

Building Teens Politeness through Keroncong

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ABSTRACT

Impoliteness expression of teens, such as bullying, speaking rudely, and swearing still happened in school. This article exposed the process of building teens politeness through keroncong. By using project based research, such activities was designed, implemented and evaluated. There are 10 instructors and 50 teens participated in this project. Collaborative activities with keroncong musician, language lecturer, arranger, music lecturer, music publisher, and media partner were designed to increase teen's interest. The results showed that teens can write polites keroncong song if they get challenge, chance, and supporting systems. This electronic document is a "live" template and already defines the components of your paper [title, text, heads, etc.] in its style sheet.

Keywords: *Teens, Keroncong, Politeness.*

1. INTRODUCTION

Impoliteness in communication happened when: (1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or a combination of (1) and (2) [1,2]. Another definition said that impoliteness occurs when the expression used is not conventionalised relative to the context of occurrence; it threatens the addressee's face ... but no face-threatening intention is attributed to the speaker by the hearer [2,3]. Impoliteness can be seen from two different kinds of norms. First, norm as 'how one expects them [situated behaviors] to be' orientates to regular behaviors about which expectations evolve' [4]. Another definition is 'How one thinks they ought to be' concerns 'social ought', that is, social norms that 'relate to authoritative standards of behavior, and entail positive or negative evaluations of behavior as being consistent or otherwise with those standards' [2]. From these perspectives we can assume that impoliteness related to the norms that evolve in society, and there are dialectical process on constructing norms.

The development of information technology and the process of globalization have an impact to the youth, including impoliteness of teens in communicating with parents and peers [5]. The results of some research [6,7] showed that there were swearing, body shaming, and speaking rudely usually used as a way for bullying and mocking friends. An educational approach is needed to

overcome this problem. This research offers a solution through a music education approach.

Keroncong is one of Indonesian music that adaptive with the dynamic change of Indonesian society. Not less than four centuries, this music exists in Indonesia [8,9]. Keroncong tells the Indonesian cultural values along with sociocultural changes [10]. Most of keroncong lyrics are poem or rhyme, and it tells about nature, culture, struggle, and humanity. This is an example.

KERONCONG KEMAYORAN

La la la la la la laa
Laju laju perahu laju
Jiwa manis indung di sayang
La la la la la la la laa
Laju sekali laju sekali ke surabaya

Belenong di pinggir kali
Dengan Keroncong senang sekali

La la la la la la laa
Boleh lupa kain dan baju
Jiwa manis indung di sayang
La la la la la la laa
Janganlah lupa janganlah lupa kepada saya

Keladi dalam almari
Yang baik budi yang saya cari

La la la la la la laa
Boleh lupa kain dan baju
Jiwa manis indung di sayang

La la la la la la laaa
 Janganlah lupa janganlah lupa kepada saya
 Merpati terbang melayang
 Cinta sejati Slalu terbayang
 Kedondong di atas peti
 Ini keroncong mohon berhenti
 Semogalah semua senang di hati

This rhyme communicates a message “don’t forget me who comes to your city-Surabaya”, and inserts a message that the true love of a kind person will never be forgotten. The expression of this feeling is typical of Indonesian culture which maintains politeness, in the sense of keeping face from the one who declares nor the person who is the interlocutor. Rhymes and poems train people to think before they speak, and because of that keroncong was selected as a medium to build teens politeness.

2. METHODS

This research use project based research model as a methodology to integrate project with research for social change [11]. There are four features of the model (Figure 1): (1) diagnosing of the condition; (2) prescribing an intervention for the condition; (3) implementing the prescription, and (4) evaluating its impact.

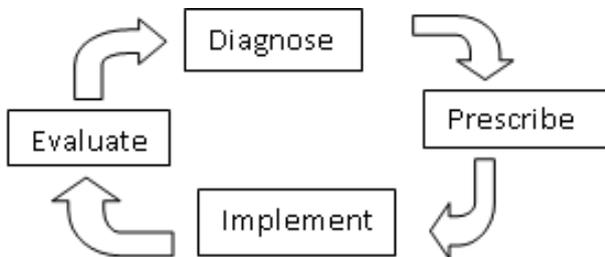


Figure 1 Project based research cycle [11].

