



The Prospect and Future of Youth Kroncong Group at Universitas Pendidikan Indonesia in Bandung

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Received: December 13, 2017. Revised: April 23, 2018. Accepted: June 10, 2018

Abstract

This article discusses the prospect and future of youth Kroncong group at the Indonesia University of Education or Universitas Pendidikan Indonesia in Bandung. The focus of research subject in this study is one particular Kroncong group namely Orkes Kroncong De Oemar Bakrie. By examining the society's appreciation towards the group performances and by implementing the triangulation techniques; results show that the group can be seen as a representative of youth Kroncong group in Bandung. Based on research from 2000 until 2017, it can be concluded that University-based Kroncong group is more excelled not only in the music industry, but also in the music development and the music organization. The group is considered as a role model and parameter for other youth Kroncong group in Bandung.

Keywords: Bandung's youth; Kroncong; Prospect; Future

How to Cite: Supiarza, H., Sobarna, C., Sukmayadi, Y., & Mulyadi, R. M. (2018). The Prospect and Future of Youth Kroncong Group at Universitas Pendidikan Indonesia in Bandung. *Harmonia: Journal of Arts Research And Education*, 18(1), 52-61. doi:<http://dx.doi.org/10.15294/harmonia.v18i1.15524>

INTRODUCTION

The development of Kroncong as the nation's cultural product cannot be separated from the interference of the youth (Budiman, 1979). Its relationship with the concept of repertoire was influenced both by local and western music culture. Within Kroncong, there are two different kinds of genre. One is the genre which has set of strict rules or what local people called as *pakem*. Meanwhile, the later is is a kind of genre outside the *pakem* which known as *diKroncongkan*, or genre that allows all genre of music to be played in the *Kroncong* way. In 1923, in the era of *Lief Java* (Budi-

man, 1979), the term *diKroncongkan* or playing all genres of music outside Kroncong in the Kroncong way, has started to emerge. At that time, it was a pride for young Kroncong musician to be able to play western songs in Kroncong way (Widjajadi, 2007).

Similar with the existence of Kroncong in other urban areas in Indonesia, Kroncong in Bandung is still considered as folk music. Therefore, it is not as popular as other musical genres, (Widjajadi, 2007). This situation encourages youth in Bandung, especially at Indonesia University of Education (UPI), to create a space for Kroncong through regular exercise activi-

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ties and organization. These activities are acknowledged as prospects for groups of youth at UPI Bandung to create a future for Kroncong, so that it can have an opportunity to grow in today's music industry. In Krugman (2003), it is defined that 'prospect' means an opportunity that occurs as a consequence of one's effort in order to fill his needs and to get profit or advantage.

Starting in the early 2000s, some efforts to revive Kroncong at UPI, especially in the Department of Music Education FPSD UPI Bandung, were done by organizing and opening up the exposure of Kroncong to mass media like radio, television, newspaper and online social media. Revitalization is a process, method, and action to revive and restore traditional arts activities, held in the framework or the old culture (Bahasa, 2001).

From the initial studies that had been done through interviews to groups of youth Kroncong at UPI Bandung, it was concluded that in the decade of 2000s, the development of science and technology had opened up youth's horizon about the outside world. This also affects Kroncong development. Since then, Kroncong has become an entertainment affected by other rhythms. Adorno in Budiarto (2001) states that in the framework of modernity, several arts have appeared, there are: the art that entertains people, the art that speaks reality without mediation, and the art that reveals critical ideological cover while still maintaining its theoretical level.

Creativity in developing Kroncong music is affected by various foreign music references and the personal style, which is variable depending on the influence of local music. This condition does not mean it expedites the process of making music, instead it creates some debate about the pros and cons of it. Initially, there were several researchers who had studied about Kroncong, there were Manusama (1919), Kuns (1949), Heins (1975), Yampolsky (2010), Ganap (2000), Budiman (1979), Kartomi (1978), Kusbini (1970, 1972, 1976), and Harmunah (1994). The majority of them conducted historical and techni-

cal study of Kroncong. However, none of their studies had specifically examined the youth attempt in seeking for identity through Kroncong. The search of identity through Kroncong by youth in the campus, where modernism has fallen into the realm of the aesthetic and commercialization as well as contextual, will be an interesting and important object of study. In addition, this study will also increase the repertoire of Kroncong music, so that we can compare the future and prospects of youth in Campus' Kroncong group activity at UPI Bandung.

