identical to art products that result from collaborative ideas between several cultures, so it is concluded that keroncong music is a hybrid music product [1]. As evidence of keroncong music is the result of cultural crosses contained in musical instruments that are the source of keroncong music, namely the presence of musical instruments named *cuk* and *cak* (in the keroncong Solo type) and *Frunga*, *Machina* (Tugu keroncong type). This instrument is a transformation of the ukulele as a musical instrument immigrant from Portugal [2]. The development of keroncong music has started in the 19th century and experienced its peak in the early 20th century, precisely around the 1920s to the 1970s [3].

Since the 1980s, keroncong music has suffered a setback [4], This is meant is that the production of keroncong songs has experienced obstacles since the 1980s until now keroncong music is only one type of music *klanganan*, a repertoire of songs that exist are only songs created from the past which continue to be reproduced in the form of arrangement alone. There is no more new keroncong song production. Through

this research, it is hoped that it can provide new enthusiasm for the younger generation, especially among the campus to increase the repertoire of keroncong songs through the implementation of collaborative learning models. The researcher believes that the results of this study will provide a new discourse for the development of keroncong music in Indonesia with the offer of keroncong music repertoire that will be produced as a result of the implementation of collaborative learning models in the History of Indonesian Music Analysis course.

The application of collaborative learning models in the History of Indonesian Music Analysis History course is very suitable to achieve the objectives of this study because the collaborative learning model is a philosophy of interaction and lifestyle that makes collaboration a structure of interaction that is designed in such a way as to facilitate collective efforts to achieve common goals [5]. The purpose of this study is to increase the repertoire of keroncong songs and even will offer an offer of the concept of a keroncong song that is excavated from Sundanese roots.

In the process of creating keroncong songs, it takes solid teamwork, because keroncong music is a type of ensemble music that requires the construction of shared thinking. This is related to the composition of musical instruments that are identical to the keroncong music forms, namely *cuk*, *cak*, cello, bass, and flute or violin melody. In practice, the creation of keroncong songs will be closely related to the ability to play musical instruments as an inseparable part, so collaboration between players will greatly help to get better keroncong song results. As the formulation of the problem in this research, namely: 1) How is the collaboration construction of students' ideas and ideas in making keroncong songs? 2) What is the form of collaboration in the process of creating keroncong songs? 3) What is the result of the collaboration in the creation of keroncong songs?

### II. RESEARCH METHODS

The qualitative method with the action research model used in this study, more precisely the researcher uses one of the

other names of the action research model namely: participatory action research so that it feels more appropriate because of the direct involvement of the researcher. Richard Winter [6], provides six comprehensive summaries of the main principles of action research, namely: (1) Reflexive critique, (2) Dialectical critique, (3) Collaborative Resource, (4) Risk, (5) Plural Structure, and (6) Theory, Practice, Transformation. In the context of this research, the researcher emphasizes the principle point (3) where participants in the action research project are members of the research. The Principle of Collaborative Resources considers that each idea is an equally significant resource in making a grouping of analytic meanings, which are negotiated among participants [7].

### III. RESULTS AND DISCUSSION

This research focuses on the implementation of collaborative learning models in the history and analysis courses in Indonesia. The selection is based on the reality that until now there has been no study in the form of scientific research on the implementation of the keroncong music learning model to increase the repertoire of keroncong songs. Besides, this research will be very important because it will examine the elements of Sundanese music so that it is found elements that are suitable to be appointed as local elements that can be included in keroncong music.

In this research, keroncong music is placed as an object of study, starting from the empirical fact that keroncong music as a symbolic expression. As an object of study, keroncong music is placed in aesthetic and socio-cultural perspectives. From an aesthetic perspective, keroncong music becomes an object that is understood based on the aesthetic dimension. From a socio-cultural perspective, keroncong music becomes an object that is understood based on an extra esthetic dimension, see [8]. This research will explore keroncong music as an object of study based on the dimensions of aesthetics and extra aesthetics. Intraesthetic analysis will be used as a starting point for comparison in the context of the analysis of artistic value. The extra esthetic dimension will be directed to understand the process of the meaning of art in studying non-aesthetic factors. In the implementation of the collaborative learning model, the main thing that will be understood by students as students is the aesthetic value as the initial meaning as a basis for keroncong music analysis. What is music? this question is important to find out understanding music comprehensively. Music as organized sounds and silences [9]. However, this opinion is not sufficient to define what music is, this refutation was expressed by Levinson [9]. Other opinions about music, it is said [10], namely:

"Of course everyone will agree, like it or not, if it says" Bengawan Solo "is music". However, we will again raise the question, why is Gesang's work called music? Of course, it will not be easy to answer.

Some conditions must be met so that we can call it music, these conditions are very basic and must be fulfilled in various sound composition engineering, these conditions are contained

in "Bengawan Solo" such as form (form), basic framework (structure), tone -nada (certainty of high-low sound or sound pitch that can always be repeated and moved voices (transposition) in the same accuracy, rhythm (rhythm), melody (song), and the atmosphere and character of the sound (tone color). above, keroncong is music, because the prerequisites of music exist and are complete in keroncong, then this is another type of music from various types of music, namely: keroncong music.

