

## Patterns of Enculturation of Keroncong Music in Worship (Case Study at Gereja Sidang Jemaat Allah Malang)

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**Abstract:** *This study attempts to identify patterns of enculturation of keroncong music in Malang's Maranatha Congregational Church. Utilizing exploratory exposure patterns and instrumental case studies, the research method employs case studies as a research tool. The research identified three patterns of enculturation of keroncong music in Malang's Maranatha Assembly Church: conservative, moderate, and transformative. These three patterns can be utilized effectively and potentially if the following conditions are met: (1) Keroncong music can make a church more authentic if it can serve as a unifying force for the congregation; however, it can also be used to incite conflict. (2) Good arrangement skills are required to combine popular church music with keroncong music, and (3) In addition to the completeness of digital musical instruments, the completeness of instruments and scores of original keroncong music is required to accommodate the playing style of teenagers. (4) There is a need for mutual understanding and respect for the opinions of different groups within the church, as well as the ability to find solutions that are conducive to solving each problem; and (5) An adequate and balanced management plan is required to accommodate every thought and need of each group within the church so that they can exercise their rights and responsibilities in a reasonable manner.*

**Keywords:** *Enculturation, keroncong music, worship*

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### 1. Introduction

Keroncong is a musical genre that has long been developing in Indonesia, especially in Java. The history of keroncong music can be traced back to around the 16th century when the Portuguese first came to Indonesia and brought their slow and romantic music. At first, keroncong music was only played by the Portuguese and Javanese nobility. However, over time, keroncong music has become increasingly popular and has been



widely adopted by various groups of Indonesian society.<sup>1</sup> Around the 1870s, keroncong music began to develop in port cities such as Batavia (now Jakarta) and Surabaya. At that time, street artists played keroncong music and were often used as accompaniment to folk dances.

During the Dutch colonial period, keroncong music became increasingly popular among middle and lower class people, even in 1926 a record company was formed called Bataviaasch Oost-Indische Platen Maatschappij (BOPMI) which produced keroncong songs. After Indonesia's independence, keroncong music developed more rapidly under the influence of local artists such as Gesang Martohartono, Ismail Marzuki, and Waldjinh. Keroncong songs are increasingly featured on music events and are becoming an important part of Indonesian culture.<sup>2</sup> Then, at the beginning of the 20th century, keroncong music began to be produced in recorded form. In this period, keroncong music became more modern with the addition of musical instruments such as violin, cello and contrabass.<sup>3</sup>

Changes in the order of a civilization, of course, will be followed by changes in people's patterns and lifestyles. In the modern era, which uses a lot of digital technology, it is clear that it is increasingly difficult for traditional music to exist because there are more and more musical genres from foreign countries that enter freely. Moreover, from a commercial perspective, it is clear that traditional music is being produced less and less because it is not profitable. This condition will gradually distance people's interest in traditional music, including keroncong. In fact, schools are increasingly reluctant to teach keroncong music for various reasons, including limited tools and the ability of teachers in the arts and methods of teaching keroncong music which tend to be boring.<sup>4</sup> The impact of the low public interest in keroncong music results in (1) low knowledge in terms of keroncong song lyrics, (2) very minimal repertoire of keroncong songs that are mastered, (3) lack of student skills in playing keroncong music, and (4) lack of variations new keroncong music that is adaptive to today's tastes.<sup>5</sup>

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<sup>1</sup> Magdalia Alfian, "Keroncong Music Reflects the Identity of Indonesia," *Tawarikh-International Journal for Historical Studies* 4, no. 2 (2013).

<sup>2</sup> Wisnu Mintargo, "Cultural Acculturation in Keroncong Music in Indonesia," *Nuansa Journal of Arts and Design* 1, no. 1 (2017): 10–22.

<sup>3</sup> Singgih Sanjaya, "New Composition Concept for Keroncong Music in the Oboe Concerto with Keroncong and Orchestra," *International Journal of Creative and Arts Studies* 5, no. 2 (2018).

