



Teaching and Learning Music in Digital Era: Creating Keroncong Music for Gen Z Students Through Interpreting Poetry

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Abstract

This study aims to examine the ability of 'Z Generation' students to interpret poetry. The z generation lives in the digital technology era where they tend to possess liberal and intelligent character. Poetry was chosen since this literature type has historical closeness to Keroncong music, especially in the Keroncong Stambul and Keroncong eras in the 1950s. The issue of Keroncong, whose development has been stagnant since the 1980s, is expected to trigger the Z generation to emerge a solution in the form of Keroncong music. The action research model used in this research was implemented through 6 stages: preparation, implementation, production, mixing and mastering, discussion and evaluation, upload, and publication. This project was applied to 33 students who were divided into five groups of 6 to 7 members each. Each group received a different poem. The project resulted in 5 Keroncong works and emerged a new Keroncong music genre called 'Kroncongisasi Puisi.' The study found that the learning achievements of the Z generation were achieved due to several factors: (1) their brilliant abilities in accessing various information digitally; (2) the digital age contains all the information they need; (3) their liberal nature makes them open to modernity. Regarding the process of creating Keroncong, the researcher found ten steps in the composting process: 1) interpretation, 2) composing song melody, 3) implementing the melody with accompanying musical instruments, 4) creating harmony framework, 5) practicing, 6) recording, 7) Mastering, 8) Shooting, 9) editing, 10) publishing. This study result was recommended to the Keroncong community, government, and education community.

Keywords: Teaching and Learning, Z Generation Students, Keroncong Music, Interpreting Poetry

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INTRODUCTION

Composing Keroncong music through interpreting poetry was applied to the students of The Department of Music Education, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia (FPSD UPI). The project was served through the 3rd semester's subject, 'The History of Nusantara Music Analysis II.'

By this, the students - which were categorized as the Z generation - were supervised to create a Keroncong song based on poetry. This subject is typically a prerequisite. Students start taking this course in the second semester. The course is called History of Nusantara Music Analysis I.

The subject discusses the dissemination of music around Nusantara, which is affected by other cultures like Tanjidor,

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Tarling, Gambus, and Malay.

In the process, The History of Nusantara Music Analysis provides theory and practice to students to analyze basic music scattered throughout the archipelago. Meanwhile, in The History of Nusantara Music Analysis II, students only explore Keroncong music as a unit of Nusantara music through practice. According to the author's observation, the practices held previously in The History of Nusantara Music Analysis II were limited only in imitating the existing Keroncong songs. The students played the song in their groups. This practice seemed to be less developed and done as just a subject completion. Therefore, students were willing to do it. After getting their score on the subject, the practice was stopped and discontinued. Hence, through this project, the author tried to serve students the opportunities to comprehensively deepen the important elements of Keroncong (both its composition and lyric) and encourage them to make brand new creations and innovations. Another reason for carrying out this research was that Keroncong was currently deemed a preserved type of music and suffered a lack of development. Not so many Keroncong music works have been made today. The creation is mostly imitations and less acceptable to today's youth flavor (Fauziah & Rachman, 2017; Rachman, 2013; Rachman & Utomo, 2017, 2019; Ramadhani & Rachman, 2019).

The characteristics and elements of Keroncong music are the basics that the student should comprehend to understand Keroncong music. This is also the main requirement to allow the student to understand Keroncong music. Keroncong is an acculturated music that emerged through the invasion of a foreign nation to Indonesia, mainly Portuguese and Dutch (Ganap, 2006). Besides, in the musicology context, Keroncong is distinguished from the other sorts of music. The specific characteristic can be identified from its instrument repertoire, which consists of *cak*, *cuk*, cello, guitar, bass, violin, and flute (Sanjaya, 2018). The *cuk* and *cak* are trans-

formed from the ukulele instrument which is played in *rasgueado* (Sanjaya, 2018). The *cuk* and *cak* may be called in various terms in some Keroncong music. In Keroncong Tugu, for instance, they are called *prounga* and *machina* (Ganap, 2011), while in Keroncong Jakarta, they are called 'Keroncong' and 'tenor' (Supiarza, Setiawan, & Sobarna, 2019). Keroncong is divided into some kinds, which are resulted from the hybrid process (Ganap, 2000). In addition to Keroncong's characteristics, one of the important elements in Keroncong music is its lyric. In Keroncong music, the development of lyric has gone through a long journey that began from the 1880s where it was first taken from the text of Stambul comedy. Its initial story was written in the Malay language, and the text was composed of 2 'formals,' poems, and poets. Pantun can achieve a high level of literature, but the verses sung with Keroncong melody are folk poems. It is not always polished and smooth (Yampolsky, 2010). Theoretically, the poem has its own music, one of the literature where the sound and pattern contain concept and reference (Green, 2011). But the need of poem musicality depends on its current period's aesthetics (Green, 2011). According to the mentioned description, in this research we try to interpret the poetry which align with the Z generation current aesthetics.

The poetry selected in this project was poetry of Hasta Indriyana titled '*Piknik yang Menyenangkan*' (An Exciting Picnic), which was selected considering its resemblance to a common song lyric and representing youth. Hasta is a poet figure with who the author closes with. This opportunity allowed the author to be more cooperative in having permission and coordination in composing Keroncong music from his poetry (this act is called a 'Kroncongisasi Puisi'). Poet is a sound. In a poet, the sound is aesthetics and related to the elements of music, song, melody, rhythm, etc. (Pradopo, R, 2009). Likewise, music as a culture of sound, one of the important elements of a poet is sound, so the poet and music have a strong relati-

on. Through this supervision, the students were directed to learn Keroncong song lyrics and poetry that would underly their brand new Keroncong song creation and created a new discourse of Keroncong music within students, particularly the youth generally. Therefore, it was necessary to supervise the *kroncongisasi puisi* (illustrating poetry reading with Keroncong music) process.

