

“Preserve our culture”: The use of digital music platform in the ethnic music community

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ABSTRACT

The use of digital music platforms can become effective media in ethnic music especially Betawi music, Pop music, RnB and Jazz genre. This digital music Platform can be used to preserve Indonesian ethnic songs. The purpose of this research is to find out the motives for the preservation of Betawi Music in the utilization of digital music platforms in Gambang Kromong Community. The study of the theory used uses and gratification and new media. In addition, the study of concepts used derivatives of the uses and gratification, digital music platforms used and the distribution of Music. This research methodology uses a post-positivism paradigm with a qualitative approach and the type of this descriptive research, the analytical unit used by the organization, the research data collection techniques through interviews and documentation studies. Based on the results of the study found that the utilization of digital music platform that is found by the work of Setia Muda foundations managed by Gema Nada Pertiwi itself become effective and preserve Betawi music in a digital way without using CDS and tapes to maintain its existence in the Betawi Music Foundation with a touch of Gambang Kromong on digital music platform.

Keywords: Betawi music, community media, digital music platform, Gambang Kromong.

INTRODUCTION

Music is a universal language that can be enjoyed by all circles. As the development of the Internet is very advanced in this digital era experienced many changes one of the music media used, previously music media used in the form of analog CD and cassette. The development of music media turned into a digital music platform in Indonesia. It is marked by a few retail lid such as Sony Music Indonesia.

In Indonesia, the music media previously used MP3, iPod, and others that do not have to use Internet. Music media switching slowly varied, the emergence of digital music platform as an alternative media listening to music. According to (Resmadi, 2018: 161), alternative media or community media, an alternative medium can be categorized the first relatively small organizational arrangement, having different content in mainstream media and usually adapted to needs of such community information so that alternative media is not concerned with profit.

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Alternative Media can be done in digital music platforms that are from Indonesia or outside Indonesia such as Langit Musik, Joox, Spotify, iTunes, Soundcloud, Deezer and others. This digital music Platform access it using the Internet can be through a Personal Computer (PC), a smartphone, or a tablet that allows listeners who want to listen to music anytime and anywhere as one of the media for entertainment, Listening to music from digital music platforms that have been downloaded in their smartphones.

The songs on digital music platforms are diverse music genres such as RnB, Jazz, Pop, Rock, dangdut, ethnic music, and other genres. The genre that is enthused by generation Y and generation Z listeners in Indonesia itself is the genre of pop, jazz, and RnB. A wide range of features are offered from digital music platforms, such as podcast services, paid services when offline can listen to Music that you want and without ads while using premium accounts, downloading songs and being able to play offline, the addition of lyrics when the song is playing, the song can be shared to the user's social media and can be karaoke when using Digital music platform.

According to (Hracs, Seman & Virani, 2016) subcultural musical communities have worked on this basis from the beginnings of popular music. Also the recent technology-driven changes in music production have been addressed by media scholars as a result of increased producer- consumer collaboration.

According to Arifianto (2018) in general, digital media users on a half-time smartphone are spent for information and entertainment that has been in the way that the application is located on smartphones of one of the digital music platforms. Entertainment is intended when listening to music, playing games, and other applications provided by smartphones. There is an individualism when meeting directly when met so that there becomes a change of communication directly, can be seen in the digital era the majority of smartphone users are addicted to their use.

McKinsey has recorded a digital music platform that dominates southeast Asia in 2016. Although Spotify and Apple Music globally have a fairly dominant number of users, both digital music platforms have not fully succeeded in ASEAN. Regional players are the primary choice of digital music connoisseurs in the region. In Thailand, Hong Kong, Malaysia and Indonesia, Joox app is the most widely used among other digital music platforms such as Spotify, Soundcloud, and iTunes (Inet.detik.com).

With milenials majority of opportunities that listen to music on digital music platforms, alternative media to distribute music from digital music platforms. Technological advances in the field of music are perceived to give the impact of changes in the behavior of consumers in consuming music. Digital music platforms have been widely enjoyed by milenials and other generations.

