

Keroncong, Existence, and Z Generation

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ABSTRACT

This article examines how Z Generation behaves and attempts to preserve keroncong music based on the behavior that is revealed. Keroncong as the original music of the Indonesian state, should be able to continue to grow and become the identity of the Indonesian state. However, several studies mention a decline in keroncong music fans in Indonesia. Indonesia consists of various groups of the current generation, one of which is the dominant generation and currently the largest is Z Generation. By knowing the behavior of the Z generation as one of the trendsetters and the generation that dominates the Indonesian population, this can be used as a basis to find out various efforts that can be made to carried out in preserving keroncong music in Indonesia. The method used in this research is Literature Review. Researchers Review various journals and books on the behavior of Z Generation as an effort to preserve keroncong music. This study proposes a study of keroncong music, Z generation, Z generation with the digital world, and efforts to preserve keroncong music in Z generation.

Keywords: Keroncong, Z generation, Existence, Behavior, Preservation.

1. INTRODUCTION

Keroncong music, is typical music with matjina or ukulele instruments (a small guitar with 3 or 4 strings) and known as music with a lilting rhythm, can be enjoyed while relaxing and unwinding [1]. Derived from the 16th century portuguese music, namely fado which is the song of Portuguese slaves since the 15th century [2]. The influence of Portuguese music is still attached to the use of ukulele instruments and vocalist expressions so that it can be said that keroncong music is a hybrid music that is the result of the accumulation of various western and non-western elements [3].

The golden age and popularity of keroncong music occurred during the revolution (1945-1950). This is supported by the Indonesian independence fighters who dominate several radio stations delivering messages of struggle through struggle songs with the rhythm of keroncong and broadcast by the radios of the freedom fighters. Since then, keroncong music has become a form of national aspiration [4]. There is also the emergence of figures and several keroncong groups such as Gesang, Waljinah, the Keroncong Toege Group which is clear evidence that keroncong can be successful.

But this is the opposite in this millennium era. Until now, actually, keroncong music still survives even

though the space for its existence is getting narrower and only limited to filling time in several cities such as Semarang, Solo, and Yogyakarta which are growing. From the point of view of the music industry, keroncong itself has been excluded from the start because of the small market share because most of the keroncong enthusiasts are middle-aged and above or it can be said to be less profitable [5]. The development of keroncong music is not as fast as other music, it even seems static, monotonous, and slow. It is estimated that these three factors cause the majority of keroncong music enthusiasts to come from the parent group, while few teenagers are happy or interested in learning keroncong [6].

Even the swift currents of globalization that enter invite the presence of new music for all of us. People are becoming more interested in following trends, especially modern music such as pop, jazz, blues, rock and so on [1]. This is a phenomenon of the current of globalization that is present in this millennium era. The ears of music lovers, namely the Indonesian people themselves, were presented with a variety of new music. The universality of music makes music easily accepted by society. Especially Generation Z, which is the category of the largest population group as well as being one of the largest music market segments in Indonesia.

Generation Z in the General Structure of the Indonesian Population studied by Badan Pusat Statistik Indonesia (the Indonesian Central Statistics Agency) is the generation born between 1997-2012 [7]. BPS 2020 data through the population census, proves that the number of Generation Z aged 8-24 years reaches 27.94% percent, which is equivalent to 75.8 million out of 271.35 million people of productive age (8-24 years) in Indonesia. It's no wonder that Generation Z has become the main target market for music producers entering this era of globalization. Generation Z is also called the generation that is very close to technology. His openness to something makes it easy for new things to enter this generation. Generation Z is categorized as a youth market and is one of the most promising market segments because it has the potential to make things a trendsetter.

This research leads to how Generation Z behaves in doing things and looking at things. As said by Koulopoulos & Keldsen, Generations represent distinct and separate groups of people with a common set of beliefs, experiences, and values about the way the world works in Dwidienawati [8]. A generation describes a group of people with a common point of view on something because they have the same time span experienced. This explains to us that by analyzing a behavior, the point of view of a generation, can give us an image or an opportunity in industrial commodities, one of which is the music industry.

Being a form of art, keroncong music has come a long way. Keroncong music had reached the peak of its glory, but its fate was turning around. Nowadays, keroncong music almost never shows its existence either through song creation or performance [5]. Keroncong music still persists even though the space for its existence is getting narrower. Efforts to preserve the glory of keroncong music can be done by studying the behavior and attitudes of Generation Z as the target market or the main audience for keroncong music. Of course, the handling will be different from the previous generation, because each generation has its own characteristics and habits in looking at a thing. Different social and economic conditions can certainly shape the attitudes of different generations of different values, behaviors, and attitudes [8]. Therefore, this article will discuss the behavior of Generation Z and the efforts that can be made after discussing the behavior of Generation Z to give the stage again or preserve keroncong music in this millennium era.