Based on the background mentioned above, there identified some issues as follows: (1) the lack of students skills to deepen the Keroncong song lyric, (2) the minimum of Keroncong song repertoire mastered by the students, (3) the lack of students skill to learn poetry, (4) matter of students bravery to create a Keroncong song based on the poetry, (5) the need of developing a new form of Keroncong music that is adaptive to the today's sense. Ultimately, this research and supervision aimed to give the Z generation students space in The History of Nusantara Music Analysis II subject to compose a Keroncong music work out of poetry. *Kroncongisasi puisi* is a new offer in the development of Keroncong music in Indonesia. It is expected to raise a new spirit for the practitioners of Keroncong music, especially the Z generation, and ultimately contribute to the renewal of Keroncong music, which is considered just ancient music that enjoyed mainly by an elder. In addition, it also can be considered as the Z generation's conceptual contribution to the development of Keroncong in the digital era.

The development of digital technology or the digital era has changed people's mindset and field of education and stated that the digital revolution had changed our works, association, and schedule. It also affects how teenagers and children play, require the information, communicate with one another, and learn (Srinivasan et al., 2017: p. 10). Yet, the development doesn't change most colleges or teaching and learning processes in the class. The colleges are demanded to perform an alteration in the context of the digital era, and so is music learning. The examination

of the digital creative impact in the music education of the 21s century was ever done (Gouzouasis & Bakan, 2011). In the last decade of their research, it is found that digital technology has fundamentally changed the making, sharing, teaching, and learning of music and these were rapidly developed. Then, they conclude that music educators should be able to follow the emerging trend to keep relevant with the youth culture. Yet their research just contributes an exclamation of the future curriculum revolution without demonstrating a concrete example. Responding to the previous research, this research contributes more a concrete example of music learning struggle in colleges with the music Keroncong as the media.

The theory which the students had learned in The History of Nusantara Music Analysis I subject was then implemented through music practice in The History of Nusantara Music Analysis II where selected genre of the practice was Keroncong. Based on the researcher's analysis, the students could feasibly comprehend what they were learning about by practicing it. In this context, the students themselves experienced their musical practice immediately. In the final semester, they played the Keroncong and explained their play to the audience. On the contrary, they previously used to imitate the existing Keroncong song to be played, and consequently, they could only play based casually. The students involved in this project were those 2017 batch who were mostly born in the 2000s and categorized as the Z generation - as Linnes (2017) stated that 1995 to present birth year is the Z generation birth year.

In addition, it is found that the production of Keroncong music went significantly lower from the 80s to the present - comparing with its victory around 30s, 50s, 60s and 70s. The Keroncong music had actually reached the top of its popularity around 1920 through the gramophone recording industry of Beka company, Odeon, Columbia, Polyphone, Ultra, Edison Bell, Tio tek hong, Yktj & Pplr, Angsa,

Delima, Canary, Triplex, and extra. It was ranked at 2nd and 3rd most popular among other music genres (Yampolsky, 2013); the following illustrates Keroncong popularity in that year:

Table 1. Malay/Straits region (M/S) popular music category, 1920–42

(M/S) Popular Music (MSPM)		% of MSPM
M/S popular music (unspecified)	1606	55.55
Melayu repertoire (tentative)	738	25.53
3. Kroncong	378	13.08
4. Stambul	45	1.56
5. Kembang Kacang	2	<0.00
6. Hawaiann	30	1.04
7. Jazz Accompaniment	3	0.10
DEI popular music issued in M/S DEI		
a. Malay language	14	0.48
b. DEI Regional languages (Acehnese, Toba, Ambon, Bawean)	75	2.59
TOTAL	2891	99.93

*The Dutch East Indies (DEI) was a colony of the Netherlands, while the

Malay/Straits region (M/S) was a British colony.

Table 2. The Dutch East Indies (DEI) popular music category, 1920–42

DEI Popular Music (IPM)		% of IPM
DEI popular music (unspecified)	1414	34.79
Kroncong	1424	35.04
Stambul	226	5.56
Hawaiian	261	6.42
Melayu repertoire (tentative)	206	5.07
Jazz Accompaniment	98	2.41
Kembang Kacang	14	0.34
Military	2	<0.00
Nationalist	18	0.44
Popular music DEI regional languages (Manado, Javanese, Sundanese, Ambon, Sangir, Batak, Banjar, Aceh, Bugis, Makasar)	374	9.20
M/S popular music issued in DEI	27	0.67
TOTAL	4064	99.94

In 1930s, through NIROM, VORO, VORL, PPRK radio broadcasts (Suadi, 2017), Keroncong came to be a great vogue for Indonesian. It proves that 1930s was

the glory period of Keroncong music. This popularity can also be seen in the research, which was written as a dissertation titled music and media in the Dutch East Indies: Gramophone records and radio in the late colonial era, 1903-1942 (Philip Bradford Yampolsky, 2013) – as a researcher has explored from sorts of existing literature such as books and Keroncong anthems which were popular in every Keroncong music festival. The researcher acquired this data from a literature study (Philip B. Yampolsky, 2010), which discussed Keroncong in the 1920s and the data of Keroncong production from a book '*Rupa-rupa Musik Keroncong Tahun 1940-1970an*' (B, 1979). The bellow table shows the amount of Keroncong song based on its period:

Table 3. Production estimation of Keroncong music based on its period:

Period	Keroncong (Kr)	Langgam (Lgm)	Stambul (Stb)	Total
1920-1942s	1424	-	226	1650
1950-1970s	157	95	15	267
1980-present	-	-	-	-

Table 3, 1920-1942 is an estimation of research record (Yampolsky, 2013) researcher concluded from gramophone recording production. For the 1950-1970 period, it was counted manually. Keroncong song production in 1950-1970 was filtered based on its popularity within the Keroncong community, where they played the song and took place to record. For the period 1980s, no Keroncong song creation was found. Even if it was, it was excluded from the criteria required in this research (Supiarza, 2019). The dissertation states that Keroncong works were legitimated neither by the music industry nor Keroncong community. This means that Keroncong works did exist but with poor legitimation.

Keroncong Music

Keroncong music, in other words, is an identity of Indonesian struggle, spirit, and pluralism entity of this nation. Keroncong music began in the early 20th century;

some speculate Keroncong music to have been brought by the Portuguese in the 16th century (Ganap, 2006) when Indonesia was under Portuguese colonialism. Keroncong is a combination of music, acculturation, and crossbreeding that produces a hybrid culture (Ganap, 2011). The acculturation is not only with Portuguese as Ganap mention in his article "Pengaruh Portugis dalam Keroncong Tugu", but Dutch also held an important role to this acculturation (Barendregt, Bart. Bogaerts 2016). The phenomena of naming such this music were limited in the meaning of the Keroncong music itself, but it meant more as an identity in the development of Keroncong music with its aesthetics paradigm. According to (Sullivan, 1993) a paradigm is a process of forming a concept, model, or conventional point of view to a fact. According to this definition, aesthetics paradigm in this research approach processing of creating an image or aesthetics model to be conventionally agreed by all Keroncong music players, as to how the forming of Keroncong music performance concept in a global era that is interpreted by Bandung youth generation to embody the role model as a proposal for millennials (Supiarza, H. Sobarna, C. Sukmayadi, Y . Mulyadi, 2018). This research aims to emerge the new composition of Keroncong music by Z generation as their song product and extend the Keroncong song collection in response to the decreasing production of the Keroncong song. Even the literature which talks about Keroncong production had been hardly found since 1990 until today.

According to the various concept of developing Keroncong music, some playing styles underlies Keroncong music repertoire. There have existed Keroncong Asli, Stambul, Langgam Keroncong, Langgam Jawa, Keroncong Tugu, and Keroncong Extra (Harmunah, 1996). In addition to those conventional Keroncong music genres, Keroncong music contains sets of regulation called '*pakem*'. For instance, in singing context, the terms *Gandul*, *Gregel*, or alike are known as characters of singing Keroncong (B, 1979), as well as in compo-

sition rule which employs terms such as *Poorspel*, *Senggahan*, *Overhang*, *Bar Amount*, and *Harmony Framework* (Kusbini, 1970).

Those indications – the musicology rules that are conventionally agreed as '*pakem*' – are largely referred to by Keroncong musicians in Indonesia today. However, the fact shows that those styles have undergone the development by the influence of other rhythm styles such as pop, dangdut, jazz, rock, and others. The styles are then termed as '*di-keroncongkan*' (Widjajadi, 2005). Those genres indicate that there is still an opportunity to develop Keroncong music that can adapt to the current situation. Thus there will emerge new styles of Keroncong. As can be learned, the '*Jamaican Sound Keroncong*' is a result of the collaboration of two music genres, Ska and Keroncong, by Sirlyai band in Bandung City (Supiarza, H. Sobarna, 2019; A'yun & Rachman, 2019). To achieve that goal, it is necessary to conduct guidance (supervising) to the students of The Department of Music Education in order to get clear direction (of their learning and practice). This research is an effort to create another type of Keroncong, that is, by creating a Keroncong song based on poetry. The author called this practice '*Keroncongisasi Puisi*.' In addition to this effort, the research is also held to create a new atmosphere from basic principles of Keroncong music on developing the old aesthetics paradigm which was longstanding controlling the Keroncong by its musicological rules and made it stayed unprogressive.

By identifying the old Keroncong Lyric – the metaphoric lyric that worth high literature value, mainly the popular one in around 1940s during the period of revolution and effort to Indonesia independence (Nugraha, 2016) – within that period, the metaphoric lyric was purposed to distract, particularly, the colonial audience from the fact that the lyric was written to burn Indonesian spirit to fight against the colonial (Nugraha, 2016). But according to the researcher, this metaphor lyric had been even existing since early Keroncong music development in the form of traditional

poetry for drama purpose which ultimately called as 'Stambul Keroncong' (Yampolsky, 2010).

In this writing context, metaphor is defined as artist self-expression that is conveyed in supposition sentences. The words which come to be a lyric in Keroncong music are wrapped in metaphor under-covering the words' aim and purpose. This is one of Keroncong music characters which is instead lost today. Regarding the high literature value of the old lyric, literature experts claimed this to be included in text analysis. Text analyzing was held to comprehend the analyzed works; it has been developed further with its various approach (Mukmin, 2008). All approaches were done to understand the meaning behind the literature work and to appreciate its beauty. In the creation of the text works such as lyrics, the term '*licentia poetica*' expresses the poet's freedom or poetry language deviation. However, *licentia poetica* may not be arbitrarily used to deviate the language (Mohd Azam bin Sulong, 2015). For the students, the deep study of the meaning of poetry was a new experience, moreover when this should be interpreted to be music works for the purpose of *Kroncongisasi puisi*.