METHOD

This research uses a qualitative approach which attempts to reveal an intact and depth review of the contexts studied. In a qualitative approach, the data is designed and structured holistically, systematically, comprehensively, integrated, logical, as well as structured with both explicit and implicit rules.

This research focuses on the system of agreement had by the Kroncong music group. Besides, during the research, the group's training activities and performances were also observed and studied. As for the preliminary study towards the youth Kroncong community in UPI, the researchers had delivered an informal introduction and asked for consent to conduct research studying all Kroncong music activities in the appointed groups.

In addition to the preliminary research which had done by the researchers were observations. There were two kinds of observation conducted in this study, namely, naturalistic and controlled observations. The naturalistic observation was kind of observation which did not involve emotional relationship between researchers and the research subjects/actors. Meanwhile, in controlled observation, there were close observations of the certain informants which were selected and prepared before by the researchers prior to the study. The later was done by aiming at the constant and focused examination to-

wards the research issues (Rohidi 2011). In this case, the research subject is the youth Kroncong music group. Thus, as naturalistic and controlled researchers, we collected as much data as possible by using a voice recorder.

The next step after naturalistic and controlled observations was an in-depth interview. This technique differs from conversation in a formal structured interview. Through this technique, the researchers will explore numbers of the topic to shape the informants' perspective, while still maintaining the informants' right to arrange and compose the answers. By implementing this technique of interview, the informants' perspective about Kroncong music phenomena in socio-cultural context will be widely opened.

Furthermore, the data in this study was in the form of documentation data about Kroncong music and the youth. Documentation data can be books, articles, leaflets, or pamphlets (Rohidi, 2011). Data collection was then followed by observation which researchers gave more focus on the music player and the music played. Researchers recorded the music in audio and audiovisual recording. The recording was used as the material of analysis, especially the analysis of music. Then, researchers also put attention on the communication between the general music players and Kroncong music players and the audience of the performing art. Here, the researchers pay attention and study the communication occurs during the activity; whether two-way communication was established and whether the audiences enjoy the music performed.

After all the required data was collected, it was then sorted and selected. Researchers selected and sorted out the data before it was categorized into primary and secondary data. The data is used to compose a more directed research report, besides helping in presenting an unbiased research focus.

THE STUDY

The object of this study is youth.

The term youth is preferable than another term -like teenagers- due to the historical event related to the youth movement in Indonesia's background history. In the past, Soekarno associated the term 'youth' as a revolutionary fighter and political activator, thus, the term brought the sense of agitation and resistance. Later in the Soeharto era, youth became closely associated with development. After the New Order era (*Orde Baru*) when the youth movement imposed an end to the Suharto regime in 1998, youth has become unpopular. After the fall of the New Order era, come to the reform (action) era. During this era, as the manifestation of openness, many new organizations emerged, coordinated by the youth. During this time, the term youth shifted in meaning.

'Youth' or '*pemuda*' in Bahasa Indonesia is considered no longer suitable to the conditions of the era. Therefore, it is changed to 'Youth' which means '*kaum muda*'. The term '*kaum muda*' brings 'youth' in this research means an agent of change who has an active symbol and represents the purpose of policy review which enables the role of the youth to be equal as a partner of the government in policy and decision making. 'Youth' now is felt more neutral and free of political interests (Farid, 2011). It sounds free from any attachments from certain parties. This study uses the term 'youth' by referring to legislation constitution Number 40 the Year 2009 about people considered to be youth are 16-30 years old. Thus, in order to be consistent, this study followed the government regulation and limited the research participants' age to be between 16-30 years old. It is for the sake of convenience and consistency in collecting the research data.