2. RESEARCH METHOD

This research is a qualitative research using literature review method. Qualitative research is required to be able to organize all the theories that are read [9]. Literature review is a written summary of articles in journals, books, and other documents, which

describes past and current theories and information by organizing the literature into topics and required documents [10]. There are several sources that can be used as literature studies, namely Periodicals (newspapers, magazines, television, radio, internet), academic journals, books, theses, theses and dissertations, browsing websites (internet, google, and Website) [11].

This study examines several journals, books, proceeding articles, data reports and websites. In the results and discussion section, this research is divided into 4 topic groupings, namely 1). Keroncong music, 2) Z Generation, 3) Z Generation with the digital world, 4) Efforts to preserve keroncong music in Z generation. All of these topic groupings are supported by the results of researcher reviews from various journals, books, proceeding articles, data reports, and websites. So that the results of the study and assessment are used to identify the behavior of Z Generation as an effort to preserve keroncong music.

3. RESULTS AND DISCUSSION

3.1. Keroncong Music

Keroncong music is one of the music that is present in Indonesia with its own characteristics. The origin of the term "keroncong" itself indicates a certain sound. One of them is a keroncong bracelet, which is the sound of "crong, crong" from the touching of gold or silver bracelets worn by women. In addition, there are also opinions from dance jewelry and horse-drawn carriage jewelry [5]. Keroncong music, traditional music with dynamic tones, in the form of vocals and accompaniment of stringed instruments consisting of melodic guitar, accompaniment guitar (cak), ukulele (cuk) and cello as imitation of drums [6]. The naming of keroncong music is thought to come from the sound of the ukulele as an instrument that must exist in the keroncong musical ensemble [5,12]. Keroncong music is known as music with a lilting rhythm, it can be enjoyed while relaxing and unwinding [1].

Derived from the 16th century portuguese music, namely fado which is the song of Portuguese slaves since the 15th century [2]. Through the Tugu community, Portuguese music was spread to Batavia and gave birth to the kronjong toegoe genre which was the forerunner of keroncong [12]. The influence of Portuguese music is still attached to the use of ukulele instruments and vocalist expressions so that it can be said that keroncong music is a hybrid music that is the result of the accumulation of various western and non-western elements [3]. Keroncong music was born and developed from the Tugu community. According to Yopi Tambayong in Alfian [12], the conclusion of a number of keroncong researchers is that the Tugu people are natives of Goa and Malacca who were

enslaved and employed by the Portuguese and then freed by the Dutch. They bear the name of their former Portuguese master as their surname.

Keroncong shows its peak existence during the Indonesian revolution, namely around 1945 to 1950 [4,12]. The Indonesian independence fighters conveyed their message of struggle through the radio by using the keroncong song as the delivery of the lyrics of the struggle. There are two important things in that span of the year, namely the release of musical entertainment from the pressures of the Japanese population. Prohibited pressures are prohibitions, or restrictions on creation to performance. The second at this time was colored by the spirit of the independence revolution [13]. At this time, keroncong was no longer just a musical aspiration for the lower middle class, but a national aspiration. One of the songs is the song Keroncong merdeka, which expresses a sense of nationalism and patriotism. In this era, composers such as Ismail Marzuki, Kusbini, Maladi, Samisidi, and Mardjo Kahar created songs about struggles, refugees, and the romance of men and women who had just returned from the battlefield. Some of the songs were, A Pair of Eyes Ball in 1946, Melati at the Boundary in 1947, South Bandung at Night in 1948, Welcome to Young Heroes in 1949 [12].

In this millennium era, various developments of the times from all sides have occurred. The entire music industry has had its ups and downs. Likewise with keroncong music. The rapid development of information technology has an impact on keroncong music. The inclusion of entertainment with alternative cultures in creative industries such as music and films from the west. Public interest in keroncong music has decreased [4]. The decline (decrease) in keroncong music can be seen from the decline in keroncong recording albums. For example, in the 1970s, Waldjinah produced 44 record albums, and in the 1980s, she produced 88 albums. In the 1990s there were only 38 albums and then in the 2000s there were only 6 albums [4]. There are also other things that prove that keroncong has decreased, namely the disappearance of the keroncong music competition program organized by RRI and TVRI [5]. Although the popularity of keroncong music is declining, it does not mean that Indonesian music will disappear. The reason is, keroncong music has loyal fans, even though these fans are mostly elderly [12]. With this decline, we can again preserve keroncong music in order to survive in this millennium era by studying the target market in the music industry. The widest target market in Indonesia is Generation Z. By studying the behavior of Generation Z, we can approach and obtain strategies for efforts to preserve keroncong music in Indonesia.