Learning and Teaching Challenge in Z Generation

The future of Indonesia is in the hand of the young generation today; it is including the development and conservation of Keroncong music. Indonesia has plenty of young generations full of achievement in music proven from the awards they achieved nationally or internationally. Music has been integrated into the internet. The digital era and the existence of internet labels (netlabel) have given new hope in the development of modern music and potentially could turn to be a changing agent of culture (Kusumawardhani, 2015). The dense global development supported by technology that is getting closer to the children's life marked the age of a Z generation, also known as a Net Generation, Digital Generation, or Gen Next (Linnes,

2017). Z is a generation who has been familiar with technology since their born. Such a great fact that it has been a lot of children who have been able to operate technology devices since their childhood such as smartphone, tablet, mp3 player and digital camera (UNICEF, 2017).

Those technology devices have been fitted out with applications or software which may support children's education. Thus, these support their learning process and help parents and teachers guide and filter the information from the internet that is not suitable for them. Every generation - start from pre-millennium to millennium generation - has different needs (Smith, Travis, Nichols, 2015). This difference is influenced by technology development, which also changes the agent's structure to adapt to the time. Generation can be defined as a group that is identifiable through its birth date, age, location, and important event that forms its personality (A. Guha, 2010). In the last sixty years, three generations are dominating the workplace: Baby Boomer, X Generation, and Millennium (Kaifi, Nafei, Khanfar, & Kaifi, 2012).

Baby Boomer Generation are those who were born between 1943 and 1960. At that time, a lot of men returned home from World War II, contributing to the increase of demography through birth; this was what created the baby boom effect. Baby boomers were grown when the economy was in its prosperous. This generation was independent of technology, unlike in the present (Kaifi et al., 2012). X Generation (also called Gen X, or Xers) were born between 1961 and 1979, where their birth marked the significant decrease of previous demography fluctuation as well as to the next generation (Kaifi et al., 2012). Z Generation is nurtured within the social network. Ultimately, they are the digital, and technology is their identity (Dangmei & Singh, 2016). The students who participated in this research project were classified as the Z Generation because they were born between 1996 and 2012 as defined (Schwieger & Ladwig, 2018).

Indonesia is open to the advance-

ment of digital technology. Unfortunately, the government does not really concern to control this advancement, mainly to the information technology (Facebook, Twitter, Instagram, and Youtube) (Furqon et al., 2018), and this cause a new generation with liberal character somewhat, individualistic, and in the music context, they tend to like diverse music genre. This tremendous revolution of the Z generation affecting how we approach society. In purpose of planning and opening a new way of education, the awareness of “the rise of the new generation that aware of their around and speaking a technology language” (Cilliers, 2017). The students involved in this research were college students of the 3rd semester. As the Z Generation, they have a different character from their predecessors. This character is strongly related to the advancement as an effect.

This is also significantly impacting the teaching and learning process in university structure (Cilliers, 2017), demanding lecturers a special strategy to teach this Z Generation who have already mastered their own high technology. Learn, and learning are two related concepts: tied and inseparable; both are the main activities in the education process. Learn means a process of behavior change as a result of individual interaction with the environment. This result will be continuous, positive, active, and directed (Hanafy et al., 2014). The environment factor is the main condition to create a strategy of learning and learning activity. In this context, the author uses the learning concept of the relation between stimulus and S-R response from Skinner (Goddard, 2018).

Z Generation can easily find any kind of information on Youtube as experienced by this research students through digital development. The Z generation can see sorts of genres, thereby taking them as their references without going to a formal education institution, music shop, or music library. Through Youtube, they can practice the music at home. Even in some contents, there found the instructor interactively guide the audience live through

teleconference. In addition, the Z Generation can use google to help them find the relevant reference in the scope of Keroncong; they can also have correspondence to Keroncong experts via email, Facebook, Twitter, Instagram, or alike personally. These simplicities possibly allow the Z Generation to know everything very quickly. Dauksevicuite and Rothman (in Cilliers, 2017: p. 190) argue that Z Generation is the first generation to have been connected globally through the internet and stay alive and breathing. Likewise happened in the college where the Z Generation count more on the recording device than taking a note; they also tend to ask any question online. Studying in their college is just a routine. They tend to demand information and communication instantly instead of waiting for it coming.

According to our analysis, the literature has shown that the Keroncong music needs treatment from the Z generation on behalf of its preservation and development. Yet the literature also remains the gap where there has been no research that concerns Z generation supervision in creating Keroncong music through poetry as an approach. Through the learn and learning, this research aims to create Keroncong of a poet based on the Z generation’s interpretation in this digital era. The research questions are stated as follows: 1) Are the Z generations able to create Keroncong music based on their interpretation?; 2) How is their process in creating Keroncong music of a poet?.

METHOD

The project of composing Keroncong music through interpreting poetry was applied to the students of The Department of Music Education, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia (FPSD UPI). The project was served through the 3rd semester’s subject ‘The History of Nusantara Music Analysis II’. By this, the students were supervised to create a Keroncong song which based on poetry. This subject is typically

a prerequisite subject. Students should have begun to take this subject since their second semester in 'The History of Nusantara Music Analysis I' course which discusses about the dissemination of music around Nusantara which affected by other cultures as Tanjidor, Tarling, Gambus, and Malay.

