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Cross-Generational Enculturation of Keroncong in Semarang

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Abstrack

Keroncong is a native Indonesian music which has some influences from Portuguese. The development of Keroncong in Indonesia is considered to be in decline. The decline in the development of Keroncong is caused by the lack of media in socializing and the reduced number of Keroncong activists who still exist. One of the efforts to conserve Keroncong is through enculturation. This research discusses the enculturation pattern that is formed by combining several methods of enculturation which are performed and implemented by three elements Keroncong Semarang in order to suppress the decline rate of Keroncong development. This research uses cultural approach to examine the problems. The method used in this research was the analytical qualitative method. Data collection techniques used were observation, interviews, and literacy studies. The interviews were conducted directly with the informants, which are Sri Haryani, Sumarsono, and Nunung Nurjanah as Keroncong activists and practitioners, Marco Marnadi (Head of Congrock 17) and Ibnu Amar Muchsin (Head of Orkes Keroncong Tetap Segar) as Keroncong groups, and Drama, Dance, and Music Education study program at Universitas Negeri Semarang as educational institution in Semarang in the time span of three months. To test the validity of the data, extended observation steps and in-depth interviews were also utilized. The result of this research all three elements of Semarang Keroncong with their own methods of enculturation forms an intersection of which become the pattern of Semarang Keroncong enculturation. Individual element, groups element, and educational institution element utilize direct teaching as one of method used in enculturating value and skill of Keroncong.

Keywords: keroncong, enculturation pattern, education

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INTRODUCTION

Indonesian culture is very diverse and spread throughout Indonesia. Budiman B.J 1979 in (Ramadhani & Rachman, 2019) stated that Keroncong is part of the art of music and other musical disciplines such as: Gamelan music, Angklung, classical music, jazz and other forms of music. Of course, Keroncong music moves or develops its beauty in the Keroncong art. Keroncong is very popular music in Indonesia, especially in Java and other big cities like Jakarta, Semarang, Solo, Yogyakarta and Surabaya.

Keroncong is a native Indonesian music which, according to some music experts, has received enormous influence from the Portuguese. In the 16th century the Portuguese came to Indonesia on a trading mission by bringing music called Fado. Fado is Portuguese popular music in the form of songs used to accompany dances. Fado uses a small guitar instrument called the Cavaquinho which later in Indonesia evolved into a ukulele (V Ganap, 2011; Victor Ganap, 2006; Soeharto, Soenardi, & Sunupratomo, 1995).

The term "Keroncong" is a direct derivative of the sound of the ukulele instrument which is played in arpeggio (Spanish *rasqueado*), and produces "crong, crong" sound. Keroncong is one of musical genre which has been continuously developing in Indonesia. As a musical genre, Keroncong is unique in many ways. From the instruments, Keroncong instruments have their own uniqueness that distinguishes them from any group musical instruments that are known among youngsters. The steps to play this instrument also has different characteristics. The vocal character also has its own style, that differentiates from the other style of popular music. If given close attention, there will be seen a lot of uniqueness in Keroncong music (Harmunah, 1987, p. 9).

During its development, Keroncong has experienced setbacks which are marked by the lack of public interest in Keroncong music.

This is caused by several things, including the lack of favor of the media that shares Keroncong music such as radio, television, newspapers, and others. These media very rarely display or present Keroncong to the public. Keroncong composers have also become rare, which means that new Keroncong repertoires are rarely found (Rachman & Utomo, 2018).

The setback that occurs in the development of Keroncong is considered to require a treatment to reduce the rate of decline. One possible step to take is through enculturation or cultural transfer between generations in the hope that Keroncong values and skills can be conserved.

Many experts view education as one means of enculturation that can internalize noble values (Kodiran, 2004; Scupin, 2005; Somani, 2008; Spradley, 1979, p. 3; Triyanto, 2015a; Washburn, 2008). Furthermore, they stated that enculturation can be seen as an effort to inherit and/or transfer something (values, knowledge, beliefs, norms, attitudes, behaviors and skills) so that it becomes a habit or custom (culture) that is shared by a generation which must be passed on to the next generation so that its presence remains constant and sustainable. The ultimate goal is that the culture remains, sustainable, and keep developing in line with the current society needs.