<sup>4</sup> Nur Asriyani and Abdul Rachman, "Enculturation of Keroncong Music by OK Gema Kencana Through Annual Concerts in Banyumas," *Musikolastika: Journal of Music Performance and Education* 1, no. 2 (2019).

<sup>5</sup> Hery Supiarza and Irwan Sarbeni, "Teaching and Learning Music in the Digital Era: Creating Keroncong Music for Gen z Students through Interpreting Poetry," *Harmonia: Journal of Arts Research and Education* 21, no. 1 (2021).

In the perspective of cultural development, basically keroncong music has experienced enculturation in society since tens of years ago, generally passed down orally.<sup>6</sup> Music enculturation is a process in which individuals acquire cultural knowledge about musical structures through everyday experiences, such as listening to the radio, singing, and dancing.<sup>7</sup> Enculturation is also interpreted as the process of internalizing values, norms, language, behavior and mindsets that exist in a particular culture through various ways, such as through direct experience, learning from others, or through media and popular culture.<sup>8</sup> Meanwhile, the enculturation process can be carried out informally through the family and community environment and informally through music lessons, studios, and others.<sup>9</sup> It can be concluded philosophically, keroncong music has historical and noble values for the civilization of the Indonesian nation, because the most important thing in the process of cultural enculturation is the creation of a harmonious society, maintaining social stability to achieve the goal of living together. If viewed from a biblical perspective, it can be observed in Genesis 1:28; 2:15 which proves that the initial formation of culture was after the creation of humans, so the creation of humans led to the birth of culture. The difference is that creation is a work that begins and originates from the Person of God, while culture is part of human expression and work. Creation can be interpreted as God's work directly, while culture is born from God's work. Where God created humans, automatically culture is also formed.

An interesting phenomenon has occurred at the Maranatha Congregational Church Malang, since around 2018 it decided to use keroncong music in worship as an effort to enculturate culture and at the same time maintain the existence of keroncong music as the ancestral heritage of the Indonesian nation.<sup>10</sup> However, it is acknowledged that it is not easy to attract the interest of the congregation, especially among teenagers, to play an active role in keroncong music activities, and not a few even refuse to worship when using keroncong music. This fact is reinforced by the results of a preliminary study using the perception questionnaire distribution method on the use of keroncong music in worship. The target of the questionnaire was aimed at youth congregations, which amounted to more than 50% of the total congregation, which ranged from 500 people. About 100 adults; 300 youths and the rest children. In addition to the fact that the number of youths

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<sup>6</sup> Rinaldhi Eka Kurnia Putra et al., "Symbolic Interaction in Keroncong Music Performances by the Gunung Jati Keroncong Orchestra New Music at Tawang Station Semarang," *Gondang: Journal of Arts and Culture* 5, no. 1 (2021).

<sup>7</sup> Erin E. Hannon and Laurel J. Trainor, "Music Acquisition: Effects of Enculturation and Formal Training on Development," *Trends in Cognitive Sciences*, 2007.

<sup>8</sup> Abdul Rachman and Sangga Elok Pribadi, "Kroncong Music in Semarang: A Process of Enculturation," *Ijal* 4, no. 2 (2019).

<sup>9</sup> Marissa Renimas Harlenda, "History and Enculturation of Gambang Kromong Music in Betawi Cultural Village," *Journal of Music Arts* 5, no. 1 (2016).

<sup>10</sup> Alfian, "Keroncong Music Reflects the Identity of Indonesia."

is the most dominant, the rejection of keroncong music in worship is also more among youths or teenagers. The results of the questionnaire distribution showed that 74% of youths did not like it, 23% liked it and 3% did not answer.