The qualitative method with the action research model used in this research, specifically participatory action research, is considered appropriate because the researchers were also involved rightly in the research. Participatory action research is a qualitative research methodology that fosters collaboration among participant and researcher (MacDonald, 2012) equitable, liberating, and life-enhancing qualitative inquiry that remains distinct from other qualitative methodologies (Kach & Kralik, 2006. Richard Winter (in O'Brien, 1998) suggests six comprehensive summaries from the main principle of action research, those are: 1) reflective critique; 2) Dialectical Critique; 3) Collaborative Resources; 4) Risk; 5) Plural Structure; 6) Theory, Practice, Transformation. In this research context, the researchers emphasized the principle stated in the third point where the participants - according to action research - are the researchers' members. The principle of resource collaboration considers that every personal idea is the resources that are equally significant in establishing the classification of analysis interpretation negotiated among participants (Hasan, 2009). Logically, the stages in the research are explained as follows:

The data sources were the students of Department of Music Education FPSD UPI. The action research participatory context is considered democratic, equitable, liberating, and life-enhancing qualitative inquiry that remains distinct from other qualitative methodologies (MacDonald, 2012) equitable, liberating, and life-enhancing qualitative inquiry that remains distinct from other qualitative methodologies (Kach & Kralik, 2006. The students were those who engaged in The History of

Nusantara Music Analysis II subject, with 2 SKS which managed to be done in one semester, particularly in the 3rd semester. The selected method for this project was guidance in the form of a workshop and implementation of Keroncong song creation or 'Kroncongisasi Puisi.' This project was done in two months respectively, September and December 2018, and the result was recorded in audio and video format. The stages can be described as follows:

Table 4. Project Phases

Preparation	Implementation	Production and Evaluation
Forming of groups	Schedule management	Audio-vid-eorecording process
Selecting the poetry	Guidance of playing technique	Mixing and mastering
Instrument repertoire	Poetry interpretation	Discussion Upload and publication

Preparation

The Division and Formation of Orkes Keroncong The first step was dividing the 40 students into small groups of Orkes Keroncong; each consists of five to six personnel according to the amount of musical instrument available: *cuk*, *cak*, bass, cello, flute/ violin, and vocal.

The Poetry Selection

After the formation, students were offered to choose one of the selected poetries. Each group would hand poetry as their composition base.

Instrument Preparation

The preparation was made by checking carefully available instruments on campus, whether the instruments were ready to be used or need a repairment. The students were also asked if they owned additional instruments to support the guidance project.

Implementation

Due to the fact that this guidance project was a practice, and amount of the music instrument available in department was limited, it was necessary to firstly set the training schedule in order each group could have their turn use the Keroncong music instruments effectively and efficiently.

The guidance of music playing technique

This guidance took place to accelerate the process of music creation knowing that few students had no experience yet of playing Keroncong music instrument. This guidance focused on the playing technique application of *cuk*, *cak*, and cello which are the main elements in Keroncong music.

The guidance of poetry interpretation

In the process, the students were given guidance scheduled to interpret the poetry for Keroncong's musical purpose, they were guided as they had turned the poetry into a Keroncong music melody and sounded in Midi or Sibelius.

Production

After the creation of the song, they came to the technical training both individually or in a group until 18 December 2018, when they started to record their song in the Department of Music Education studio. The recording process was taken place live, capturing the audio and video. The recording was scheduled at 19.30 to get a quiet moment anticipating possible noise during the recording process. All groups who got their turn were managed to finish the recording in one night.

Mixing dan Mastering

Mixing and mastering were the processes taken to get an adequate recording result; this process consumed a lot of time. Regarding this, students have obtained six workdays from 18th to 24 December 2018

Discussion and Evaluation

Discussion and evaluation were held

on 24 December 2018 rightly after the mixing and mastering session, followed by all participants of the guidance project to discuss the recording result, poetry interpretation, composition, and the decision to upload and publish strategy.

Upload and Publication

Upload and publication were disseminating recording products via social media such as Youtube, Instagram, Twitter, and Facebook. The purpose was to publish the '*Kroncongisasi puisi*' to hear audience feedback.

RESULTS AND DISCUSSION

For a reason mentioned above, this project was managed to supervise that Z generation to utilize their skill to create a Keroncong music with a poetry script as its song lyric as well as to create a new Keroncong music called *Kroncongisasi puisi*. Another supporting reason is the fact that Keroncong music remains conserved and get lacks revitalization. Consequently, this state-led Keroncong music drawn and died among other music genres managed in the capital system (Supiarza, H. Sobarna, C. Sukmayadi, Y. Mulyadi, 2018). As far as the researcher can concern, this research is essential to do. The Z generations should be directed to empower their liberal character and their ability as the dwellers of the digital era in reflecting and creating a new sort of Keroncong music. This research is also meant to demonstrate a concrete example of learning media of the digital era, perfecting previous research result in the field of digital era learning media as done by the previous researchers such as Srinivasan et al. (2017) Gouzouasis & Bakan (2011), Srinivasan (2017), and Gouzouasis (2011). Hopefully, through *Kroncongisasi*, the students' work could emerge a new discourse among the Z generation, mainly those who are liberal (Rattie, 2002), to modify and create Keroncong music work that freely offers up to date musical taste.