THE KRONCONG MUSIC

The emergence of Kroncong music cannot be separated from the existence of the West (Portuguese and Dutch) in Indonesia. It was written that Kroncong is originated from Portuguese music in the 16th century called *fado*, derived from the Latin term, meaning fate. In its deve-

lopment, the Dutch had a very important role in the existence of Kroncong and its development, regarding with the cross-cultural music. Although kroncong is not originated and rooted from the Netherlands nor Indonesia. However, in the era of the Deutch, and when Indonesia was governed by the Deutch, was the first time when Kroncong compromised its influence, placing itself between Europe and Asian aesthetic and social practices (Bogaerts, 2014).

From the visible phenomena, it can be derived that naming the artwork is not limited only to the meaning of the Kroncong music, but more to the identity of the development of Kroncong music that has its own aesthetic paradigm. Paradigm itself by Kuhn (Burhan, 2010) is a process of forming concepts, models, or shared views of a fact. When referring to the definition, the aesthetic paradigm, in this study, is a concept or aesthetic models which are adopted jointly by the young Kroncong artists in UPI Bandung.

Based on the developing various concepts of Kroncong, several Kroncong music playing styles are identified based on the Kroncong music's pluralism repertoire. To begin with, there are several opinions about Kroncong music repertoire. Kartomi, Goldsworthy, Falk, & Kornhauser (1978) divided this into four, namely: (1) the original Kroncong, (2) Stambul, (3) the Kroncong's *langgam*, and (4) Javanese *Langgam* and beat Kroncong (*Kroncong Beat*). While Yampolsky (2010) divides *Kroncong* into (1) the original Kroncong, (2) Stambul, (3) *Langgam* and (4) Javanese *Langgam* (*Langgam Jawa*) (taken from Ganap, 2000, p. 4). Furthermore, Harmunah (1987) divides Kroncong into four major groups, which are: (1) The original Kroncong, (2) Stambul, (3) *Langgam*, and (4) Kroncong Extras. As about the period of Kroncong, Lisbijanto (2013) divides it into (1) The old days of Kroncong (*Kroncong tempo doeloe*) between 1880-1920, (2) The eternal Kroncong era between 1920-1959, (3) The modern Kroncong period between 1959-2000, and (4) the millennial

Kroncong from 2000 till present time. This repertoire has become a fixed standard for Kroncong music artists and their music playing style. It has become mandatory for every Kroncong group to understand the (*fixed standard*) of Kroncong. This unwritten policy has to be followed by every group, including the youth Kroncong group in UPI Bandung. In fact, every Kroncong player in UPI Bandung understands all of the *pakem*. There is a habit and pattern to begin every initial formation of a Kroncong orchestra by practicing a repertoire of one standard genre (*pakem*) that is followed by the group. Usually, the youth Kroncong group in UPI Bandung starts its training/rehearsal with *Langgam* Kroncong style. Reason behind this is because many titles of the song in this particular style of Kroncong are popular among youth.

Based on the results of the interview to ten youth involved in Youth Kroncong group in the city of Bandung, researchers found that 90 percents of the youth began their Kroncong learning process by singing or playing Bengawan Solo by *Gesang*. This song is a legend and has strongly been associated with Kroncong by the public. This song tells us about Bengawan Solo river, which in the past had clear water and was beautiful. Lisbijanto (2013) states that *Gesang*, the composer of Bengawan Solo, had a lot of fans. Even, in Japan, there was an association of Kroncong music lover and most of the member loves the Bengawan Solo song (Interview between Kojiro Shiojiri, Japan's Ambassador to Indonesia in 2010 with *Reuters* in Alfian, 2013), as quoted:

"the song, then, has translated into numerous languages and the japanese society loved this song very much. Through the Bengawan Solo song, the Japanese feel close to Indonesia. The Japanese society highly respects and loves Gesang".

The quote was proof that the song by *Gesang* is known very well by the Kroncong community in Japan. It even became

a song which had historical value and sense of friendship between Indonesia and Japan.