If viewed from the dynamics of the development of keroncong music in the country, the tendency for adolescents to reject keroncong music in worship is predictable because keroncong music since the 1980s has begun to stagnate, it is evident that not a single new work has appeared for reasons of not being able to compete with new music. pop genre that dominates the Indonesian music industry. Even now, no more keroncong songs have been created, except for songs from the past that have been re-released.<sup>11</sup> Another problem is the low interest of the younger generation in traditional music, including keroncong music. The millennial generation or called "generation Z" are those born between the mid-1990s and mid-2000s, often referred to as "digital natives" because they grew up and lived in an era of increasingly advanced digital technology.<sup>12</sup> Including in terms of music, generation Z tends to prefer music genres of k-pop, pop, music box, rock, and others. Therefore, these conditions need to be studied to find the right solution so that the younger generation in Indonesia can progress and develop without forgetting the cultural heritage of their ancestors.

Based on the study of the importance of the cultural values of keroncong music and preliminary study data, this research was conducted to study the patterns of enculturation of keroncong music in worship so that it can be used as an instrument to solve problems that become obstacles in the enculturation process of keroncong music at the Maranatha Congregational Church Poor.

## 2. Method

The research uses an instrument case study approach, namely by studying cases to explain the generalization process again or cases are positioned as instruments to show explanations and understanding of something and the results are used to perfect existing concepts or create new concepts.<sup>13</sup> The concept in question is patterns enculturation of keroncong music in worship at the Maranatha Congregational Church Poor. Furthermore, the findings in the study are used as instruments to solve problems. Furthermore, all data

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<sup>11</sup> Rully Aprilia Zandra, "The History of Keroncong in Surabaya," *Image Journal of Art and Art Education* 12, no. 1 (2014): 74–111.

<sup>12</sup> Bharat Chillakuri, "Understanding Generation Z Expectations for Effective Onboarding," *Journal of Organizational Change Management* 33, no. 7 (2020).

<sup>13</sup> Amir Hamzah. *Research Methods Case studies, single case, instrumental case, multicase and multisite*. Malang, Archipelago Literacy (2020): 48.

is tested in the findings proposition to form new concepts. The exposure pattern used is an exploratory model because the research situation cannot be evaluated intensively based on a single point, but must involve other points.<sup>14</sup> Exploration is carried out to overcome the complexity of the data concerning problems related to background; namely the environmental situation and the context in which the event occurred.

Selection of informants using two ways, namely purposive and incidental strativite. Purposive informants (targeted) were used to gather specific information on program activities planned and carried out at the Maranatha Congregational Church in Malang, while stratified informants were used to gather information in the form of responses and problems that occurred related to the keroncong music eculturation program in worship. Strata can be in the form of age and education levels, while incidental is the sudden determination of informants as long as they meet the desired requirements at the time of data collection.

Analysis and interpretation of data was carried out during the research on an ongoing basis until no new data was needed. The analysis model used is text and context analysis. Text analysis is related to research data that is converted into transcripts to be given meaning according to the context of space and time when the data was obtained.

### **3. Result and Discussion**

Based on the results of data analysis and interpretation, the study found that there were at least three main patterns in the enculturation of keroncong music in worship at the Maranatha Congregational Church Malang, namely: (a) conservative patterns, (b) moderate patterns and (c) transformative patterns. Here's an explanation.

#### ***Conservative Pattern***

The conservative pattern is the initial pattern used by the Maranatha Congregational Church Malang in carrying out various church activities, especially in carrying out worship. This pattern is much in demand by adults who tend to be authoritarian and closed to change, are more inclined to maintain customs and traditions that apply, tend to maintain traditional customs. maintain, preserve, and maintain. They believe that Keroncong music belongs to parents because there are many standards that cannot be violated.<sup>15</sup> In general they adhere to the teachings in the Old Testament, regarding worship which comes from the words Sher'et and Abh'ad. Sher'et means an expression of respect and shows loyalty in the service of his master, while Abh'ad means the obedience

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<sup>14</sup> Amir Hamzah, *METODE PENELITIAN STUDI KASUS* (Malang: Literasi Nusantara, 2020).

<sup>15</sup> Raden Muhammad Mulyadi and Dian Indira, "Dualisme Pelestarian Dan Pengembangan Musik Keroncong Pada Tahun 1970-An," *Metahumaniora* 9, no. 1 (2019).

work of a servant. The adherents of this pattern believe that with soft and romantic musical rhythms it will be easy to absorb and live up to every moral message that is sung, especially praise to God which should be conveyed in the form of soft and solemn speech.