3.2. Z Generation

Generation, a word that refers to the human population. Generations remind us of various kinds such as X generation, millennial generation, Z generation and other generations. According to Mannheim in Son [14]. Generation is a social construction of a group of people who have the same age and the same historical experience. There is another generational explanation, namely a generation is a group of people born at the same time (a span of 15 years and over per generation), who are of the same age and life stage, and who are shaped by a certain time span (events, trends, and developments) [15]. Generation is also defined as "a phenomenon associated with a series of historical events that creates a generation gap". To define it, a kind of social "intimacy" is needed in relation to shared cultural events or phenomena [8]. It can be concluded that generation is a social group with the same birth span, the same events, the same trends, and developing together, through various historical events in general.

Through the research of Howe and Strauss in Csobanka [15] there are three criteria to reveal a generation. The first is "perceived membership" which means that the person feels, considers himself to be part of a group, as a member of it. The second criterion is called "shared beliefs and forms of behavior", thus general beliefs and forms of behavior, such as family, career, religion or political views. Third, "shared history", contains all the historical events that occurred during childhood and adolescence, which had a major influence on the personal lives of most group members. They recognize that history changes generations and vice versa.

As Koulopoulos & Keldsen said, "Generations represent distinct and separate groups of people with a common set of beliefs, experiences, and values about the way the world works." to something because they have the same time span experienced. It tells us that by analyzing a behavior, the point of view of a generation, can give us an image or an opportunity in industrial commodities. The characteristics of each generation are inherent and are the natural characteristics of most of them. These characteristics will influence their consumption, behavior, interaction and future trend design. Then, this is the basis for rebuilding the world and civilization of a generation into various changes and mechanisms of life that have never been thought of before [16].

There is a generation classification according to BPS Indonesia based on William H. Frey's literature in the article "Analysis of Census Bureau Population Estimates" namely Pre Boomers (born before 1945), Baby Boomers (born 1946-1964), X Gen (born 1965-1980), Millennials (1981-1996) and Z Gen (1997-2012). Indonesian BPS data shows that there are 1.87% of the

Pre-Boomers Generation, 11.56% of the boomers generation, 21.88% of the X Generation, 25.8% for the Millennial generation, and 27.95% for the Z Generation. This study refers to the data the BPS [7].

Z Generation is the generation born in 1997-2012. This generation certainly has its own uniqueness. There are many names for this generation, namely "Post millennials", "Facebook Generation", "Digital Natives", "Switchers", "Dotcom Children", "Netgeneration", "iGeneration", and "C-Generation" [17]. Z Generation is very close to the internet. Z Generation is said to be the most materially endowed, technologically saturated, globally connected, and educated generation with formal education the world has ever seen. Compared to the millennial generation, this generation has different characteristics because they were born and raised in different social and economic conditions. Z Generation, present in the 21st century has given them a unique perspective after being formed in uncertain economic times with the global financial crisis [15]. Experiencing these economic conditions has shaped Z Gen into a more realistic generation than the optimistic Y Gen [8].

There are 14 characteristics of Z Generation according to G. Eason, et. all [15], namely: born in the millennium era; They don't know a world without internet; Using the internet and social networks; "Global connectivity", flexibility, smart, tolerant of different cultures; Social networking sites are the main platform for communication; Consumers and information providers; Excellent device skills; Thousands of online contacts; multitasking; Faster decision making; They are not stuck in one place; They learn, make friends, have fun in different ways; No legal sensitivity when downloading, changing files; and emotional incapacity.

3.3. Z Generation with the Digital World

Z's Generation closeness to the digital world (technology) is very close. Almost all the time Z Generation uses the internet. Digital has become the world of Z Generation. Z Generation has used technology from an early age, has also integrated technology seamlessly into all areas of their lives, so this generation is known as a digital integrator. They are growing in a world where there are 5.1 billion Google searches per day, 4 billion YouTube views, more than one billion active Facebook accounts and more than one million apps on the iTunes App Store [17]. Massive use of the internet is carried out by Z Generation [18-20].

How about Z Generation listening to music? According to a survey from the United States Consumer Technology Association in Ryu [21] 84% of Z Generation use their smartphones to consume audio content every day, and the two most popular sources of audio content are online video and streaming services. Youtube and spotify become the highest peak

entertainment platform in listening to music for Z generation. According to Golden [22] it was noted that the Spotify platform is the number one music application among Z Generation in the UK with 53% weekly usage compared to YouTube which is 47%. In this case, Z Generation has the behavior or habit of listening to music through streaming media. No longer by setting up CDs, VCDs, Cassettes, LPs. The ease of access to listening to music through this streaming media makes Z Generation unable to be labeled as liking only one genre of music. The choice and various preferences of music genres are served by streaming media. According to a Forbes data report, revealed that nearly 97% of Z Gen say they listen to at least 5 genres on a regular basis. Likewise, 94% of these respondents said that music was important or very important to their lives. It can be said that Z Gen music plays a role in influencing their social circle, influencing their mood, and influencing their personal style [23].