Table 5. Group and Poetries

Group's Name	Poetries Title
Merasuk Hati	Di Taman Partere
Harapan Kasih	Penyeberangan
Penyejuk Jiwa	Komering
Rayuan Malam	Sayap-sayap Laron
Cahaya Malam	Mahoni

Early process

This project was carried out in early September 2018 by first observing the learning process of Nusantara Music Analysis II followed by presenting the project plan to the class, offering renewal of Keroncong music classes called poetry chronology, project compromise, and the formation of keroncong groups. Each group was determined to have consisted of 6 to 7 members. There formed five groups out of 33 total class members. A discussion then followed this formation to name the groups and divide the poetry into groups. The result is reported as Table 6.

Table 6. Group's name and poetry title

Group's name	Amount of Student	Poetry Title
Merasuk Hati (A)	7 students	Di Taman Partere
Harapan Kasih (B)	7 students	Penyeberangan
Penyejuk Jiwa (C)	7 students	Komering
Rayuan Malam (D)	6 students	Sayap-sayap laron
Cahaya Malam (E)	6 students	Mahoni

After forming, naming the group, and dividing the poetry texts, each group were asked to independently compose the base melody for a week deadline from 1 to 6 December 2018. The results were sounded to be evaluated together. UMB Lapis Legit assisted this evaluation, a student's organization of Keroncong music lovers, consisting of students of the department of music education FPSD UPI. This help

was purposed to solve any rising technical problem such as synchronizing the melody to the poetry, difficulties in playing the instrument, and the basic framework of Keroncong music. In this step, the researcher suggested the students ignore a valid rule of playing Keroncong (such as *asli*, *langgam*, *stambul*, and extra) temporarily. In addition, they were also taught a brief sight about Hasta Indriyana's poetry.

The supervisor continually carried out a discussion of comprehending the poetry. In every meeting, the supervisor used to associate the writer's intent in his poetry and the student's interpretation. Overall, this step ran well, and surprisingly the students could compose the suitable Keroncong melody that met the writer's expectation as Hasta Indriana himself admitted this suitability after listening to the melody the group had composed.

At this stage, the poetry interpretation process is carried out by students with group members to determine the main melody frame. At first, the melody was not written in the form of scores, but students did recordings via cellphones. The task of determining the melody of the song is given to one of the predetermined group members. Prior to this determination, the groups had tried to interpret the poetry they had chosen. In the interpretation process, each group conducted an interview with Hasta Indriana about the meaning of the poem he created (who was currently an interpretation student). The results of the interview were then elaborated and collaborated with the group's interpretation. In the view of the researcher, the students' interpretation refers to the essence of the poetry said by (Richard 1997), namely: 1) sense, 2) feeling, 3) Tone, 4) Intention. Based on the researcher's analysis, the process of creating this poem consists of 1) interpretation, 2) making a song melody (horizontal), 3) implementing with musical instrument accompaniment, 4) making a harmony framework, 5) practicing, 6) recording, 7) mastering, 8) shooting, 9) editing, 10) publishing.

Kroncongisasi Puisi: A Keroncong Music Reproduction of Z Generation

After nearly two months of intensive supervision, the *Kroncongisasi Puisi* was ultimately made. Five Keroncong music works were created of five Keroncong groups. Before coming to the Keroncong works recording, the researcher shared an example to social media. Facebook was chosen to be shared with where Keroncong musicians and letters experts mainly accessed it. Hereby, the researcher could see the commentaries from qualified experts and any anonymous commentators who might concern about this working prototype. In summary, 90% of commentators responded to the work positively; those commentators were mostly musicians and letter experts who possessed objective evaluation and qualified background. While the rest 10% were those non-experts and musicians who simply appreciate 'good' to work.

The following step after sharing the prototype with Facebook was to record the works in audio-video format. The notion of the recording process was completely trusted to the students to see how they would overcome potential issues during the process. Amazingly, the result of their process was very interesting. Firstly, the Z generation had already possessed a digital technology intelligence that they had learned intuitively from social media. They were already skilled at sound engineering, cinematography, and arrangement - see the following link for the detail <https://drive.google.com/open?id=133hP1sENKPlkc2W0F80mIVXzjQOpOltg>. Secondly, only in two months total, they factually could compose Keroncong music of the poetry well. This 'well' term could be concluded from the positive commentaries given by the letter experts and the Keroncong musician during sharing sessions on Facebook as well as appreciated by poets and Keroncong practitioners in workshop events. Thirdly, the Z generation possessed a liberal character where they freed themselves from the Keroncong musicology rules or *pakem*. They liked to collaborate various kinds of music in their works as an

impact of their intensity of exploring YouTube that provided them lots of instant information and applicable knowledge, and consequently, it formed their musical character away from the *pakem*.

These characters appeared as (one of the song work) in '*penyeberangan*' song which could depict four other songs' character and was taken as a prototype shared earlier in social media. Besides, this song was composition more complex by adding blow instruments supporting other standard instruments (*cuk, cak, cello, guitar, and bass*).



Figure 1. Video clip O.K. *Harapan Kasih*

This group could present exciting cinematography and consciously write a film script before creating the video for the audio-visual context. Therefore, their video appearance looked to be well-made and was able to narrate the meaning of the poetry. As recorded in the video, they visualized the word '*penyeberangan*' by showing a person walking on the stair, which appeared in the beginning, middle, and end of the video. Google and YouTube inspired those audio-visual creativities. This was all the Z generations who are aware of where they are and understand the language of technology (Cilliers, 2017) to create adequate visualization according to the current technology language.