The creation of keroncong music is inseparable from the existence of Western nations (Portuguese and Dutch) in Indonesia. It is said by Ganap [11], "keroncong music comes from 16th-century Portuguese music called fado, derived from the Latin term meaning" fate ". But in its development, the Netherlands has a very important role in the existence of keroncong music and the development of music has to do with cross-culture. Although the roots are not from the Netherlands and not Indonesia, it is on earth in Indonesia under Dutch rule that the keroncong compromises the middle region between European and Asian aesthetics and social practices [12]. Based on the various concepts of developing keroncong music, it can be recognized styles of play that are based on the pluralism of the keroncong music repertoire. There are several opinions about this keroncong music repertoire [13]. dividing into four types, namely: (1) original keroncong, (2) Stambul, (3) Keroncong style, (4) ) Javanese style, and beat keroncong. While Yampolsky [4] divides into (1) original keroncong, (2) stambul, (3) style, and (4) Javanese style. While [14] divides into four parts, namely: (1) Original Keroncong, (2) Stambul, (3) Style, and (4) Extra Keroncong. The division based on the keroncong periodization was stated by Lisbijanto [15] dividing into (1) the Keroncong period of Tempo Doeloe (1880-1920), (2) the Keroncong Abadi period (1920-1959), (3) the Modern Keroncong period (1959-2000 ), (4) Millennium keroncong (2000-present). The keroncong repertoire raised above has become the grip or grip for players and fans to date.

Every keroncong orchestra must understand the standard, including students of the history of Indonesian music analysis at the Department of Music Education, UPI FPSD. It is expected that every student who participates in this course understands well with the keroncong standard. Because at the beginning of the formation of a keroncong group always starts by practicing with one genre that becomes the grip. Usually, they start with the keroncong style, this is due to the many popular keroncong song titles in the ears of young people, in addition to their harmonious skeletal forms such as pop songs that are very attached to young people every day.

Repertoire comes from the French language Repertoire. According to Latifah [16] the repertoire is a provision for the composition of an artist who organizes music performances. Repertoire has an understanding of a collection of songs [17]. According to Suharto [18], repertoire means several compositions that must be prepared for a particular program or program. In the context of this research, referring to the above quotation it is concluded that the keroncong repertoire is a collection of keroncong songs as provisions in performances,

rehearsals, competitions, and so on. Keroncong music repertoire has experienced a setback since the 1980s, the following table explains the setbacks in keroncong song production as below:

TABLE I. NUMBER OF KERONCONG REPERTOIRE PRODUCTION IN THE PERIOD, SOURCE [19].

Period	Keroncong (Kr)	Langgam (Lgm)	Stambul (Stb)	amount
1920 -1942s	1424	-	226	1650
1950- 1970s	157	95	15	267
1980 –until now	-	-	-	-

Based on the table 1, it is proven that in the 80s to this day keroncong has suffered a setback in song production there is no sound at all of the new songs being produced. The present performance or recording of keroncong is merely a repetition of the keroncong song repertoire before the 80s, and only a kind of klangen as if the representation of the powerlessness of keroncong music competes with other types of music in the music industry scene [19]. Therefore, this research will seek to find the right formulation in adding the keroncong song repertoire, namely through the ideas and ideals of today's generation of students who know and understand what forms of keroncong can be accepted by Indonesian young generation because they are the culprit.

Concerning the collaborative learning model of various theories it can be concluded that: a philosophy of teaching, not a series of techniques to reduce the task of lecturers and assign their tasks to students [20]. Student interest in learning today will be greatly influenced by changes and ongoing developments, therefore various learning models must continue to be tested to find a formulation that is most appropriate for these changes. The essence of collaborative learning is that students learn in small groups. Between-group members learn from each other and learn to achieve common goals. Group success is individual success and vice versa. Tinzmann [21] sets limits on collaborative learning specifically to achieve meaningful learning and solve problems better than any individual can do. Based on this limitation, collaborative learning emphasizes the importance of developing meaningful learning and intellectual problem solving as well as the development of social aspects. Therefore, researchers feel confident that the collaborative learning model will be able to provide good results in this study. Also, as an argument on which the researchers base their collaborative learning models, it is because keroncong music is a type of ensemble music that has the main requirements for teamwork.

Concrete steps to be carried out in this study are as follows: Stage 1) Observation and analysis in the field, in this case in the lecture room to stimulate ideas and ideas collaboratively concerning the topic of keroncong music. Stage 2) The results of ideas and ideas are concluded in the form of planning resulting from a mutual agreement the results of the analysis of the diversity of theories and interpretations of keroncong music associated with Sundanese traditional music as material for

musical collaboration. Stage 3) Implementation is carried out by creating small groups of 5 people, this number is based on the basic requirements in playing the keroncong music ensemble with the main task for everyone to choose as a cuk, cak, cello, bass, and one singer. Stage 4) Each group agreed to be given independence to create the name of the group and song material to be created based on the locality of Sundanese traditional music. Stage 5) The first discussion and trial, each group presented and played their keroncong song in raw format, meaning that it was still in the form of a creative framework, the bias song was the main melody without accompaniment or accompanied by one or two musical instruments. Stage 6) The first evaluation is made based on input from other groups and the results of this improvement will be made into a complete keroncong song. Because the results of this stage will be known as the weaknesses and strengths of the construction of ideas of each group. Stage 7) Finalization, each group will record in the audiovisual form and the results will be displayed on the youtube channel that has been provided based on agreement. Stage 8) Launching the keroncong song repertoire resulting from the implementation of collaborative learning in the form of video clips on social media.