A few music workshops utilize digital music platforms for alternative media for his work, so that the music has been on the platform of digital music with the hope of a millennial generation who listens. From four digital music platforms like Spotify, Joox, iTunes and Deezer that download about 1000 more on each platform. It can be known by all the music of Betawi works of community Gambang Kromong Setia Muda in digital music platforms managed by Gema Nada Pertiwi, a digital music Platform often used for promotional media, but for workshops who want to preserve ethnic music and make media alternative and fulfill the needs of music workshops that have the vision and mission to preserve the ethnic music of one of the music Betawi which is the music typical of the metropolis.

In the digital era many users use gadgets in books (Tapscott, 2009) Generation X and Y, one of which is music such as the development of digital music platforms used by milenials with the expectation of Betawi songs received by Generasi Next. Betawi Music Motif is very important. Some motif of Betawi music preservation is Betawi music accompanied by Betawi dance at the Extrakurikuler School of DKI Jakarta, the event that is themed in Betawi or culture and the existence of Betawi music on digital music platform.

Based on this background, the research problem is: How is the use of digital music platform in Gambong Kromong community. Basically, the purpose of this study is to know the motive for preservation of Betawi Music in the utilization of Digital music Platform in Gambong Kromong community. In general, presenting some of the benefits obtained from the implementation of this study: 1) to increase the study of communication studies especially about the utilization of digital music platforms. This research is interesting to be researched in terms of the utilization of music platforms that are digital and 2) give understanding to the community about the use of digital music platforms especially milenials and other generations.

This research apply Uses and Gratification theory, which usually used by old media. According to the Journal (Rosengren and Windahl 1972; Williams, Rice, and Rogers 1988; Wright 1960; See also Mc Combs 1972) quoted (Cho, De Zuniga, Rojas & Shah, 2003) when new media is used with the same purpose as the old media, new media has the potential as an alternative to the old. Users can choose which ones determine which better satisfies specific needs. So, the analysis should begin to identify social media and the need for psychology can be satisfactory, and then assess whether the Internet, or new media, can meet its needs.

The definition of new media that further provides as general as revealed by Croteau, which is emerging media innovation technology in the field of media including cable television, satellites, optical fiber technology and computer (Kurnia, 2005). Nowadays, users can interactively make choices and provide various media products. The main characteristic of the most major new media is the interrelationship, access from the individual as the recipient as well as the message sender, its interaction, the various uses as an open private (McQuail, 2011).

There is a difference of new and old media in terms of individual users which is quoted in McQuail as cited by Kurnia (2005) from the interactive level of media users from user's response rate to message sender level, the level of freedom In media users, the level of fun and media used as desired for new media users.

According to Sundar & Limperos (2013) in his research has resulted in various typologies of gratification of audiences for various types of media. In his research they have found substantial similarities between the satisfaction offered by old media and new media, while using no particular motivation for different types of media. It says by Ruggerio (2000) quoted by Anbuhl (2018) that new media is characterized by three new attributes when compared to old media is interativity, demassification and asynchronous. These characteristics can be found in the music streaming service, because the user can interact with the platform with other users, can choose the content and can download the songs that will be heard. Because interactions change with the presence of media, clear satisfaction has emerged.

According to Katz Gurevitch and Haas (1973) quoted by (Cho, De Zuniga, Rojas & Shah, 2003) There is a typology of the needs of a media user that can be mentioned as the next:

1. Cognitive needs, including for information, our understanding with the environment.
2. Affective needs, including for an aesthetic, emotional, and enjoyable experience.
3. Personal integrative needs, including for Credibiltas, confidence, stability, and personal status.
4. Social integrative needs, including contact with people who are known like family, friends, and the world.
5. Escapist's needs, including for breakout redirects and relax.