For the music context, their music character could not be categorized into any conventional Keroncong music. In the matter of instrument, they had added two western blow instruments Saxophone and Trombone. They composed the song freely out of the existing conventional rule. The interesting part was that they had been

quite concerned about the relation between lyric and melody; they carefully managed every word to be synchronized with the music melody. The following example will illustrate how the lyrics are applied in the melody:

Penyeberangan

Di tepi itu //aku membayangkan kau//
Menungguku//// Di sini waktu/ Seperti
mistar/yang kuurut////. Dan daratan//
Di telapak kakimu/ barangkali//Angka
terakhir/ yang mesti kucatat////Pada
perjalanan// penghabisan/ di tepian/
Nanti mata/ bakal menatap pasir//. Dan
karang/Menungguku jadi batu//. Men-
jelma batu//Ditimpuki/ batu, diguyur /
bunga kamboja//Lalu di tepi itu //mela-
yar kapal-kapal masa lalu.//

In detail, this partiture is composed as the main melody by O.K. Harapan Kasih; in the harmony framework, this is transcribed as follows:

Intro: (Toegoe Style)

III(m) ... IV(m) ... III(m) ... IV ... V ...

Song 1: (Toegoe style)

I ... III(m) ... IV ... V ... I ... III(m) ...
(flute as Bridge)

I ... III(m) ... IV ... V ... I ... I (7) ... (Septim cord aims to step)

Reff:

IV ... V ... I ... VI(m) ... II(m) ... V ... I ... I (7) ...

IV ... V ... III(m) ... VI(m) ... II(m) ... V ... IV(m) ... (brass in)

I . . (rubatto) . I . . (break only cuk and cak for engkel style) . . II . . IV . . IV(m) . . III(m) . . (Trombone solo) . VI(m) . . II(m) . . IV(m) . (flute in) . VI(m) . II(m) . .

Song 2: (engkel style)

I ... III(m) ... IV ... V ... I ... III(m) ... (brass as Brigde)

I ... III(m) ... IV ... V ... I ... I (7) ... (brass)

Reff (Double Style)

IV ... V ... I ... VI(m) ... II(m) ... V ... I ... I (7) ...

IV ... V ... III(m) ... VI(m) ... (II(m) ... V ... IV(m) ... I ...)2x

Coda

I ... II ... V ... V(m) ... I ... II ... V ... V(m) ... (ritt) . I ...

Three styles were applied in this play and were adopted from the ukulele *cuk* and *cak* play style as the important elements of Keroncong. The first style was Toegoe style, known as *kemprong*, which the rhythm illustrated in Figure 2:



Figure 2. Toegoe style rhythmic pattern

Toegoe style play patterns are played on 'Penyeberangan' starting from the intro to the last song. The play was also colored by strumming and *rasgueado* effect. In Keroncong Toegoe style these colors were heard along with the song composition. The rhythmical pattern of ukulele *cak* and ukulele *cuk* is matrical; the cord played the second inversion with the same or different register of an octave (Ganap, 2011). In the *Penyeberangan* song of Harapan Kasih, there found a similar hit style to Keroncong Toegoe, but the chord did not perform the second inversion as it should; they were all out of playing a progressive chord rather than a formal pattern of Keroncong Toegoe. The Toegoe pattern was played in *Penyeberangan* song from intro to one last song part then moved to Surakarta patterns, *engkel* and *doable*. These patterns were also known as *sawilet* and *kering* in Sunda, or *tunggal* and *ganda* (*rangkep*), which means a doubled-rhythmical pattern, the pattern this is used to gain play spirit and live the song playing (Harmunah, 1996).

Figure 4 is a partiture that illustrates the *double* style. Syncopé style fills the space of ukulele *cuk* play by *rasgueado* picking – played in double rhythm.



Figure 3. Surakarta style rhythmic pattern



Figure 4. Ukulele *cuk dobel* play pattern

From the five groups made, O.K. Harapan Kasih was one who demonstrated the innovation by playing the most complete hit pattern. The group inserted the main music rhythm aspect, Toegoe (also known as *Jakartaan* style or tempo doeloe style) and Surakarta. While the rest four groups played only the Surakartan hit pattern. The researcher considered that their knowledge led to the Z generation’s creativity level that they acquired from information technology. They knew various music from Youtube. By the internet support, they could quickly access the science that hereby it could be proven that Z generation has possessed a liberal character and excited to electrical things for their intelligence enabled them to operate the digital technology.

The followed image illustrates how the group managed the poetry, which became the song lyric synchronizing the music composition. This song tonality in D Major consisted of standard music instruments of Keroncong: *Cuk, Cak, Cello, Bass, and Gitar* – completed by three additional blow instruments: *Trombone, Saxophone, and Flute*. For the conventional Keroncong song, the addition of saxophone and trombone is somewhat less appropriate. At the same time, the flute is roled as a melodic instrument and is a mandatory instrument in the Keroncong repertoire besides the

violin. As seen in the group’s Keroncong composition, the word quotation is more concerned compared with its music melody. The melody follows and even adapts the meaning and purpose of the poetry’s words. The group also managed to interpret the word ‘past’ minor accord expression, as written in the late paragraph, in the word “masa lalu” (see image 6).