These experts emphasized that education is essentially a set of means obtained for instilling community cultural values, which can undergo changes in form and pattern in accordance with the demands of society in order to achieve the ideals of a prosperous life both physically and mentally. This inheritance pattern strategy can effectively be pursued through education in a broad sense through formal, non-formal and informal way. Through education in a broad sense, various knowledge, values, beliefs, and cultural skills can be cultivated in the sense that they are introduced, instilled, passed on, and maintained in continuity from one

generation to the next (Rohidi, 1993; Triyanto, 2015a).

The result from previous research with relatively similar topic about Keroncong which was conducted by Asriyani and Rachman (2019) stated that one of enculturation method which shows positive result in preserving Keroncong culture is by conducting annual concert. This particular method targets the public as the recipient. The performing group transfer the insight of Keroncong by indirectly educating the crowd as they sing along. The aim to enculturate is clear but the method seems to be unsystematic shown by randomly selected target. The following research has the urge to formulate and map the pattern of enculturation so that it can be ideally used on a certain city precisely.

According to Linton (2004, p. 29) education cannot be separated from culture because between education and culture there is a very close relationship of which both are related to the same thing, namely values. Thus, there is no educational process without culture and no education without culture and society. The problem that can be formulated from the background and previous research is what enculturation pattern is formed among Keroncong activists that represent Semarang in order to reduce the rate of decline in the development of Keroncong Semarang. Based on the above problem, this research discusses the enculturation methods of Semarang Keroncong as means to suppress the development decline rate and to cultivate the Keroncong values and skills. This research aims to formulate the enculturation pattern of Keroncong Semarang which later can be used to ease the way of newer Keroncong groups, individuals, and educational institution in Semarang to do the Keroncong enculturation process.

METHODS

This research uses cultural approach to examine the problems. The method used in this research was the analytical qualitative

method. Data collection techniques used were observation, interviews, and literacies study. Observation was conducted to grasp the understanding of current general Keroncong Semarang condition which includes performances, important Keroncong figures in Semarang, and community activities. The observation included going to Keroncong performances, asking the public about their opinion on current Keroncong, and obtaining access to key figures by asking any person who have worked with them. The interviews were conducted directly with the informants, which are which are Sri Haryani, Sumarsono, and Nunung Nurjanah as Keroncong activists and practitioners, Marco Marnadi (Head of Congrock 17) and Ibnu Amar Muchsin (Head of Orkes Keroncong Tetap Segar) as Keroncong groups, and Drama, Dance, and Music Education study program at Universitas Negeri Semarang as educational institution in Semarang in the time span of three months. The interview questions cover about Keroncong experience of each informant, their know-how of practicing Keroncong, their groups or associates, their work and contribution towards Semarang Keroncong, their future plan as Keroncong practitioner, and their vision on how to ideally enculturate Semarang Keroncong to younger generations. Literacies study was conducted to obtain recorded information related to Keroncong Semarang such as history, number of groups, and achievement data of each Keroncong Element. To test the validity of the data, extended observation steps and in-depth interviews were also utilized. Extended observation aims to deepen the insight of Semarang Keroncong and in-depth interviews intended to dig further information from Keroncong activists and practitioners. Analyzing the data was done by several steps which includes data reduction by selecting only suitable data that match the topic to filter other excessive data and to keep the discussion focus, triangulating the obtained data with multiple sources to confirm the accuracy of information, discussing the data with available

theories and previous research with similar scope, and lastly presenting the data in the form of organized writing.

RESULTS AND DISCUSSION

Semarang Keroncong

Each nation of society has its own culture, and each culture has norms that are different from one another. The behavior of individuals is influenced by culture and the culture in which the individual lives. In society there is a social differential that gives birth to differential associations that have certain norms (Ranjabar, 2015, p. 61). Cultural differences do not only occur in different societies. Even within the same society, there are differences in preferences, tendencies, norms in different generations (Ranjabar, 2015, p. 58).

