

Tanjidor Your History Now: The Cultural Condition of Tanjidor in the Eyes of Generation Z

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ABSTRACT

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Tanjidor is a type of entertainment art of the Betawi tribal orchestra that uses western musical instruments, especially wind instruments. Tanjidor was originally developed from a colonial environment. this art entered Indonesia in the 18th century through trade routes which at that time were played to accompany or parade brides. This art is played to enliven various events such as weddings, circumcisions and birthday events of the Jakarta city government. The method used in this study is qualitative with a descriptive method. The subjects of this study are the owners of tanjidor cultural studios, tanjidor players and generation Z who in this study are students of MTs N 35 Jakarta grade 7, 8 and grade 9. The results of this study show that the existence of tanjidor music art in Jakarta is influenced by various factors, namely changing tastes in society while the inhibiting factors are the entry of western art and the change of agrarian society into an industrial society. To overcome the challenges of the existence of tanjidor art in society, namely by modernizing tanjidor culture. one thing is certain, tanjidor music art is still popular among generation Z.

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1. Introduction

The rapid development of technology causes a globalization. Globalization is a global process, where the distance between one region and another region seems to have no limit. The process of globalization penetrated throughout the world, due to the development of communication technology, the process brought a very large change in various fields, especially changes in the culture of Indonesian society.

Globalization that occurs can cause changes in people's lifestyles to be more modern, as a result people tend to choose cultures that are more practical than local cultures. This condition will cause people to switch from local culture to other cultures

that are considered more practical. One culture that is also threatened by its preservation is tanjidor, a culture belonging to the people of Jakarta.

Tanjidor is an art that is entertainment in a type of Betawi folk orchestra that uses Western musical instruments, especially wind instruments. The name Tanjidor is taken from Portuguese, namely Tanager which means playing music and Tangedor which means playing music outdoors, but with a Betawi accent people call it Tanjidor.

This art is usually played in groups by about 8 to 15 musicians, consisting of metal wind instruments and punch instruments, such as trumpets, trombones, clarinet, tuba, bus drums, snare and cymbals, maracas, and xylophone.

Tanjidor art is often played during weddings, welcoming important guests, circumcision, celebration of religious holidays and national holidays, and other celebrations. Along with globalization, tanjidor art has also decreased in priority among the public. We no longer see this art performed in events among the people of Jakarta itself. People prefer other entertainments that are more practical.

The emergence of boy bands and girl bands in various parts of the world that can be accessed via the internet very easily causes a new trend among generation Z. The entry of various cultural influences from outside to Indonesia causes the preservation of indigenous Indonesian culture to be threatened. This condition is supported by the lack of socialization to the next generation, the increasingly limited hours of performing or responding to tanjidor art, and the reduced interest from the public to consider tanjidor (Sebastian & Amran, 2016).

The lack of interest in considering tanjidor occurs because of the high cost of considering tanjidor and the fewer tanjidor art studios in Jakarta because the studio is quiet from responses. This raises concerns about the extinction of this tanjidor art culture, especially the next generation is reluctant to learn this culture because they prefer something new that comes from outside that is considered more interesting such as boy bands and girl bands from abroad which mostly become idols and other cultures.

Generation Z or also called the internet generation or generation that is always connected to cyberspace and can do everything using technological sophistication. Generation Z has a unique character, with technological sophistication they have their own characteristics such as having wider access to get more information. However, they prefer instant things and lack respect for the process therefore we are interested in researching how the condition of tanjidor culture in the eyes of generation Z (Sumardianta & Aw, 2018).