PENYEBERANGAN

Andante

vokal

di te pi i ru a ku mem ba yang kan kau me nung gu ku

vokal

di si ni wak tu se per ti mis tar yang ku u rut... dan da ra tan di te

vokal

la pak ka ki mu ba rang ka li... ang ka ter a khir yang mes ti ku_ ca tat

vokal

— pa da per ja la nan peng ha bi san di te pi

vokal

an nan ti ma ta ba kal me na... up pa sir dan

vokal

ka rang me nung gu ku_ ja di ba tu men jel ma ba tu...

vokal

di tim pu ki ba tu di guyur bu nga kam bo ja la lu

vokal

di te pi i tu me la yar... ka pal ka pal ma sa la lu...

Figure 5. *Penyeberangan* song’s complete notation

BAR 27 FROM SCORE

Vocal

ACCORD AS LYRIC

Gm

Piano

Figure 6. Accord form as the lyric adaptation

The picture in bar 27 is the G minor chord as an interpretation of the word ‘Lalu=past’ to confirm a past event as a keyword in this poem by inserting the Gm chord, which is intended as a confirmation for the next closed complete cadence, i.e., D major as the closing.

As the Z generation, their intelligence is shown through the syllabic style they use. Every pic they sing contains the art of

song words (Mohd Azam bin Sulong, 2015) to place the existing words in the melody in order to get the word quotation more exact. The group even avoids a melismatic style in which the song is played in a single syllable with many notes (Citron, in Mohd Azam bin Sulong, 2015), as can be read in Figure 7.



Figure 7. Syllabic Style Song melody

With the use of rhythmic triol, to give the impression of swing like swinging can explain each syllable. The following example is the rhythmic triol used.

Besides, the group also uses a rhythmic pattern of triol to defend important words in the poetry to keep the words' meaning. According to the researcher, the triol has a firm character as if it is an exclamation mark or underline (in writing) which marks the main sentence. By the use of triol, a swing impression resulted out of it may describe each syllable. Here is the triol sample used (Figure 8).



Figure 8. The example of the triol rhythmic use

Almost the entire song takes triol rhythmic. From the intro to the part of coda rhythmic, the triol dominates to bound the lyric to keep its meaning. In the past, lyric in Keroncong music was written in metaphor in order not to let people notice (the lyric meaning explicitly) (Kusbini, 1956). According to the researcher, the lyric was composed in the era of the Indonesian struggle against colonial, and it was written so in purpose as the media to throw the critics and fight against the colonials in which there identified a secret code behind the lyric meaning addressed

to independence fighter (Nugraha, 2016), it was a strategy in the war of independence. The language power was one the last bullets in performing war strategy. The lyrics in the Keroncong song were purposed to entertain and burn fighters' spirit, and thus it was understood only by the fighters instead of colonials.

Hasta Indriyana stated (interview, 1 January 2019) "awesome! I myself as a poet feel so glad! How they could compose such that song! how they might interpret exactly as what I meant!", this commentary is evidence of deep appreciation from the poet and a form of legitimation that this project has made it to stimulate the students in their learning process, and the learning on behalf of motivating Z generation students' creativity to emerge a new discourse in the scope of Keroncong music by the term "*Kroncongisasi puisi*".

This project, finally, resulted in five works of *Kroncongisasi puisi*, each with its musical form. Group A with Langgam Keroncong, Group B with Keroncong Asli, while the rest Group C, D, E were classified as out of the category of Keroncong genre (No genre).

Table 7. Music Form of Each Group

Group's Name	Keroncong Genre	No Genre
<i>Merasuk Hati (A)</i>	<i>Langgam</i>	
<i>Harapan Kasih (B)</i>	<i>Keroncong Asli</i>	
<i>Penyejuk Jiwa (C)</i>		free
<i>Rayuan Malam (D)</i>		free
<i>Cahaya Malam (E)</i>		free

The prospect of its continuation

The important aspect of this research lies in the prospect of its continuation. The continuation of this poetry 'Kroncongisasi' project has formed the new generation z Keroncong group; they were the five groups who specifically used poetry as their creation media which constituted a new style for the movement of Keroncong Indonesia. This movement is assigned to diffuse information to practitioners and appreciators of youth Keroncong all over Indonesia. Through this movement, a number of future programs were set to

take place in the form of collaboration performance with the poet, discussion, and the concert of *Kroncongisasi puisi*. The continuation of the *Kroncongisasi puisi* is also believed to be going to support some aspects such as 1) Collaboration of interdisciplinary. When students could successfully compose the song based on the poetry, they have demonstrated interdisciplinary language and music collaboration. This collaboration may result in musical works with adequate lyrics and full of responsibility; 2) Social and Cultural. As they could understand and practice the local culture treasure, which in this context are Keroncong and poetry, they actually acted to support the existence of the *Kroncongisasi puisi* as the Indonesian culture within a discourse of western modernization.

CONCLUSIONS

This research project resulted in a sort of new style of Keroncong music called *Kroncongisasi Puisi*. This term means the production of Keroncong music, which is derived from poetry. The project was carried out to the students of The History of Nusantara Music Analysis II class, Department of Music Education, FPSD, Universitas Pendidikan Indonesia. Through series of guidance within two months, the practice was supervised strictly through workshops and discussion. The project resulted in five original works of Keroncong music out of student's independent pure notion and idea, which represents the Z generation. As its continuation, the project is engaged in the partnership program with Indonesian Kerongconger to carry out a concert, discussion, workshop program with credible poets incorporation with language association Bandung. In addition, by the initiation of the association, the partnership program also resulted in an annual year competition event of *Kroncongisasi puisi* with the participant from senior high school. The event is expected to be a national-level competition that becomes a model of a conservation and development effort of Keroncong music in the

modern era.

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