Keroncong is a cultural art that reflects the identity of the Indonesian as a nation, where this nation was once a colonized nation and until now still exists, especially in the city of Semarang. It is stated in a book entitled *Indonesia Heritage: Seni Pertunjukan* (Sedyawati, 2002), Semarang is included in the distribution map of Keroncong in Indonesia, and it can be said that Semarang is one of the barometers of the development of Keroncong in Indonesia. This is evidenced firmly by the existence of Keroncong groups in the city of Semarang which still exist today. However, due to western cultural consumerism and dominant cultural forces which caused an identity crisis, Keroncong developed in a relatively slow rate.

Semarang possesses many Keroncong groups. But there is a main problem that there are many groups but the players are almost the same. Thus, causing many players to act as a "double". There are many group names, but the fact is that players (members) belong to more than one group. Then, there are several communities whose focus is only on performances. If a group with this orientation engages in activities of a regeneration pattern, it is not done consistently. This means that the

regeneration process is only carried out tentatively. Currently in Semarang there are several crises which ultimately require a refreshing movement, especially towards Keroncong activists in Semarang. After the pandemic break, Keroncong music in Semarang still has not fully recovered and is not as vibrant as it used to be. 2018-2019 or about 3 to 4 years ago was the most massive year for Keroncong in Semarang. There are several Keroncong music performances in Semarang. Several spot points in the city of Semarang became the venue for this stage.

There are several communities both official and unofficial. HAMKRI (Association of Indonesian Keroncong Music Artists) is an official community that serves as the main forum for Keroncong artists in Semarang. But it turns out that practitioners, artists, and figures consider the handling, implementation, or things that make Keroncong exist from HAMKRI itself to be less than optimal. In the end, other communities were formed which moved sporadically, each having their own passion which eventually formed communities such as *Waroeng Keroncong*, the *de' waung* community, and other communities.



Figure 1. HAMKRI All-Star on Keroncong Kaki Langit Festival.

Communities like the Waroeng Keroncong actually work together with HAMKRI to embrace Keroncong groups in Semarang so they can perform. This community, during performances at Semarang city spots every Wednesday gives a kind of award in the form of money. Anyone can

perform on that occasion in turn. Even though they take turns, when several people appear, they are often found to be members of the same group (players). The form of the performance of the Waroeng Keroncong which is currently chaired by Mr. Setianto is Keroncong with a classical formation, namely using 7 main Keroncong instruments. Communities and individual Keroncong activists have ways of enculturating Keroncong music. Rachman, Utomo, and Asriyani (Rachman, Utomo, & Asriyani, 2019, p. 114) stated that one of the ways that can be taken is by using Keroncong songs based on local wisdom in Semarang. Keroncong songs can be used as a means of cultural representation and indirectly teach the essence of Keroncong itself. Marco Marnadi in Ary (Ary, 2019) said,

"The millennial generation who are starting to listen to Keroncong music were given the opportunity to appear, and perform with guidance in public. They also will be given an award as a mean to enforce the fundamental performer mentality as Keroncong group"

Marco's opinion indicates that enculturation efforts have been made by Keroncong activists for the younger generation by providing opportunities to participate directly in Keroncong music activities and giving award in form of appreciation.

Manan (Manan, 1989, p. 33) suggested forward a solution to this issue, namely through enculturation which is able to stabilize culture through the development of socially accepted habits into an increasing personality. This enculturation process requires a "container" or heir who receives transfers from the giving generation. Keroncong as native Indonesian music genre is taught through a process of transferring essences across generations from the old generation to the next generation as an effort for maintaining sustainability, avoiding slowdowns in its development rate, and becoming a medium for cultural and cultural inheritance. (Pribadi, 2018, p. 46; Simanjuntak, 2016, p. 152).

Enculturation Method of Semarang Keroncong Elements

Semarang's Keroncong has three main elements in its overall activities. These three elements include individual Keroncong activists (practitioners), Keroncong orchestra groups, and educational institutions. Each of these three elements has unique styles in enculturation efforts that have been or are currently being carried out. From the three existing styles or methods, a pattern is formed that can represent the three and become the typical Keroncong enculturation style of Semarang.