The formulation of the problem in this study is to find out how the condition of tanjidor culture in the eyes of generation Z. The purpose in this study is to reveal the condition of tanjidor culture in the eyes of generation Z. The benefits obtained from this research are described into two aspects, namely practical and theoretical benefits. The practical benefits of this research are Increasing awareness of generation Z to know and learn about tanjidor culture and Knowing the extent to which generation Z knows the culture of tanjidor (Ali & Purwandi, 2017). It Can be used as input in cultural arts lesson policies. In addition to practical benefits, there are also theoretical benefits. The theoretical benefits of the study are Broaden your horizons about tanjidor culture,

material to increase generation Z's awareness of tanjidor culture and foothold and reference for future research related to tanjidor culture in the eyes of generation Z.

According to Ernst Heinz, a Dutch musicologist who conducted a folk music study on the outskirts of Jakarta in 1974, tanjidor came from slaves assigned to play music for their masters. Tanjidor was also a slave orchestra during the company period. Meanwhile, according to (Indra Aziz, 2009) tanjidor is a musical art played by a group of people or often called Tanjidor Orchestra. This Tanjidor orchestra has developed since the 19th century and often performs folk songs, one of which is the Jali-jali song. Tanjidor orchestra can be found during Betawi marriage ceremonies, circumcision, Indonesian independence ceremonies, and AD or Chinese New Year. In general, the tanjidor orchestra is played by going around while playing a musical instrument (Apriliani & Abdullah, 2018).

Tanjidor is a traditional street music party among Betawi Chinese ethnicity and is a remnant of line and blow music in the Dutch colonial era in Indonesia. Tanjidor is a mocking name for the group of remnants of tangsi music (military dormitory) played by the Betawi community with limited level of musical mastery and ability (Pono Banoë, 2003: 402).

Some of Tanjidor's functions are as follows:

- To entertain.
- To enliven the application event.
- To accompany the bridal procession.
- To accompany the Cap Gomeh event.
- To accompany circumcision.

According to (NOORDIONO, 2016), generation Z is a generation that as early as possible has known technology and the internet, a generation that is hungry for technology. The new technology is fresh water that must be immediately sipped in order to feel the benefits. Generation Z or better known as the digital generation grows and develops with dependence on technology and various kinds of technological tools.

According to (Koentjaraningrat, 2009), culture is a foreign word that means culture, also derived from the Latin word "colere" which means to process or work. In this sense, the meaning of culture develops as any effort or action to cultivate the land and change nature in the process of human life. In line with the above opinion, Taylor (Horton & Chester, 1996) culture is a whole complex of knowledge, beliefs, arts, morals, laws, customs, and all other abilities and habits acquired by a person as a member of society. Meanwhile, according to Wiranata (2011) of the many thoughts of experts about what culture really is, in general the core understanding of culture:

- That the cultures that exist among mankind are very diverse,
- That culture is acquired and passed on socially through the learning process,
- That culture is elaborated from the biological, sociological, and psychological components of human existence,
- That culture is structured,
- That culture contains several aspects,

- That culture is dynamic, and
- That values in culture are relative.

Melville J. Herkovits who mentioned that culture has four main elements, namely: a) technological tools ± tools, b) economic systems, c) family, d) political power. According to Bronislaw Malinowski said four main elements which include: a. a system of social norms that allow cooperation between members of society to adapt to their surroundings, b. economic organization, c. tools and institutions or officers for education, d. organization of power (politics).

Cultural Shifts

Shift is a change in little by little or periodically in a person who is influenced by other things that results in a change in outlook on life. This opinion asserts that the change of every person does not come just like that, but must be worked on and strived for.

According to Smith (Nursid, Sumaatmadja, 2000), stated that the meaning of the shift is an increase in the ability of the social system, the ability of the social system to process information, both direct and indirect and this modernization process in accordance with the choices and needs of the community. Social change does not occur by itself but is caused by many factors, in addition, social change does not stand alone but has a relationship with aspects of life, both in individuals and society, both on a limited and broad scale, and takes place sooner or later.

Music

Music is a product of the human intellect along with other artistic products such as literature. Music is experienced as a consonant or dissonant chord, rhythm, color of certain sounds because by the human ear, it is not only heard but also judged as a qualitative sound that contains a meaning (Prier, 2014).