Basically adherents of conservative patterns do not reject any type of music used in worship, because they understand that all types of music are God's gifts that must be enjoyed, but they argue that everything has a context of space and time, so it is not right if music has a rah-rah tone. -rah and even tend to be noisy used for praise activities.

The impact of this conservative pattern results in a status quo condition. The church has become static and it is difficult to accept new ideas. Conservative adherents tend to maintain opinions that they think are right. In terms of using music for worship, they choose to use traditional music, including keroncong because there is an assumption that traditional music is a true heritage that belongs to a person or community which can be a way to express human feelings towards God and should be celebrated in worship.<sup>16</sup> They argue that the soft and romantic strains of keroncong music give a solemn and solemn feel to worship. In addition, they believe that traditional music is music that God has given to humans.

Viewed from the perspective of age, or seniority, paraadherents of conservative patterns believe they can win themselves in the face of social and cultural change. They feel that they have had a lot of experience in changing the pattern of life in society and believe that the traditions of the past are far more noble than modern cultures which have been poisoned by secular thinking. They believe that only by returning to old religious understandings and practices, including in terms of music, will they find the true meaning of religion.

In a general perspective, basically the proponents of the pattern conservatives feel that the actions they take are a response or reaction to various phenomena that the church and society in general continue to face. The swift flow of modern culture that attacks all sectors of life increasingly worrying that it can even eliminate self-identity as a religious individual. According to them, the phenomenon of lack of self-confidence among religious people, including Christian believers, is increasingly reluctant to show their identity. The currents of new changes that have affected many young people as a global society are increasingly widespread and have become new styles, including in music. The younger generation is more inclined to choose imported music than traditional music, especially keroncong music which is synonymous with kebaya and bun.

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<sup>16</sup> Rahel Sermon Harapani Daulay, "Analisis Tantangan Dan Kesempatan Menggunakan Musik Tradisional Dalam Ibadah Kristen," *Tonika: Jurnal Penelitian dan Pengkajian Seni* 3, no. 2 (2020): 76–87.

### **Moderate Pattern**

The moderate pattern is the answer to many questions from teenagers about the use of keroncong music in worship. This pattern has been initiated by many groups of academics from various age groups. They are more likely to be open without leaving old traditions. Moderate patterns are actually conditions that are not absolute, are in the middle, and are measurable. They position themselves more according to the context without being inclined to one particular party, are more conditional in nature and are strongly influenced by logical and balanced thoughts.

Adherents of moderate patterns view keroncong music in worship in accordance with the message of the New Testament, which uses the word worship with the word *Latreia* which means service provided by a servant to his master which is carried out in obedience, loyalty and with a feeling of respect.<sup>17</sup> Worship is a value-oriented rational action so that absolutely, all actions taken in worship, whether by musicians, congregations, pastors are a service or human devotion in worshipping God.<sup>18</sup> In general, they argue that the enculturation of a culture is a process of self-awareness of the social environment. In the context of religion, tolerance is necessary to respect cultural differences from within one's own environment as well as an attitude of respect for other people's cultures.<sup>19</sup> Meanwhile, the cultural learning process can occur anywhere and anytime, thus forming individuals who have an attitude of respect for one another, one of which is through music.<sup>20</sup>

Supporters of moderate patterns prioritizing balance in terms of morality and religious character, especially within the internal church, they even believe that the hormoneization that occurs within the church is the basic capital for carrying out a diverse life in the midst of society. "How can we get along with other people if we fight with our own siblings." This was expressed by a youth leader in the church who has a high academic background.

Moderate thoughts are actually not foreign to Christians. In the Book of Genesis 1:28 reads: "God blessed them and then God said to them: "Be fruitful and multiply; fill the earth and subdue it, having dominion over the fish in the sea and the birds in the air and over all the animals that move on the earth." This verse emphasizes the existence of

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<sup>17</sup> Cunha Bosco Da and O Carm, *Teologi Liturgi Dalam Gereja* (Malang: Dioma, 2004).