RESEARCH METHOD

This study lasted approximately four months, from April 2019 to July 2019. The location of this research was conducted in the city of Jakarta. The study uses the post-positivism paradigm, according to (Creswell, 2014) post-positivism for a cause and effect that occurs or does not occur. There are features of Post-positivism as logical, empirical, causal-oriented. Users of this paradigm want to know the cause and effect of utilizing digital music platforms in

preserving Betawi Music at the Gambang Kromong Setia Muda Foundation. Utilization can be known from the work of the Setia Muda Foundation managed by Gema Nada Pertiwi, an instrumental of Betawi songs on a digital music platform such as Spotify, Joox, iTunes and Deezer that can be used on smartphones, tablets or Personal Computer (PC).

Qualitative research is research from a natural setting, with the intention of interpreting phenomena that occur and is carried out by involving various existing methods (Neuman, 2015). The phenomenon referred to in the all-digital era is the use of music media especially digital music platform which have been used to distribute the works of Betawi songs from a Gambang Kromong Setia Muda Foundation managed by Gema Nada Pertiwi. Formerly music that was listened to only through an analog such as CDs and Cassettes, over time changed to digital in the media to listen to it.

Research into this data research technique using interviews and study documentation. This research has been conducted interviews directly with the five informant that suits the theme as well as the reason for choosing the informant, when the interview took place with the tools of interview guidelines in interviewing informant and research This uses a semi-structural interview that there is an open question.

This research uses personal documents such as the company profile of Yayasan Gambang Kromong Setia Muda, photographs during the retrieval of data or photographs from the subject itself as a supporter in the collection of data in this study and Certificate that was achieved by Gambang Kromong Setia Muda Foundation and the display results of the work of Yayasan Setia Muda on digital music platform. Definition of the documentation is a method of collecting qualitative data can be through the line itself or others related to the subject (Herdiansyah, 2010).

This research uses source Tringulation, according to (Neuman, 2016) that is comparing and checking the degree of confidence of the information obtained through time and different tools in qualitative research. Tringulation of resources conducted in the study by abandiling the data obtained from the results of interviews with 5 informant.

1. Informant I Chairman Gambang Kromong Setia Muda
2. Informant II vice chairman of Gambang Kromong Setia Muda.
3. Informant III President Director of Gema Nada Pertiwi.
4. Informan IV deputy Director of Gema Nada Pertiwi.
5. Informant V general secretary of the Betawi Culture Institute.

All five of these informant are chosen based on the related moment of recording and who are ascending Gambang Kromong Setia Muda. Gambang Kromong Setia Muda existence in digital music platform as well as Betawi culture.

RESULT AND DISCUSSION

The findings gained in this research have a need to distribute their work, the first digital music platform to be effective media in distributing the work of the Setia Muda Foundation managed by Gema Nada Pertiwi (GNP), the results of the distribution of work available is to preserve the ethnic music of Betawi music and has been used to accompany the dance for the art of the dance DKI Jakarta schools. This research is derived from the findings of the existence of this Gambang Kromong Setia Muda and the Social Integrative Foundation of Setia Muda is not stand alone from 2015 because it has been sheltered by the Betawi Culture Institute.

The use of digital music platform in the ethnic music community

Digital music Platform as a container in distributing music works produced by the music industry as well as the workshops, Yayasan Setia Muda which is a music gallery of the

specialty Gambang Kromong accompanying Betawi music. The Setia Muda Foundation is carrying out a 2000 recording year in Gema Nada Pertiwi (GNP). After recording, GNP makes use of Digital music Platform which is available in Indonesia. The development of Digital music platforms available in both Android and iOS-based app stores is easily acquired on smartphones, the average Digital music Platform available focuses solely on foreign-made music and the majority of A genre of Pop, RnB and Jazz.

After the work of Yayasan Setia Muda is spread on major Digital music platforms such as Spotify, Joox, iTunnes and Deezer. This is not known by the faithful Young Foundation because the foundation does not cooperate again called Buy and sell masters. The faithful Muda Foundation knew that from one of the two-generation players of the foundation that an instrumental record work was found on the Digital music Platform, it became a distinct advantage for the Setia Muda Foundation. So that the works owned can be listened to by all circles including the currently digital generation of Millenials and gadgets including with regards to listening to music through the Digital music Platform and can preserve traditional music.