Individual Element

The first element is individual Keroncong activists. Semarang has many Keroncong activists, both those who are members of groups and those who are not. Of that large number, there are names that are considered better than the others, namely Sri Haryani, Sumarsono, and Nunung Nurjanah. Sri Haryani is a senior Keroncong vocalist who has been involved in the Keroncong music ecosystem in Semarang since 1973. Sumarsono in Semarang Keroncong community is known as a senior violist since 1971. Nunung Nurjanah, like Sri Haryani, is a senior Keroncong vocalist in Semarang City. These three individuals are personnel who are considered as individual elements who are competent in their fields and can represent the Keroncong community in the city of Semarang.

There are two paths of enculturation based on the experiences and statements of Sri Haryani, Sumarsono and Nunung Nurjanah. The first is through the family line. The path of enculturation in the family occurs in a hierarchical manner, namely parents use direct and indirect method in teaching Keroncong to their children. Education is used as a means of enculturation through the family line (Bourgugion, 1973; Ember & Ember, 1986; Koentjaraningrat, 1986; Kuntowijoyo, 1987). Education here functions as a means and uses three approaches, which are: 1) habituation (conditioning), 2) imitation, and 3)

internalization. These three approaches according to some experts (Danandjaja, 1988; Ihromi, 1990; Markoem, 1982; Parsons, 1964; Rohidi, 1994; Triyanto, 2015b) is the most realistic thing considering that educational events that occur within (through channels) the family are often the processes of daily interaction between family members.

According to Nunung, the most effective method that parents can use to teach Keroncong to their children is by inviting them to practice it directly. In this case, besides having to be able to play Keroncong, parents are also required to be able to deliver material and demonstrate while in this process. Nunung Nurjanah's family used enculturation with a habitual and internalization approach in a structured way. Nunung said,

"My father always said that Keroncong is refined, so he wanted to pass on the value of Keroncong's refinement to his children besides skill, I happened to be the one who stuck with my father's wishes. The trick is to really get used to it (get used to it). It was effective and it really felt like it to me"

The internalization approach (learning to cope) carried out by Nunung's father is primarily aimed at cultivating the "value" of Keroncong which he thinks is subtle for his daughter. With the habits given by her parents, the subtle value of Keroncong, which considered by the parents is necessary to be preserved, could be passed on to the younger generation. In this process, the younger generation saw, observed, imitated, lived, and did something according to what they saw and felt from what their parents exemplified. This condition is in line with Runco's statement (Runco, 2007) that cultural aspects, one of which is cultural values, are communicated to children through the family through a process of interaction between children and their parents. According to Triyanto (Triyanto, 2015a) if this continues for a long time, values and patterns of behavior will be embedded unknowingly as parents do.

Besides that, Nunung's family is making efforts to enculturate Keroncong through education with a habituation (conditioning)

approach. This approach is more focused on familiarizing skills (technicality) that are considered meaningful (Ihromi, 1990) which in Nunung's case is vocal ability. The habit that is applied is in the form of regular Keroncong practice time (scheduled practice) that should be done willingly. This condition demand the parents to play the role of teacher and employer while carrying out this process (Ihromi, 1990). This process has been carried out consistently since Nunung was in the third grade of elementary school. The results can be seen from the achievements obtained by Nunung in the field of Keroncong. One of them was the 1st winner in singing Keroncong at the sub-district level when Nunung was in fifth grade at elementary school.

The next method is to invite children to do a



Figure 2. Sri Haryani shows her place to practice

"sit-in" in a Keroncong group's practice session. The aim is to maximize the "modelling" of actual Keroncong playing in the sense that it is not just theoretical or videotape recording. Sri Haryani said that she often asked by her mother to join some groups practice session just to sit, listen to the repertoire, and observe (see Figure 2). Her case is identical with Nunung which utilize both internalization and habituation approach. The only thing that differentiates these two individuals is the parent involvement on the actual learning process. Sri Haryani's mother was a singer who prefer her daughter to learn indirectly through mentioned steps above. On the other hand, Nunung's father gave a direct teaching towards Nunung.