YOUTH KRONCONG GROUP IN BANDUNG

Since 2000, Kroncong has become one of musical choice for youth in Bandung. They use it as a medium of expression, innovation and self-actualization. The youth has also simultaneously reconstructed Kroncong from the contemporary version to the more modern one. The aim is for other youth to have an understanding and trust that Kroncong has a promising future and prospects and is certainly an important nation's treasure to be developed and conserved. Art, including music, has always been a very important part for youth in Bandung, a city known for its beautiful nature. Bandung is even called and known as Paris Van Java since it is considered as a glamor city as the city of Paris in France. Here, the musical activities of the youth are alive from time to time. In the context of popular music and its relationship with Kroncong, we should take note at Belloni and his music group who always performs theatrical music as its specific musical style like what we can see in Broadway. Belloni always performs together with an orchestra named *Concordia Respavae Crescunt* at the dance hall *Societeit Harmonie* in Bandung. Music as part of the nation's cultural products is one of the elements that nurture human's feeling and emotion (Abdullah, Bakar, & Annuar, 2013). In addition, Kroncong is also a cultural product of the Indonesian and is a reflection of the taste and situation of the people living in it.

The activities of youth Kroncong group in Bandung are done both on and off campus. On-campus, Kroncong music grows along inside student union activities. While off-campus, Kroncong is still dominated by the elder people. If there is youth kroncong group outside campus, the members must be alumni of music department/faculty/campus. Otherwise, the youth must have had the knowledge from

parents or environment. Usually, because they have parents who are Kroncong's fans or activist that make them familiar with the genre of music. Even so, this type of youth is only small in number. However, it does not mean that Kroncong has been totally left behind. Until now, on campus Kroncong activities keep growing. Although the movement is militant-like, the following table shows numbers of on-campus Kroncong group from the year of 1997 till 2017.

Table 1. Distribution of On-Campus Youth Kroncong Music Group in Bandung

No	Name	Campus	Year Formed
1.	O.K. Rindu Order	UNPAD	1994-1999
2.	O.K. Isola	UPI	1998-2002
3.	O.K. Lapis Legit	UPI	1998-2005
4.	O.K. Bahana Remaja	St. Angela	2008-Present
5.	O.K. De Oemar Bakrie	UPI	2012-Present
6.	O.K. Progresio	ITB	2012
7.	O.K. Gerenyem Nilem	ISBI	2012
8.	O.K. Triloka	UNPAR	2013
9.	O.K. Tumbuh Puri	UPI	2013-Present
10.	O.K. Emosi Jwva	UPI	2013-present
11.	O.K. Midaleudami	UPI	2013-Present
12.	O.K. Bro	UPI	2013-present
13.	O.K. Kabita	UPI	2014-Present
14.	O.K. Teh Mimis	UPI	2014-Present
15.	O.K. Bidani	UPI	2015-Present
16.	O.K. Rani Sinar	UPI	2015-Present
17.	O.K. Astrajingga	UPI	2016-Present

The table illustrates that the youth Kroncong groups from UPI Bandung are dominating, while most of the other campuses only have one Kroncong group. Further, based on researchers' observation, one factor causing UPI Bandung to have numbers of Kroncong group is because UPI has a certain organization which is able to accommodate all Kroncong musicians, besides UPI also has a famous music department. The special organization accommodating Kroncong musician is called "lapis legit". This is a student forum under Department of music and art education's student union. The interesting fact about the student forum is a regeneration of the group's member that works well. It happens not only because of a good student organization governance, but also because students learn about Kroncong in their course of study. Every week, precisely on Thursday afternoon, "lapis legit" holds a regular practice. The member consists of alumnus, senior and junior students. During the practice session, the members are not only playing Kroncong but they also hold a discussion session. The discussion

raises issues about various types of Kroncong, new songs of Kroncong, new Kroncong arrangements, Kroncong history, as well as the performance schedule. In addition, every year, there are three special performances of Kroncong music performed by "lapis legit", known as: *long life Kroncong*, *Kroncong night* and course examination under Nusantara's music history course subject. The examination topics themselves are different every year.