Digital Music Platform can help *Setia Muda* Foundation in spreading the song Gambang Kromong his work to be known besides the citizens of DKI Jakarta, the foundation is known by the music Gambang Kromong who covers the songs Benjamin Sueb, someone who In Betawi music. In addition, the Digital music Platform is very effective as a distribution container. *Setia Muda* foundation whose record results are managed by the GNP is not looking to profit only when spreading the Betawi song on the Digital music Platform. Music-music results of *Setia muda* foundations there are already 10 songs each on the digital music platform. To promote the Digital music Platform, it can be an advantage for those who share their work or listeners. This is because it can be reached by cross-region that already know the digital music platform and supported by adequate network for streaming-based music.

This generation is able to know the traditional songs from the state itself in the midst of the competition of foreign music that is lively in the Digital music Platform. In the world of overseas music culture there is influence in utilizing digital music platform and music consumption tastes heard by some circles. Not to be denied the music media rejected this rapid development.

An instrumental recording that has been updated by Gema Nada Pertiwi who has been uploaded to a digital music platform. The work of Yayasan Gambang Kromong Setia Muda is updated to be instrumental with the purpose of the work that has been made will form the distinctive music of Gambang Kromong Setia Muda. The efforts managed by the GNP can create a good image for the Setia Muda Foundation so that it can be recognized by the wider community of Gambang Kromong whose existence is from time to time.

Setia Muda Foundation as a music studio in Betawi play Gambang Kromong is ridden by the Betawi Culture Institute known as LKB. The institution that oversees the various kinds of Betawi culture, one of which is the faithful Muda Foundation. LKB itself that oversees several music workshops in terms of distributing the results of the gig from the merged workshops can be uploaded through Instagram in the form of photos and on YouTube video. The purpose of the community is to know the music of Betawi or related to Betawi so as not to leave the culture of the ancestors ancient.

Digital music platform used by the distribution of setia muda foundations managed by GNP

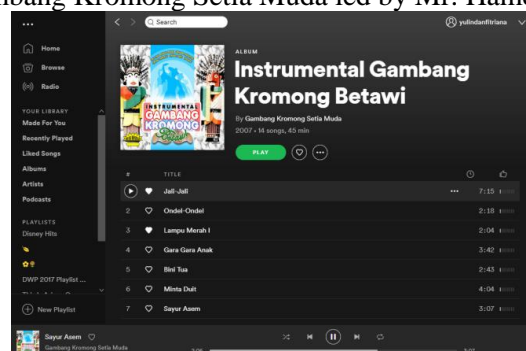
The distribution of the works by the GNP, which is maintained by the use of major Digital music platforms such as *Spotify*, *Joox*, *iTunnes* and *Deezer*. GNP itself does the cooperation of all Digital music platforms available in Indonesia but there is no cooperation and continued. The more cooperation by the digital music platform in Indonesia even better because the distributed songs can be enjoyed by anyone and hours by using digital music Platform.

However, the Digital music Platform here is focused on 4 Major platforms such as *Spotify*, *Joox*, *iTunes* and *Deezer* with the instrumental songs of the *Setia Muda* Foundation.

The songs distributed in the Digital music Platform are stages such as at least 10 songs uploaded in the desired platform, licensed from the author, working with the source that has teamed up with the music Platform And get an account from its platform to upload it. From the data obtained that the average digital music platform in accessing it to be able to distribute the music that desired the previous business deal, get a license in utilizing digital music platform, so get an account and a special password provided by a digital music platform.

a. *Spotify*

Spotify is one of the most downloaded digital music platforms by generation Y and generation Z. GNP has been with *Spotify* since it first entered Indonesia, GNP enthusiastically engaged in cooperation with *Spotify*. There are as many as 14 songs available on the platform. View of the work of Gambang Kromong Setia Muda led by Mr. Hamdani as follows:

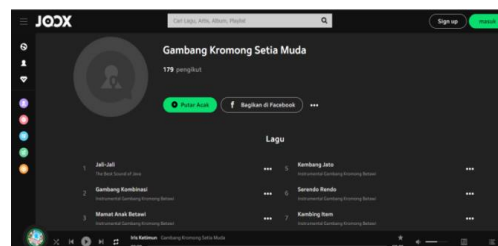


Pictures 1.1 Instrumental Gambang Kromong Setia Muda

(Source: *Spotify*)

b. *Joox*

In addition to *Spotify*, the digital music platform is often downloaded for listening on smartphones by the Z generation and the Y generation of *Joox*. The app has its own uniqueness which when the song is played in the available playlist can do karaoke with no vocal singers. Music Betawi Gambang Kromong Setia Muda is not able to use the unique features available from *Joox* can only be played. The following music results from Gambang Kromong Setia Muda which is managed by Gema Nada Pertiwi who is currently the President Director of Djakawinata Susilo as follows:



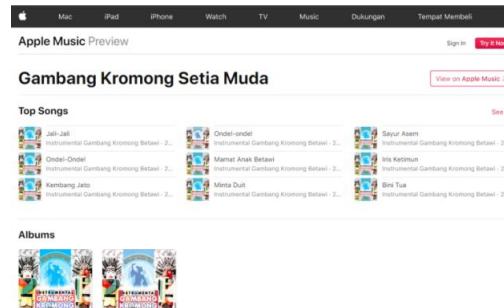
Pictures 1.2 Instrumental Gambang Kromong Setia Muda

(Source: *Joox*)

c. *iTunes*

Besides, *Spotify* and *Joox* used there is a digital music platform used by Gema Nada Pertiwi to distribute the song. *iTunes* was the first to utilize the GNP in terms of distributing the digital music platform. The drawback *iTunes* is not accessible to those based on Android, it is

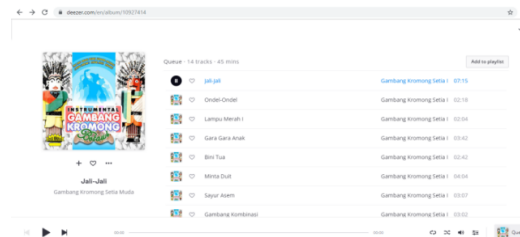
only accessible to smartphones based on iOs. There are a few songs that distributed his music results from the Setia Muda Foundation in this music platform much more than any other music platform. The more known Apple Music display of iTunes is as follows through the personal computer accessible:



Pictures 1.3 Instrumental Gambang Kromong Setia Muda
(Source: *iTunes*)

d. Deezer

Of the four views available by the Setia Muda Foundation there are different features, songs uploaded. With the same purpose can preserve Betawi music and spread to various countries. Of these four platforms focused on iTunes as the beginning of the GNP in cooperation with a digital music platform. In addition, Apple first entered the Indonesian music media in the form of digital.



Pictures 1.4 Instrumental Gambang Kromong Setia Muda
(Source: *Deezer*)

Of the four views available by the Setia Muda Foundation there are different features, songs uploaded. With the same purpose can preserve Betawi music and spread to various countries.

Music distribution

a. Conventional music publicity

Before utilizing the Digital music Platform, used to use media CDS and tapes. There is a cooperation between Setia Muda Foundation during the first generation. At that time, a third party named ACEP recommended that there was a music gallery of Gambang Kromong Setia Muda to Gema Nada Pertiwi at that time which is not led by Djakawinatasusilo. Finally, there is cooperation that is intertwined but by means of buying and selling masters so that Yayasan Setia Muda does not get royalty. Setia Muda works of CDS and tapes were still circulated to date with a cover marked by Yayasan Setia Muda.

b. Digital music publicity

In other words, the CDS and tapes of Setia Muda results are still there in the market and certain places only. Although GNP facilitates listeners by utilizing the Digital music Platform.