In general, the function of music in Indonesia, among others, as a means or medium of ritual ceremonies, entertainment media, self-expression media, wedding media, it is a firm relationship in life and human life.

Tanjidor

Tanjidor is traditional music as a means or alanan pesta among Betawi Chinese ethnicity and is a remnant of line and blow space music in the Dutch colonial era in Indonesia. Tanjidor is a mocking name for the remnants of tangsi (military dormitory) music played by the Betawi community with limited level of musical mastery and ability (Pono Banoë, 2003).

The hypothesis in this study is the assumption that generation Z does not know the cultural conditions of tanjidor.

2. Materials and Methods

The method used in this study is qualitative with a descriptive method according to (Moleong, 2021) qualitative is data collected in the form of words, images, and not in the form of numbers. Meanwhile, according to (Nazir, 2013) the descriptive method is a method in examining the status of a human group, an object, a set of conditions, a system of thought, or a class in the present.

Researchers using descriptive methods aim to reveal the cultural conditions of tanjidor in the eyes of generation Z, according to existing data in the field.

The form of research used is qualitative because describing is done by deciphering the form of written words by prioritizing the depth of appreciation, observing real phenomena, and interacting directly between objects to be observed and studied (Sugiyono, 2018).

The subjects in this study were informants, namely tanjidor owners, tanjidor players, and generation Z. The owner and player of the tanjidor are from the Betawi cultural institution in the Nyi Ageng Serang Kuningan building area, South Jakarta, while generation Z, the samples taken are grade 7, 8, and 9 students of 2 students each.

The methods used to collect the data are Interview. The interview in this study used a semi-structured type of interview or an interview that refers to open-ended questions. The process is by interviewing directly with research subjects to explore information. Qualitative data analysis is an effort to organize data, sort it into something that can be managed, and decide what can be told to others (Moleong, 2018). The stages are first reviewing all data obtained from sources, second summarizing all data obtained from interviews, third compiling interview data.

3. Results And Discussion

The community's need for tanjidor music to fill entertainment events greatly affects the existence of existing tanjidor music. As long as tanjidor music is still used by the community, tanjidor music can still be maintained, because people live because art and art can support the community. In addition, the costs incurred for entertainment services such as tanjidor music are very affordable compared to other music. Customs and traditions that prevail in the community are very supportive factors in maintaining the existence of tanjidor music in general and groups, especially in existing tanjidor groups.

Culture is a factor that influences the existence of tanjidor music, especially in the Malay community. Tanjidor music still exists today because of the hereditary culture from the ancestors who used tanjidor music as a means of entertainment at the events held. Interest is characterized by drive, attention, pleasure, ability, and compatibility or compatibility. Beky Mardani, said: Tanjidor music is not as existing as it used to be, because tanjidor players are already old. The younger generation who continue tanjidor music has very few personnel, due to the lack of interest of the younger generation to play this music. Based on the quote above, it can be concluded that the successor of tanjidor music is very lacking, because the younger generation prefers modern music.

The income factor is also one of the obstacles to his interest in the art of tanjidor. The income of playing tanjidor music only ranges from 100 to 150 thousand even though it does not include gasoline for private vehicles. The government does not support tanjidor culture, for example, tanjidor art competitions are also rarely held by the government anymore because of the small demand, even though according to Mr. Beky Mardani, if the tanjidor competition is free, there will be many registrations, because if you use registration fees ranging from Rp. 150,000 to Rp. 200,000 per group, it is very heavy, not to mention we rent pickups, prepare clothes and others. The inhibiting factor for the existence of tanjidor music art is the influence of globalization.

The art of tanjidor music and its relationship with globalization regarding the existence of art, especially the art of tanjidor music which is being faced with the influence of globalization. Globalization is marked by the increasingly advanced communication and information systems, making people more likely to be interested in the type of entertainment aired by television stations, both traditional arts and arts that come from outside cultures when compared to regional performing arts entertainment.