Among the names of Kroncong performance mentioned previously was "Long life Krontjong". "Long life Krontjong" is an event which focuses on giving tribute to the past Kroncong group orchestras that are considered successful in giving major influence towards Kroncong itself, and sociological impact for the audience. Each past Kroncong group is honored with a solo concert. Each time, it involves famous figures which the character matches with the Kroncong group performed. As for 'Krontjong night', it is a show which shows a parade of new and amateur Kroncong groups.



Figure 1. Students' exam performance. Documented by H. Supiarza

The exam or course examination is a compulsory subject in one of the study course. Participants were given the task to play two songs, one song in the style of The Origin of Keroncong (*Kroncong Asli*), *Langgam* or *Stambul* which they need to choose for themselves. The other song is a free song, outside Kroncong. To support the exam, students need to arrange the music themselves. When composing the song, *Kroncong Asli* has its own standard set of rule (Harmunah, 1987). The numbers of the music bar have to be 28, without the

intro and the coda. The sentence rhymes have to be A-B-C which is sung twice, with intro and coda. The intro is the improvisation of chords progression: I and V and ended with I. "Overgang" is a cross chords progression of I-IV-V-I. In the middle of the song, there is an interlude, which is "middle spell", or "senggahan" in ninth and tenth bars. In the original pattern of Kroncong, the song is divided into three parts: 1) Angkatan (beginning), 2) Ole-ole / chorus (middle), 3) Senggahan (late / final) (Budiman, 1979). From this experience, the youth can feel empirically how it is felt to play Kroncong. In average, most people will find difficulties in terms of tempo since the tempo feeling in Kroncong is different in from the kind of music that they play in a band. In the band, the role of drum and bass are to give a very firm sense of beats on every composition of the song. In Kroncong, the feeling of beats played by the bass is less assertive because of the disturbance by the music instrument *kendangan celo* and *carukan cuk* and *cak*. In addition, players who used to play melodic instruments like flute and violin also experience subsequent difficulties. For both instruments, the player is required to be good in music improvisation.



Figure 2. Small performances and discussion during the Kroncong Course. Documented by H. Supiarza

The future and prospects of youth in UPI's Kroncong group are driven by the small and solid organization. Their activities are militant-like. As a youth, they create a space for discussion and practice on a regular basis. They practice the technical

parts, especially for the main instruments like *Cuk, Cak*, Cello, Bass, Guitar, Violin and traditional Flute. There are other important things that they do in addition to practicing the techniques which are a discussion. In the discussion, they discuss their plans for performances and academic activities, which are still associated with Kroncong. In the discussion, they formulate the best strategy to develop Kroncong using their own method. They are competing to pour their creativity through new ideas in every regular meeting. Sometimes, it results in innovations and becomes the prospect and future of the Kroncong group in Bandung. Through the members' performance styles and musical forms, the youth Kroncong groups become known and appreciated by the local community.



Figure 3. The atmosphere of Kroncong practice by "Lapis Legit" Group. Documented by H. Supiarza

From year to year, the development of youth Kroncong group in Bandung continues to expand. The development is not as rapid as the development of other popular music, such as Techno music, Rock, Ska, Jazz, Rhythm & Blues and Funk which since the 60s the music industry has been managed very well by many recording studios; in addition to the advanced technology, funding, and global market strategy given to support the development which makes it a strategic and important business (Wall, 2003). Bandung's youth Kroncong group grows slowly, tucked among the hustle and bustle of the music industry. Slowly but sure, it grows to become a surprising figure. This strategy is known as a militant strategy. This is

the new kind of strategy that gives a new perspective to the Indonesian music industry.

The prospect and future of youth Kroncong group in UPI Bandung is represented by O.K. De Oemar Bakrie under consideration of its existence, commitment, solidity, and acceptance by the music industry through recording, television and printing media (newspapers, magazines), as well as popularity and appreciation by Kroncong community. As a kind of popular music, the group can target the public taste by utilizing the mass media, as written in Wall (2003):

"As we have seen on the popular music cultures, operate across different media and draw on a range of channels of communication which include musical sounds, lyrics, performance styles, and media images and related transformation".