The next path is through a non-family way. The non-family path does not involve parents to an individual in learning Keroncong music. Although there is a small amount of involvement, the share is arguably very small. The parents take part only in directing their children to learn from other experts. This path is taken by individuals who come from families with little to no Keroncong backgrounds. Individuals who take this path receive input, learn, and interact independently with the Keroncong environment around them. They use modelling approach in the process. The method is by actively joining the practice of the already "established" Keroncong groups and try to absorb and learn whatever is observed from the group practice whether the technique to play the instruments, how to sing as a vocalist, how to understand the patterns, and anything related to the essentials. Based on the results of understanding and interpretation then patterns of behavior are developed (Amsari, 1986; Soerjani, 1987) that correspond to the values and skills that are trying to be maintained.

Group Element

The second element is the Keroncong group. As with individual elements, Semarang also has many Keroncong groups both registered and unregistered. Among this large number, groups such as Congrock 17 and the Keroncong Tetap Segar are seen as having a notable history that can represent other Keroncong orchestra groups in the city of Semarang.

Congrock 17 is one of the Keroncong Groups in Semarang, Central Java, which has contributed in efforts to preserve, develop, and innovate so that Keroncong music can continue to exist in the midst of people's lives. Congrock 17 was established in Semarang, Central Java, on March 1983. This group was originally called "Keroncong Remaja 17", but because the form of music presentation was different from other Keroncong Orchestras, the people of Semarang city gave the nickname "Keroncong rock" to this

Keroncong Orchestra. Since then, precisely in 1985 the name "Keroncong Remaja 17" changed to O.K. Congrock 17 where Congrock is an extension of Keroncong Rock and 17 comes from the alma mater of the players, namely Universitas Tujuh Belas Agustus Semarang (Fauziah & Rachman, 2020, p. 40).

Congrock 17 has its own way of enculturating the Keroncong value and skill. The methods are target-based which means they differ on different target. Congrock 17 has two different enculturation targets. The first one being the general public and the second is on the younger generation of internal players. The use of targets as the basis for selecting enculturation methods is based on the concept that culture, in this case values and skills, is internalized and shared by the general public as its supporters (Parsons, 1964; Rohidi, 1994). The method taken by Congrock to enculturate Keroncong to the general public is by sharing through song material. Song material is used to introduce and transmit Keroncong understanding. Marco Marnadi, the current leader of Congrock 17 said,

"Kita pengen masyarakat itu ngerti kalau Keroncong tidak selalu kuno, lambat, tua. Itu kan dulu. Keroncong yang sekarang itu bisa menyesuaikan bahkan keluar dari pakemnya. Kemampuan adaptasi itu menjadi nilai yang kita pegang"

(We want the public to understand that Keroncong isn't always associated as lame, slow, old. Those are old days. Keroncong nowadays tend to be able to adapt beyond the pakem boundaries. The ability to adapt is our key value)



Figure 3. Congrock 17 performing on Jarum SiKenang Keroncong Festival

The sharing carried out by Congronck 17 members is not to force it to have to be using the original Keroncong songs (*keroncong asli*) but with songs that are generally popular and favored by people who are just interested in Keroncong. The chosen songs are then rearranged to match Congrock 17's very own color.

Aside from song material, Congrock 17 imparts its Keroncong insights by providing opportunities for new Keroncong groups to try their hand at performing and share knowledge with Congrock. The use of additional instruments apart from seven main Keroncong instruments that are familiar to the general public such as the keyboard in the Keroncong performance by Congrock 17 is also a step taken by the group to get people interested in Keroncong so that the process of enculturation of Keroncong for them can be enjoyed by Congrock itself and the general public (see figure 3). The way Congrock 17 enculturates adaptation values in Keroncong to the public is classified by Budhisantoso (Budhisantoso, 1987) as using institutionalized experiences and behaviors which are effective to overcome challenges in adapting to the environment.