The changing interest of people who prefer the type of art broadcast by electronic media makes the task of tanjidor music artists even more difficult. To cultivate a love for traditional arts, knowledge of the origin of these arts is needed so that they can develop in society. This is what is not known, especially by most of the younger generation of Jakarta people so that the art of tanjidor music is difficult to develop because most people who still preserve the art of tanjidor music are people who can be said to be old. The tanjidor group chosen by the host should provide an appropriate rate so that the income earned is sufficient for the tanjidor players.

The host must also consider the tanjidor players who have advanced age, the care of the tools, as well as the typical costumes that players usually use when performing at an event. So that the host can increase the rate for tanjidor players. The role of the government is needed in preserving the development of Tanjidor art because this art is an asset. This can be realized with the help of funds from the government, often holding tanjidor competitions that are free to register and attractive prizes.

Of course, this will increase the interest in tanjidor art. Traditional arts, especially tanjidor music, must share innovations by utilizing emerging science and technology to create art that is attractive to the community. Changes and innovations made by tanjidor music art certainly do not eliminate the essence of the art itself as a traditional art that characterizes its supporting community.

A. Supporting Factors for the Existence of Tanjidor Art

Community customs and traditions affect the needs of the community, such as marriage traditions that use tanjidor music as entertainment fillers when the bridal arakaran is performed. The community's need for tanjidor music to enliven various events encourages people to keep using tanjidor music because there is pride if the events held by the community use tanjidor music.

The theory of the function of music in society according to (Merriam, 1955) also proves that music as a means of entertainment which means music functions as a means

of entertainment for its listeners and also a means of continuity and stisticism of culture which means music also plays a role in preservation for the continuation and stability of a nation.

The community's need for tanjidor music to fill entertainment events greatly affects the existence of existing tanjidor music. Cultural elements according to (Koentjaraningrat, 2009) there are 7 of which are arts, such as tanjidor music which for generations until now still plays a role in enlivening events held in the community, especially in the people of Jakarta.

According to (Azhari et al., 2017) as long as customs and culture run in the community, tanjidor is still needed and plays a role in everything. This is as he said "events organized by the community without the participation of tanjidor music, like vegetables without salt". The event in question is like an unauthorized bridal procession if there is no tanjidor music. The above statement shows that culture is a factor that influences the existence of tanjidor music, especially in the people of Jakarta. Tanjidor music still exists today because of the hereditary culture from the ancestors who used tanjidor music as a means of entertainment at the events held.

B. Inhibiting Factors of Tanjidor's Art Existence

Interest will not arise by itself suddenly from within the individual, but arise through a process. With attention and interaction with the environment, the interest can develop. The emergence of this interest is usually marked by encouragement, attention, pleasure, ability, and compatibility or suitability Bachtiar said: Tanjidor music in Pontianak does not exist as long as it used to be, because tanjidor players are already old. The younger generation who continue tanjidor music has very few personnel, due to the lack of interest of the younger generation in playing this music.

Based on the quote above, it can be concluded that the successor of tanjidor music is very lacking, because the younger generation prefers modern music. The income factor is also one of the obstacles to his interest in the art of tanjidor. The income of playing tanjidor music only ranges from 100 to 150 thousand even that does not include gasoline personal vehicles in each player, as according to Mr. Kedit one of the members of the tanjidor group Setia Kawan who said: Saye house in Kalimas Punggur, with the house of the male bride biasenye jaoh, gasoline and berape belom saye agik cigarettes. Mane saye nak save for laen needs. So this is probably one of the things that children now don't want to tanjidor.

So it can be concluded that economic factors also include inhibiting factors for tanjidor art. The inhibiting factor of the existence of tanjidor music is the lack of support from the government. Beky Mardani said: Based on talks with tanjidor group friends, the government very rarely provides good assistance for the development of tanjidor music, even tanjidor musical instruments Bachtiar also said that he had submitted a proposal for financial assistance but until now it has not been approved because the proposal has not been official and must go through a notary, while the tanjung besiku group does not have the funds to use notary services. Based on the quote above, the lack

of government participation in tanjidor music development efforts. The inhibiting factor for the existence of tanjidor music art is the influence of globalization.