In this case, Kroncong music does need to get a special study. Especially when we talk about the notion of popular western music, Kroncong has different cultural situations, especially in relation to its social context. Therefore, it requires another approach. While the notion of popular music in the West is the music that grows in line with the role of audio-visual media since about the early 20s in America (Mack, 1995), O.K. De Oemar Bakrie in every festival can present an interesting and surprising spectacle. Therefore, they are given a new term of style by Kroncong community in Solo, namely the Kroncong Bandung style. The term Kroncong Bandung, or the Kroncong style of Bandung was given to the group firstly because of their form of music and secondly because of the stage's style. O.K. De Oemar Bakrie offers an old style with a taste of the present. They use a wind instrument like jazz music (big band) in America. The style carried by this group is a reflection of youth living in the city today, in the era of modern technology. As mentioned by Widjajadi (2007), the development in musicology has rolled from year to year, in ac-

cordance with the development of science, the advancement of technology, political, economic, social and cultural.

De OEMAR BAKRIE KRONCONG ORCHESTRA

The youth Kroncong group called De Oemar Bakrie was formed on April 27th, 2012. The orchestra consists of alumni of Kroncong Music study program from UPI Bandung. Declaration of the group formation was done and aired in one radio station in the city of Bandung called Lita FM. This radio has a special show entitled “kharisma keroncong” which is broadcasted every Friday night. It can be said that Lita FM radio station is very consistent with their efforts to develop Kroncong, supported by an announcer named Parto or called Mas Parto who is not only a broadcaster but also a fighter of the development and existence of Kroncong music in the city of Bandung. Through this radio, the musical activities of Kroncong in Bandung are aired and announced. This radio station through Parto, also often airs a set of activities of youth Kroncong activists. It was through this radio that Kroncong organization named “lapis legit” and O.K. De Oemar Bakrie Kroncong music group were found and known to the public.



Figure 4. Performance of De Oemar Bakrie. Documented by H. Supiarza

During the interview, in regards of how De Oemar Bakrie was formed, Galih Sutresna said that the purpose was initially to rebuild Kroncong atmosphere at UPI as what he had during the old time when he studied at the campus. During the initial days of De Oemar Bakrie Kroncong or-

chestra, Galih and his members gathered every Tuesday afternoon with other active students. As an alumnus, Galih and his members have little authority in gathering students to discuss Kroncong music in a warm and cheerful atmosphere. However, the main goal of these alumni is to rebuild the long-lost Kroncong feel in the campus. Gradually, these activities grow and result in the greater interest of students. The new member keeps coming to each meeting. This is the moment of the youth Kroncong music group was coming back to the academic environment of UPI. In order to organize the group better, Galih and all the members of the group also created a talent management organization called “Lapis Legit” under the authority and management of UPI’s department of music student union. So far, the campus’ role and environment have been very supportive. This can be seen from new equipment purchase and permission to use studio or practice places.

In addition, some personnel of De Oemar Bakrie group who often get to meet other Kroncong groups from various regions also bring positive impact to the development of the music group. The interactions made youth Kroncong community in UPI to receive social support in the non-formal way (Rook & Dooley, 1985). According to Sutresna, communication between communities that once dropped can be revived because the interactions have tied back together. As a result, Lapis Legit organization can run its program smoothly.