The results distributed through CDS and tapes can be accessed on the Digital music Platform, which is used by the often-downloaded major platform with the purpose of music songs typical Betawi known and known so as an effort to preserve ethnic music and Not left behind with the musical rivalry that there is a very strong outside cultural influence in the songs that exist on the digital music platform. Some digital music platforms have advantages for their own distributors and listeners, both positive and negative.

Data obtained there is a transition because the current consumer is digital and its behavior in the current era that is based on technology only by listening through gadgets without having to go through CDS and tapes that production for a CD and tapes is already rare. From the data obtained can be concluded that the digital music platform has a positive side so it can be used by listeners using the Internet while listening on digital music platform. However, although the digital era is an obstacle to listening to digital music platforms with an unreachable network that is inadequate because the location that does not support the network will be good.

According to Francis quoted (Raharjo & Japarianto, 2008: 2) music has an excess of communication that exceeds the words, can give meaning and able to intertwined identity for individuals, cultural groups as well as nations. Setia Muda Foundation with works managed by GNP, traditional Indonesian is a music asset that must be preserved and introduce the Indonesian culture one of the music to the successor generation that with the word "red jacket" which is not Forgetting history, music is a history that one of them when Indonesia is free to witness that Indonesia has become independent, the Indonesian song is said to accompany the flag spread over the pole as a symbol of Indonesian independence. Indonesia consists of several provinces that each province has ethnic music from the local region, as well as Betawi music, which is one of ethnic music that has other ethnic music.

Betawi music with a touch of Gambang Kromong, which characterizes the trademark, Gambang Kromong which characterizes the musical instruments originating from China. Digital music platforms are used as alternative media, an alternative medium with objectives not profit-oriented and non-commercial. The findings obtained by the researchers can be illustrated through its goal chart to make it a series of findings gained as Following:

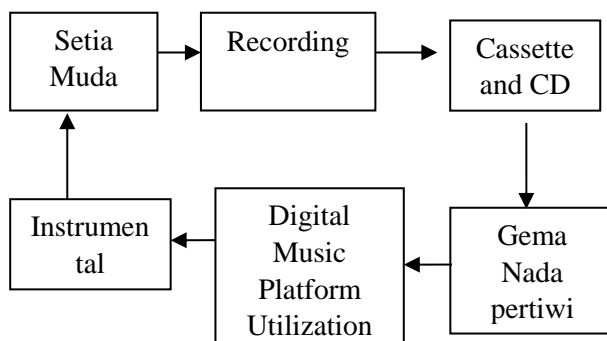


Chart 1.1 Digital Music Platform Utilization Flow
(Source: Results of processed researchers)

CONCLUSION

The results of this research show that the use of digital music platform is said to be an effort to preserve Betawi music in the digital era. So, can be utilized by the Community Gambang Kromong Setia, which is managed by Gema Nada Pertiwi (GNP), knowing it is an idea in preserving local music especially Betawi music. This community aims to preserve the song and can be used by listeners as a music connoisseur and introduce to the next generation by becoming accompaniment dance in Extrakurikuler in several DKI Jakarta schools interested with Betawi dance.

In addition to being a companion dance, the preservation of Betawi music is done through events in Jakarta such as routine events conducted in *Setu Babakan*. The preservation of music through events conducted by the Community Gambang Kromong Setia Muda became the existence of the music of Betawi can still be enjoyed and known by all circles not only certain circles. The preservation of Betawi Music became the successor of the next generation and Yayasan Setia Muda which has been sheltered by the Betawi Culture Institute aims to be known to the community and become the cultural asset of this metropolitan city.

It is the effort to preserve the music of Betawi so that it can be enjoyed by all circles, at least know that the music of Betawi can have its own uniqueness by the connoisseurs of generation Y and generation Z, that music Betawi and other ethnic music Able to compete and be in tandem with the outside music culture.

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