For the next target of enculturation, which is the younger generation of internal players, Congrock 17 functions as a family. Thus, the three approaches namely: 1) Habituation, 2) Imitation, and 3) Internalization (Danandjaja, 1988; Ihromi, 1990; Markoem, 1982; Parsons, 1964; Rohidi, 1994; Triyanto, 2015a) are used. Congrock 17 members apply the "drill" method with habituation approach. This method requires

new members to be more active than senior members in terms of learning Congrock 17 song material. New members are given existing recordings and musical sheet to study independently over time so that the routines become a habit. The senior members barely interfered in the private practice of the new recruit members. According to Marco, this method is not only efficient for training new members in playing Congrock 17 songs, but also very effective in forming the mentality of new members so they can adjust to the disciplined atmosphere and values of Keroncong (adaptation, discipline, tolerance, and transparency) that Congrock 17 expect to be passed on to the next generation.

The next group is the Orkes Keroncong Tetap Segar. Orkes Keroncong Tetap Segar was originally formed in 1977 and was originally named as Orkes Keroncong Eka Nada. The founding father was W. Soedarsono who was a retired military officer and also the leader of the group. Orkes Keroncong Eka Nada consists of 7 original Keroncong players with 2 permanent vocalists.



Figure 4. Orkes Keroncong Tetap Segar Performance after final name change

Orkes Keroncong Eka Nada lasted until 1980. After that year the group took a long hiatus for more than 10 years, until finally on September 9, 1990 it became active again and changed its name to Orkes Keroncong Tetap Segar.

Orkes Keroncong Tetap Segar has undergone two leadership changes. Currently, Orkes Keroncong Tetap Segar is led by Ibnu

Amar. This group has a distinct uniqueness compared to other Keroncong groups in the city of Semarang, of which it has two sub-groups. The first sub group is the original third generation players who on average are relatively older. While the second sub-group is a new generation of young players. The second sub-group has its own group name, Svarama. Even though the name is different, Svarama remains under the Orkes Keroncong Tetap Segar.

Orkes Keroncong Tetap Segar is a multi-generational group that does enculturation steps not in a hierarchical manner but in a cross-over manner and tends to be directed randomly. This condition put Orkes Keroncong Tetap Segar as two different roles, as a group to transfer their Keroncong value to the public, and as a family to transfer and preserve their value towards younger generation. This is why all three leaders have no family ties at all. Likewise with its members.

Prospective new members who will join the team are given direct man-to-man guidance by the older members (using modelling approach) about the typical playing styles of the Orkes Keroncong Tetap Segar without using sheet music. This method is applied to Svarama as a new generation of the Orkes Keroncong Tetap Segar. According to Danang Ardiyanto, the leader of Svarama, this method is complementary to the independent training conducted by Svarama. Danang explained further

“Bahan-bahan yang diajarkan sama senior itu ngga serta merta kami pakai begitu saja untuk referensi, hanya sebagai tambahan dan pendamping karena Svarama punya gaya dan warna sendiri”

(The material that are taught by our older members are not entirely used as a reference, only for addition and assistance because Svarama also has its own style)

Danang's explanation about the use of material given by older generation of Orkes Keroncong Tetap Segar strongly related to a concept stated by Bennet (Bennet, 1976) about

adaptation. Culture, which in this case is in the form of Keroncong values and skills, is transferred and then adapted in the form of strategic behavior patterns that match the color of the Svarama group without removing the essence that makes the group unique.



Figure 5. Svarama Practice Session for Competition Preparation

Orkes Keroncong Tetap Segar through Svarama has an enculturation orientation that is more biased to the general public to simply understand contemporary Keroncong styles and values rather than to invite them to join as the next/younger generation of the group. The enculturation method and approach that are used by Svarama are similar to the method used by Congrock 17 to enculturate Keroncong value to the public which are "sharing" through contemporary song material arranged according to Svarama's style so that it is easy to attract the interest of the general public.

Educational Institution Element

The third element is educational institutions. Semarang has a Drama, Dance, and Music Education study program at Universitas Negeri Semarang where one of the compulsory subjects is Keroncong. Keroncong subject in Drama, Dance, and Music Education is taught by lecturers who are competent in the field of Keroncong. This subject has a curriculum like other compulsory subjects. This condition is different from elementary education schools, which generally only treat Keroncong as an extracurricular activity.