There are behaviors and attitudes of Z Generation that can be generalized in relation to the digital world [15,18,22], namely:

- Global connectivity is established, so Z Generation becomes flexible, smart and tolerant of cultural differences.
- Social networks/social media are the main media for communication.
- Social media platforms that are widely used by Z Generation are Whatsapp, Instagram, Youtube, Twitter, Tiktok, Facebook and Telegram.
- Highly skilled in the use of electronic devices.
- Personalities become more narcissistic, as their main goal is to leave their "digital footprint" for others.
- Z Generation prefers to watch videos that summarize a problem rather than read articles that discuss it. In an age of information overload, messages are increasingly becoming image-based and signs, logos, and brands communicate across language barriers with colors and images rather than words and phrases.
- Z Generation listens a lot to music through digital streaming media, namely the Spotify and YouTube platforms.
- The media, influencers, celebrities, and stars have a stronger influence on Z Generation.

3.4. Efforts to Preserve Keroncong in Z Generation

There are various efforts that can be made to preserve keroncong music with the target market of Z Generation. After studying the behavior of Z Generation, we can determine the appropriate efforts to preserve keroncong music.

Create educational and interesting content about keroncong music. The content can be in the form of an educational video, an image that explains or educates about keroncong music, a music cover video in the keroncong style or a keroncong song. Considering that Generation Z prefers to watch summarizing videos rather than reading article.

One of them is internet marketing as an effort to use the internet as a medium for public access. Internet Marketing according to Yulianto in Muhammad [24] is a marketing activity using electronic media that is connected to the internet. This can be used as a very effective strategy to promote content to Z Generation, considering that Z Generation is a generation that is very close to the digital world. Doing internet marketing on social media that are widely used by Z Generation, namely Whatsapp, Instagram, Twitter, Tiktok, Facebook and Telegram. With educative and interesting content about keroncong music then disseminated through platforms that are widely used by Z Generation can provide good insight.

As has been done by James Adam's account on YouTube social media with the content title "Cuek (Rizky Febian) Keroncong -IDGITAF (Brigita Meliala) ft. Fivein #LetsJamWithJames. The account uploaded a music video for a pop song cover from Rizky Febian with the title Cuek with a keroncong style [25]. This account has received a lot of views as of October 2, 2020 with 43,325,131 views, 515,000 likes, and 12,802 comments. Despite playing pop songs in the keroncong style, this is proven by attracting many viewers on YouTube social media. Thus, it can be said that performing pop songs in the keroncong style is also able to provide a step to preserve keroncong music. What is also done by the keroncong account with the username @dindin_d69 on social media tiktok. This keroncong account provides educational video content, covers instrumental songs with keroncong rhythms, and plays keroncong songs. This account managed to get 179,000 followers on tiktok, and 2.1 million likes [26]. This attracts many viewers, and can be used as an example in preserving keroncong music for Z generation, and becomes another example in the application of the use of social media in an effort to preserve keroncong music for Z generation.

Releases keroncong music songs through the Spotify, YouTube and other streaming media platforms. This is in line with Z Generation who listens a lot to

music through digital media through the YouTube and Spotify platforms. Of course, with the help of promotion through social media which is widely used by Generation.

Preserving keroncong music can also be done by making endorsements to influencers, celebrities, and star artists. Celebrities can promote or educate their followers on social media about keroncong music, so as to reach the target market of Z Generation and other generations. Given that the role of influencers, celebrities, and artists has a huge influence on Z Generation.

4. CONCLUSION

By reviewing various journals, books and other sources, this research reveals the behavior of Z Generation in the digital world, and the efforts that can be made to preserve keroncong music based on the behavior of Z Generation. Z Generation is very closely related to the digital world. This attachment forms a distinctive behavior for Z Generation. So that we can formulate a strategy to preserve keroncong music for Z Generation as the target market. Efforts that can be made in preserving keroncong music based on the behavior of Z Generation are Creative content creation, internet marketing, social media promotion including Whatsapp, Instagram, Youtube, Twitter, Tiktok, Facebook and Telegram; release songs through music streaming platforms, and endorse to influencers.

More research is needed to explore in depth the behavior of Z Generation. This future study can be useful to suggest efforts that can be made to preserve other keroncong music. Future research can focus on other generations and the next generation to understand the differences in the behavior of other generations in an effort to preserve keroncong music.

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