<sup>18</sup> Frans Jimmy Simanjutak, Wadiyo, and Usman Wafa Mochammad, "Penggunaan Musik Dalam Ibadah Kontemporer Di Gereja Huria Kristen Batak Protestan (HKBP) Jemaat Semarang Barat," *Jurnal Seni Musik* 6, no. 2 (2017): 35–44, <http://lib.unnes.ac.id/id/eprint/30997>.

<sup>19</sup> A. Kumedi Ja'far, "Pluralisme Dalam Bernegara Guna Memupuk Toleransi Dalam Beragama," *Jurnal Majelis* 5, no. 2 (2019).

<sup>20</sup> Ketrina Tiwery\* et al., "Totobuang Music Enculturation in Ambon City Community Arts," *International Journal of Recent Technology and Engineering (IJRTE)* 8, no. 6 (2020): 642–646.

potential in human beings that allows them to be creative and maintain the continuity of their lives. In the garden of Eden, for the first time, humans explored the sources of culture and the sources of their work. God gave the first humans a cultural mandate to work and care for the land (Gen. 2:15)

It can be concluded that the moderate pattern is influenced by the level of education and understanding of the issues that occur in the social life of the community. The age factor does not become too dominant, if they can see a problem from various sides and prioritize considerations of fairness and diversity. In relation to the use of keroncong music in worship, moderate thinking is ideal because it tends to take a middle position, be fair, and mediate in a conflict. They agree to use keroncong music in worship at certain times and use other genres of music according to the context. Moderates are more open, rational, and humble. An open attitude can accept input from various parties and is not anti-criticism. Usually they always use common sense and academic reasoning, always speak based on opinions derived from science so they tend to think critically, orderly, methodically and coherently. Besides that, they also appear humble when talking to other people and will not feel that they are the most righteous.

### ***Transformative Pattern***

Many of the transformative patterns are driven by young people. They always proclaim change, wanting something to be better and more universal. Most argue that music is a matter of interpretation of artistic taste and is not absolute, so it needs relevance in every development of the era. Therefore, change for adherents of transformative thinking that change is a necessity. Turning something old into something new. In terms of keroncong music, they can actually accept changes in all aspects. For example, by collaborating on keroncong music, doing fusion or merging of two or more different musical genres to create a unique new sound, and re-arranging keroncong music collaborations.

The point of view of the adherents of the transformative pattern actually lies in thinking about religion and all the systems of procedures that can besupport mental health and social peace. Religion must be comprehensive and integrated into the social life of society which changes according to the context. Defending something outdated is like fighting an automatic weapon with a dagger. Meanwhile, the exclusive way of religion views religion as something to be used, and not for life. Religion is only used to support certain motives, such as the need for status, security or self-esteem. Religious bias with such an understanding only prioritizes ritual values and not substance.

It can be concluded that the transformative pattern is more contextual. If music can affect a person in feeling, thinking, and behaving and is considered a social identity, music can even be used as a marker for a group so that there are stereotypes in assessing the



behavior of a group.<sup>21</sup> So for them contemporary music is easier to accept and understand than keroncong music. This is also in accordance with the notion that the music a person is interested in is influenced, among others, by age, gender, socio-culture, and expertise in playing music.<sup>22</sup> Several examples of collaborations that have been made with keroncong music, including with gamelan to produce keroncong style music<sup>23</sup>, there is also a collaboration of keroncong music with Sundanese music<sup>24</sup>, then fusion or merging keroncong music with jazz music, as in the song *Juwita Malam* by Erwin Gutawa.<sup>25</sup> The main principle of the transformative group basically lies in the spirit of change that occurs in religious activities that are influenced by technology or technology that causes changes or renewal of the structure and structure of society, including in the field of religion.