Initially, De Oemar Bakrie was merely imitating the famous Kroncong works, such as the *langgam* Bengawan Solo by Gesang and *langgam* Di Bawah Sinar Bulan Purnama by R. Maladi. This was done as an attempt to deeply practice the conventional Kroncong style. However, in the process, there were some arranged songs involved, like, *Mojang Priangan* by Iyar Wiarsih. In this song, they started to add additional instruments outside the standard Kroncong instrument. The other instruments were *kecapi*, Sundanese flute, trombone, saxophone, trumpet and clarinet. The mu-

sical instrument addition initially resulted since there was demand from TVRI TV station which needs Priangan's repertoire. Therefore, the group had to choose one of Priangan's song and there was Mojang Priangan to be chosen. Mojang Priangan at that time was considered suitable with the singer and composer's characteristic in addition to the musical character of the music group as a whole. Mojang Priangan song was then also performed at Solo Kroncong Festival. It resulted in a variety of audience's pro and contra appreciation. One contra opinion emerged from the chairperson of HAMKRI Solo at that time who believed that the use of Macina and Prounga (Tugu's special music instrument) as the musical instrument were less common in traditional Kroncong.

As for the relation between De Oemar Bakrie Kroncong and Kroncong Toegoe music group were started when one of the group members used De Oemar Bakrie as a research object to support his bachelor thesis in Music Study Program, Department of Music Education, FPSD, UPI. Kroncong Toegoe style itself was born in Toegoe village in 1661. At that time, Kroncong Toegoe members created special instruments for their musical style called Five String Kroncong instrument. It was made in three sizes, called Jitera for the large size, Prounga for the medium size and Macina for the small size (Ganap, 2011). Kroncong Toegoe music style is different from other region's Kroncong music style. For example, in regards to tempo, Kroncong Toegoe is faster and sounds playful while the other Kroncong styles generally are slow and seductive, especially Kroncong known in Solo and Jogja. Toegoe village itself is a community of Portuguese descendant. It is located in the northern coast and is the oldest area in Jakarta. An archeologic monument from the 5th century can be found in the area (Ganap, 2011). The Kroncong group experimented with their own unique style and succeeded. They have become the representative of Kroncong Toegoe style outside the village.

Starting from the initial point, De

Oemar Bakrie then found its own style. It opened into a new discourse between Kroncong community in Bandung, especially among the elders (Kroncong players or lovers who are around 40 years old or more). The elders hold certain beliefs and rules about Kroncong in their community. In their opinion, it is taboo to play Kroncong outside the old standardized rules. Gradually, parts of elder started to accept the innovations created by De Oemar Bakrie while others still could not accept it. As a result, they are divided, some are disturbed by the innovations made by De Oemar Bakrie, while some are happy with the innovation.

Later, De Oemar Bakrie throughout their journey is always trying to include other instruments in addition to the Kroncong's instrument. They are modern wind instruments like trombone, pianica (accordion), saxophone, clarinet and trumpet. In addition, they added traditional instruments of traditional Sundanese, like Kecapi, Sundanese Flute and *jimbe*. They create their appearance to look like a swing big band.

Their nature as academics leads them to always feel curious about Kroncong. It brings them to collect all kinds of scientific reference related to Kroncong on both technique and philosophy. They have studied Kroncong musical journey from the very beginning, started from the sociology to the culture, so that they have more in-depth knowledge of the past. It makes De Oemar Bakrie Kroncong group have a strong academic understanding of Kroncong. This is what becomes the basis of their musical journey. Their prospects and future as a group of youth who are brave to restore the past glory of Kroncong amid the nation's culture of the more popular western music. Great organization and idealism lead them to be accepted by the audience. They have never had to begged to be accepted and existed in the present music industry nor using social media in a bombastic way to introduce themselves. They simply introduce themselves through their work, solidity and good organization

which leads the music industry to take a glance at them.

CONCLUSION

In the middle of new and popular songs in the music industry dominating the mass media, there is a group of youth who is able to maintain and develop Kroncong as the nation's cultural products. The development of Kroncong music and the organization of Kroncong music have been done well by the youth in UPI Bandung. A Kroncong group named De Oemar Bakrie, as a representation of Kroncong music development at UPI Bandung, has proven that Kroncong music can be a lake in the barren land of the nation's music. Kroncong existence in the hands of youth can become an important discourse in the development of Kroncong, especially in the city of Bandung and generally in Indonesia. In addition, this youth music group has given a promising prospect in the future of Kroncong. The music group has also become a role model for traditional and folklore art movements among other youth in Indonesia.

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