The art of tanjidor music and its relationship with globalization regarding the existence of art, especially the art of tanjidor music which is being faced with the influence of globalization. Globalization is marked by the increasingly advanced communication and information systems, making people more likely to be interested in the types of entertainment aired by TV stations, both traditional arts and arts that come from outside cultures when compared to regional performing arts entertainment. The changing interest of people who prefer the type of art displayed by electronic media makes the task of tanjidor music artists even more difficult.

C. Efforts to Overcome the Obstacles to the Existence of Tanjidor Music

To cultivate a love for traditional art, knowledge of the origin of the art is needed so that it can develop in society. This is what is not known, especially by most of the younger generation, so that the art of tanjidor music is difficult to develop because most people who still preserve the art of tanjidor music are people who can be said to be old.

Tanjidor artists should introduce their children to the art of tanjidor in particular and bring their children to rehearsals and ceremonies at weddings or circumcisions. From here the generation will grow although not directly to be interested and even play the art. The tanjidor group chosen by the host should provide the appropriate rate so that the income obtained is sufficient for the tanjidor players.

The host must also consider the tanjidor players who have advanced age, the care of the tools, as well as the typical costumes that players usually use when performing at an event. So that the host can increase the rate for tanjidor players. According to an interview with Beky Mardani, that the rates received from playing tanjidor the results are mediocre sometimes also not able to cover the needs, it's just that we play because we like to entertain people. The role of the government is needed in preserving the development of tanjidor art because this art is an asset owned by the City of Jakarta. This can be realized with the help of funds from the government, often holding tanjidor competitions that are free to register and attractive prizes. Of course, this will increase the interest in tanjidor art. Like an interview conducted with Mr. Beky Mardani as the owner of a studio in Jakarta, he said that the government would support the arts in Jakarta, one of which was tanjidor art by providing encouragement and financial assistance.

To anticipate things that are not desirable to the authenticity and pure development of the art of tanjidor music, the government needs to restore the function of the government as a protector and protector of traditional music arts, including tanjidor music without having to interfere in the aesthetic process.

The government must also hold frequent events related to culture and customs. Not only major government events are needed, but religious events must also be included such as ta'ruf parades and other religious holidays. Not only that, in welcoming the new year AD, the government should include the art in existing activities. By providing traditional Malay clothing for invited groups or providing sufficient funds to

facilitate and maintain existing tanjidor equipment. Even in terms of funds, the government should give tolerance to tanjidor groups in particular.

4. Conclusion

Based on the discussion, researchers concluded that the existence of tanjidor music still exists. A tanjidor music artist who is identical to artwork must be able to create change, although indirectly, even artwork is an important instrument in a cultural change.

The factor that inhibits the existence of tanjidor music is the art element that comes from the West. To maintain the existence of traditional arts in the midst of the rapid flow of global culture, it is necessary to carry out various innovations in terms of accompaniment music, costumes, tanjidor music forms and others. Efforts to overcome obstacles to the existence of tanjidor music art, are Regarding the readiness of the Indonesian nation to face the influence of modernization so that solutions are commonly taken to maintain tanjidor music art under the influence of global culture, the impact of modernization on tanjidor music art in general does not touch the aspect of artists as the spearhead of the sustainability of a tanjidor music art that plays a role in change or development.

Based on the results of discussions and interviews, it is suggested that tanjidor art should be maintained as traditional music. There should be coaching carried out by the older generation to the younger generation so that the existence of tanjidor music is not extinct. The participation of the community utilizes tanjidor music as a means of entertainment in circumcisions, and weddings. The participation of the government in providing protection and preservation of tanjidor music.

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