#### **4. Conclusion**

The enculturation of keroncong music initiated by the Maranatha Congregational Church in Malang is a process of reintroducing each individual to learning and internalizing the values, norms, language, behavior, and mindsets that exist in the keroncong culture. Keroncong music is a traditional music that has developed in Java since the Portuguese colonial period with a distinctive repertoire but has undergone many changes and developments that are influenced by the context of a particular space and time. Enculturation of keroncong music in worship at Martadinata Congregational Church Malang can work well if the church is able to read the phenomena that are developing among the congregation in responding to worship activities using keroncong music.

The results of the study found three patterns of enculturation of keroncong music in worship at the Maranatha Assembly Church in Malang, namely conservative, moderate and transformative patterns. The conservative pattern is supported by older or adult groups who try to maintain and maintain past values which are considered more polite and polite compared to today's models; the modedrat pattern is in great demand by academics from various circles who are culturally minded and scientific even though they

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<sup>21</sup> Rinanda Rizky Amalia Shaleha, "Do Re Mi: Psikologi, Musik, Dan Budaya," *Buletin Psikologi* 27, no. 1 (2019).

<sup>22</sup> Steven J. Morrison, Steven M. Demorest, and Laura A. Stambaugh, "Enculturation Effects in Music Cognition: The Role of Age and Music Complexity," *Journal of Research in Music Education* 56, no. 2 (2008).

<sup>23</sup> Noryuliyanti Noryuliyanti, Isawati Isawati, and Nur Fatah Abidin, "Perkembangan Musik Keroncong Langgam Di Solo (1950-1991)," *Diakronika* 21, no. 2 (2021).

<sup>24</sup> Hery Supiarza and Harry Tjahjodiningrat, "Repertoar Musik Keroncong Dengan Menggunakan Idiom Musik Sunda: Implementasi Model Pembelajaran Kolaborasi Pada Mata Kuliah Sejarah Analisis Musik Indonesia Di Departemen Pendidikan Musik FPSD UPI Bandung," *Resital: Jurnal Seni Pertunjukan* 21, no. 3 (2021).

<sup>25</sup> Agung Sasongko, "Erwin Gutawa Aransemèn Ulang Lagu Legenda Keroncong," *Republika*, last modified 2019, <https://ameera.republika.co.id/berita/pw16ka313/erwin-gutawa-aransemèn-ulang-lagu-legenda-keroncong>.

still want to maintain old traditions, while the transformative pattern is in great demand by teenagers who want changes in accordance with today's context.

These three patterns basically have their own argumentation bases which cannot be blamed on one another. Each of them has advantages and disadvantages that can be utilized potentially and effectively if they continue to be empowered. However, if it is wrong, this potential can actually cause conflict and division within the church's internal circles.

Based on the study of analysis and interpretation of data, the research concluded that there are at least five conditions that must appear in the process of enculturation of keroncong music culture in worship so that it has a positive impact and achieves the goals desired by the church. The conditions are as follows.

- 1) The use of keroncong music in worship can make the church more authentic and remain focused on glorifying God if it can become a unifying tool for the congregation. This means that accommodative attitudes are needed towards youth groups who tend to be less interested in keroncong music. appropriate dnature Psalm 86:9 says, "All the nations that you have made will come and worship before you, O Lord; they will bring glory to your name." God is glorified and receives responses from various people who come from various cultures.
- 2) The songs used in worship generally have a pop genre, so arrangement skills are needed that can blend with keroncong music so that they are easily in demand by all groups, both adults, youth and children in the church. In addition, the appearance of keroncong music performances can be modified in such a way as to create a more adaptive impression of changing lifestyles, especially for teenagers. This simple pattern can also be a place to introduce cultural understanding to children in the family.
- 3) Completeness of instruments and scores of original keroncong music is needed as well as completeness of digital musical instruments to accommodate the style of playing music among teenagers.
- 4) There is a need for mutual understanding and respect for the opinions of various groups within the church and being able to find solutions that are conducive to solving every problem.
- 5) An effective and balanced planning management is needed to accommodate every thought and need of each group in the church so that they can carry out their rights and obligations fairly.

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