This research has a mission to change the impoliteness communication of teen’s behavior through keroncong. First step is diagnosing a change opportunity condition related to this problem. Is it possible to encourage teens on the project? How to entice teen’s interest to keroncong? Is it possible to make a collaboration with some people who has a capacity to implement the program? All of these questions should be answered before designing the program solution. Second step is prescribing an intervention by designing several activities in a program - songwriting keroncong contest for teens. Four types of intervention was designed including preparing backtrack sound keroncong as a media for composing keroncong, make collaboration with professionals to give workshop for 11 instructors/coaches, and make a judgment in songwriting contest. Another intervention is collaboration with professional arranger, musician, music publisher, and media partner to make up the teens

song, and publish it in digital music streaming platform. Third step is implementation the program activities in a real condition, and the last step is evaluating the teens politeness expression on keroncong, and the teens audience response to the song.

We conduct the keroncong songwriting workshop using Digital Audio Workstation. Participant of the workshop are 11 instructor/coach consist of sixth high school teachers, and five lecturer from several universities. The workshop last for three days. After join the workshop, the 11 participant make a course and workshop with 50 teens from Jakarta, Bandung, Cimahi, Garut, Pontianak, Medan, Lampung and Surabaya. Teens were motivated to join the keroncong song writing competition “Let’s speak politely”. The songwriting competition was held to get the three best songs that will disseminate online to public. These songs were arranged and performed by professional musician-Jempol Jentik Orchestra Keroncong. This is the strategy to attract teens and promote politeness.

Project evaluation: includes an evaluation of all the activities, representation of politeness in teen's work, and the response of teens as listeners. The data were obtained through observation, field notes of the trainers, questioner, interview, analysis of the song, and analysis the listeners/viewers of the song on YouTube.

3. RESULTS AND DISCUSSION

3.1. Diagnosing

Based on a survey of keroncong music through YouTube, there are tendency among the young generation to express keroncong. Unfortunately, most of the artist only sing popular songs with keroncong rhythm, or even just label keroncong, because it doesn’t contain the musical elements of keroncong. One of the groups labeled as millennial keroncong and very productive is Remember entertainment. In one year the group was able to produce eight YouTube shows including seven music albums and one single. The average number of viewer’s reaches 400 thousand people. This symptom indicates that there is an opportunity to attract teenagers' interest through keroncong.

3.2. Prescribing an Intervention

The purpose of this research is to build adolescent politeness through the creation of keroncong. In this study, five activities were developed, namely: (1) making a sound back track keroncong; (2) arrange training on keroncong music creation using digital audio workstations for coaches; (3) arrange training on keroncong creations for teens; (4) organize a keroncong songwriting competition, and (5) publish the results of the competition online. The keroncong sound back track

contains pieces of one or two bar keroncong rhythms in various chords. It's designed to help teens create keroncong accompaniment, and feels the keroncong soul at the beginning of song writing process. This media has the flexibility to be reprocessed again using digital audio workstation (DAW).

Conducted training on the use of media to several music teachers and lecturers is important. When the activity of keroncong song writing developed in schools, as well as in the community, there are sustainability chance even though this program has been completed. As an impact there are such possibility for keroncong become a tools for building teen politeness. After participating in the training, the coaches conducted training for teens in their respective places for one month. The training strategy is left entirely to the coaches.

Keroncong song writing competition was held for teenagers with the theme "let's speak politely". The best work from each target group will receive an incentive of one million Rupiah, then the 10 best works in this songwriting competition will receive intellectual property rights certificate. The top three of the ten winners will be arranged, reproduced and sung by a keroncong artist. After that, these three works were published on You Tube.

3.3. Implementing the Prescription

The five planned activities can be carried out properly. The training for coaches was attended by all participants enthusiastically. Participants tells the benefit from the training activities such as the understanding of Tugu style increased, gaining insight into various ways of developing ideas in making keroncong lyrics, and some gaining new skills in utilizing back tracks using DAW – Frutty loops (operated using handphone). After attending the workshop, the coaches carried out independent activities to train teens write keroncong song. Of the eleven training participants, only 10 were willing to cooperate and sign a cooperation agreement. The training activity lasts for one month and can be carried out five to 10 times.