#### IV. CONCLUSION

The collaborative learning model is a learning model that gives students space to be able to work together, be responsible for solving problems together. In the development of keroncong music to give birth to a new repertoire in the academic region, the collaborative learning model is considered very appropriate, because the principle of cooperation is the most important thing to work in keroncong music. Through small groups, students will have the motivation to be better with other groups, so they are required to be able to exchange ideas and ideas in their groups to determine one main idea. So the results are believed to be able to create an innovative and interesting keroncong music repertoire resulting from various ideas implemented in the form of Sundanese style keroncong music compositions.

#### REFERENCES

- [1] V. Ganap, "Tugu keroncong music: hybrid genre of Portuguese sojourn". *Jurnal Pengetahuan Dan Penciptaan Seni Seni*, 2(4), pp 213–228. 2000.
- [2] H. Supiarza, C. Sobarna, "Jamaican Sound Keroncong" *Cultural Intermixture Product in the Global Era: A Communication Study on the Spread of Keroncong in the Young Generation of Bandung*. *Humaniora*, 10(1). 2019.
- [3] H. Suadi, *Djiwa Manis Indoeng Disajang, Musik Dan Dunia Hiburan Tempo Dulu*. Bandung: PT. Kiblat Buku Utama, 2017.
- [4] P.B. Yampolsky, *Music and media in the Dutch East Indies: Gramophone records and radio in the late colonial era, 1903-1942*. 2013. [Online] Retrieved from <http://search.proquest.com/docview/1428745765?accountid=13771>
- [5] T. Panitz, "Collaborative versus Cooperative Learning: A Comparison of the Two Concepts Which Will Help Us Understand the Underlying Nature of Interactive Learning". *Cooperative Learning and College Teaching*, 8(2), 13. 1997.

- [6] R. O'Brien, *An Overview of the Methodological Approach of Action Research*. Faculty of Information Studies. USA: University of Toronto, 1998.
- [7] Hasan, "Action Research: Desain Penelitian Integratif untuk Mengatasi Permasalahan Masyarakat". *AKSES: Jurnal Ekonomi Dan Bisnis*, 4(8), 177-188. 2009.
- [8] T.R. Rohidi, *Metodologi Penelitian Seni*. Semarang: Cipta Prima Nusantara. 2011.
- [9] J.D. Elliott, *Music Matters: A New Philosophy of Music Education*. Newyork: Oxford University Press. 1995.
- [10] S. Hardjana, *Corat-corek musik kontemporer dulu dan kini*. Jakarta: Kerjasama Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia. 2003.
- [11] V. Ganap, Pengaruh Portugis pada Musik Keroncong. *Harmonia*, 02(4), 1-14. 2006.
- [12] B. Barendregt, E. Bogaerts, *Merenungkan gema, Perjumpaan Musikal Indonesia-Belanda*. Jakarta: Yayasan Obor Indonesia dan KITLV. 2016.
- [13] M.J. Kartomi, D. Goldsworthy, B.K. Catherine Falk, *Studies in Indonesian music*. Centre of Southeast Asian Studies, Monash University Monash University. 1978.
- [14] Harmunah, *Musik keroncong sejarah, gaya dan perkembangan*. Yogyakarta: Pusat Musik Liturgi, 1996.
- [15] H. Lisbijanto, *Musik Keroncong*. Jakarta: Graha Ilmu, 2013.
- [16] K. Latifah, *Istilah-Istilah Musik*. Jakarta: Djambatan, 1983.
- [17] L. Joan, *Pianis Remaja, Buku Pegangan untuk Guru dan Murid*. Jakarta: PT. Gramedia Pustaka Utama, 1989.
- [18] M. Suharto, *Membina Paduan Suara dan Grup Vokal*. Jakarta: PT. Gramedia Pustaka Utama, 1982.
- [19] H. Supiarza, *Rekonstruksi Musik Keroncong Anak Muda di Kota Bandung*. Universitas Padjadjaran, 2019.
- [20] N. Suryani, Implementasi Model Pembelajaran Kolaboratif Untuk Meningkatkan Ketrampilan Sosial Siswa. *Majalah Ilmiah Pembelajaran*, 8(2). 2010.
- [21] M.B. Tinzmann, B.F. Jones, T.F., Fennimore, J. Bakker, C. Fine, and J. Pierce, "What Is the Collaborative Classroom?" *Nickel*, (January), 1-26. 1990. [Online] Retrieved from <http://methodenpool.uni-koeln.de/koopunterricht/The Collaborative Classroom.htm>.