Slamet Haryono, Ibnu Amar, and Abdul Rachman stated that one of the objectives of this subject is to enculturate the

values and also Keroncong skill via formal way based on the curriculum. Triyanto (2015b) explained this condition that formal learning is generally carried out through educational programs in various educational institutions, such as schools, colleges, universities, and job and skills training centers that package spiritual and material cultural forms (generally in the form of systems, ideas, norms, , patterned activities, as well as objects made by humans) in subjects and curricula that are arranged and given systematically.

There were significant differences in the outcomes and sustainability of Keroncong activities in schools and in universities. In general, Keroncong groups that are formed through Keroncong extracurricular activities at schools do not last long and tend to run only to the extent that their members are still studying at the school. After the members in one group graduated, most of the extracurricular Keroncong groups that were previously active then just disbanded. This condition is inversely proportional to the Keroncong group formed in tertiary institutions such as universities through Keroncong subject. These groups tend to be more able to last a long time and their members often become new pioneers in their respective hometown areas after completing their studies. Triyanto (2015b) defined that process of enculturation through formal education can be seen as a mechanism for maintaining and continuing a cultural tradition (which in this case is the values and skills of Keroncong) over a span of time in an environment that is continuously developing.

Semarang Keroncong Enculturation Pattern

The enculturation methods of all three elements of Keroncong activists; individual elements, group elements, and educational institution elements (see table 1) form a distinctive pattern that describes the process of enculturation of Keroncong Semarang (see Figure 6).

Table 1. Semarang Keroncong Enculturation

No	Element	Method
1	Individual	Direct and Indirect
2.	Groups	Target Based
3.	Educational Institution	Curriculum Based

Pattern

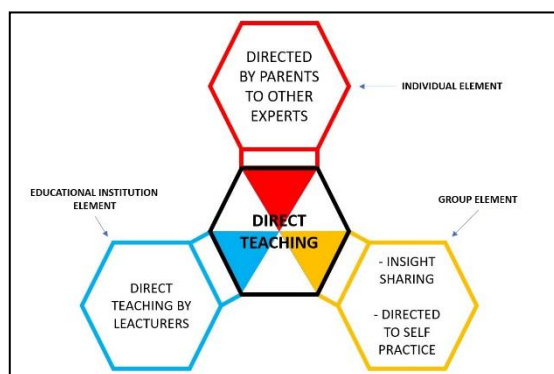


Figure 6. Enculturation Pattern of Semarang Keroncong

Figure 6 above illustrates that all three elements of Semarang Keroncong with their own methods of enculturation forms an intersection of which become the pattern of Semarang Keroncong enculturation. Individual element, groups element, and educational institution element utilize direct teaching as one of method used in enculturating value and skill of Keroncong. This enculturation pattern which has been formed by combining methods from each Keroncong element can later be used to ideally and precisely enculturate Semarang Keroncong by newer and younger groups to the following generation.

CONCLUSION

The setback that occurs in the development of Keroncong is considered to require a treatment in order to reduce and suppress the rate of decline. One possible step to take is through enculturation or cultural transfer between generations in the hope that Keroncong values and skills can be conserved. Semarang's Keroncong has three main elements in its overall activities. These three

elements include individual Keroncong activists (practitioners), Keroncong orchestra groups, and educational institutions. Each of these three elements has unique styles in enculturation efforts that have been or are currently being carried out. From the three existing styles or methods, a pattern is formed that can represent the three and become the typical Keroncong enculturation style of Semarang. Individual element uses direct in-family teaching and a directed method through non-family way. Groups element use target-based method with the targets being public and internal (within group) younger players. Insight sharing and usage of additional instruments are used for public. On the other hand, direct teaching and directed self-practice are used for internal younger players. Educational elements use a curriculum-based method which is a direct teaching by lecturers based on available curriculum both inside and outside the classroom. All three elements of Semarang Keroncong with their own methods of enculturation forms an intersection of which become the pattern of Semarang Keroncong enculturation. Individual element, groups element, and educational institution element utilize direct teaching as one of method used in enculturating value and skill of Keroncong. This enculturation pattern which has been formed by combining enculturation methods from each Keroncong element can later be used to ideally and precisely enculturate Semarang Keroncong by newer and younger groups to the following generation. This research can be continued further by other researchers to calculate the effectiveness of using this enculturation pattern to enculturate Semarang Keroncong.

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