Based on the survey, 85% of teens participant have known keroncong from his family, or since study in junior high school. Referring to several sources [12,13], this provides the basic capital for the possibility of participants to create keroncong music because they already have prior knowledge or auditive experience. During the training, 73% of participants used the backtrack sound keroncong and Frutty loops to compose songs and keroncong music. The remaining 27% used guitars and recorded live. The use of keroncong sound backtracks and the use of DAWs such as frutty loops or garage bands can motivate students to create keroncong.

Some of their comments when asked: what interesting things did you find? Their answers that sound bank keroncong and DAW facilities make it easier for them to be creative because they only stick to sounds like playing puzzles or Legos. Both of these media provide the possibility of a large selection of instruments. "You don't have to play the keroncong musical instrument in groups, everything is already available there's" said four participant. The four voices and the choice of various chords make it easier for teenagers to express ideas and be creative.

There are 50 students involved the training, and 32 songs are produced from these activities. Through a selection by a jury consisting of music experts, linguists, keroncong artists, arrangers, and practices music industry, the three best works were selected. These are lyrics and link of the song.

Lagu Keroncong (Keroncong Song)

By Galih Prasetia and Bintang Anindya Rafif

In the afternoon, let's hang out
But don't be dumb
Listen to the keroncong song
Crong crong crong music rhythm

Teak-leafed fir tree
The watermelon has seeds
O all young people
Make kerontjong sustainable

Ref.
Thorny rose
I want to grow it myself
It's so cool
Adds to the happy mood

A walk to the city
Go to the old town
The keroncong song that we have
Don't forget

Audio link:

https://drive.google.com/file/d/179Q0WuTk9WX_0hK_dCOPfAQdCvVvGnfQ/view?usp=sharing

Kebablasan (Too Much)

By Kayla Putri Nafisa

One colon two comma
 You are beautiful who has
 After the question mark
 Maybe no one likes it

Papaya tree passion fruit
 Why is there a sound, why is there no one?
 The pine tree has no fruit
 If no one likes it, why?

Don't be nosy if you don't want to be flicked
 Don't talk to people if you don't want to be attacked
 Hey you are so beautiful oh so charming
 Don't mean to bother just a joke

Beware of going too far to joke too much
 The intention is just a joke, don't care about feelings
 Beware of going too far, forgetting to keep your mouth
 Humiliating physically is a gift from God

Beware of going too far to joke too much
 Take care of the brotherhood, don't be enemies
 Beware of going too far to joke too much
 Forget to keep your mouth until you lose friends

Beware of going too far, don't be too lazy!!!!

Audio link:

https://drive.google.com/file/d/1_I7DcWTyHVr2Fs8hu-SLSjUbGILkKb4J/view?usp=sharing

Puan

By. Neshia Cintia Nurizkha

We've taken care of each other's wounds
 From what happened before me

From what happened before you

We were as close as the forehead to prostration
 Like a drizzle then heavy rain
 Like a wave hitting a rock

Ref:

Oh Puan you are very good at deceiving taste
 Makes me sew time
 Fighting for longing

Oh Puan....

You can run to reach beautiful dreams that mean
 Oh a broken heart can't even happen

Bridges:

Then.....you slowly left me
 Break up the kite
 Slowly disappearing

Audio link:

<https://drive.google.com/file/d/1PKdYKlcG8bO1LlkN-7TfiNkAR7FjsQSW/view?usp=sharing>

3.4. Evaluating Its Impact

There was a collaboration of knowledge in equipping keroncong coaches. The judges of the competition also appreciated the "let's speak politely" program through the keroncong song by teenagers for teenagers. Arrangers and artists who process and reproduce songs are very happy with the active involvement of teenagers in preserving keroncong music. They hope that teenagers will like keroncong music. The presence of 32 youth keroncong works within one month indicates that teenagers can express themselves through the creation of keroncong songs. A supportive environment will provide greater opportunities for the emergence of concept or idea in creativity [13]. The keroncong song writing competition with the theme "let's speak politely" is a collaborative medium between keroncong artists, keroncong musicians, keroncong researchers/observers, songwriters, linguists to stimulate teens to create keroncong.

4. CONCLUSION

Challenge, chance and supporting system are three important component to attract teens actively produce keroncong song. The need of recognition, should be channeled through challenging activities, thus providing opportunities for teens to show their abilities. Politeness expression will appear if the school environment, and other adults can motivate teenagers. We have to understand what teens want to say, but we have to introduce them how to say politely. This research is still ongoing, so that the implications for adolescent politeness can only be seen in the song lyrics.

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