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Cultural Adaptation: The Resilience of Musicians Based on Artistic Creativity in Preserving Traditional Keroncong Music

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CULTURAL ADAPTATION: THE RESILIENCE OF MUSICIANS BASED ON ARTISTIC CREATIVITY IN PRESERVING TRADITIONAL KERONCONG MUSIC

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Abstract

Resilience based on artistic creativity by musicians has had positive implications for preserving Keroncong's music. However, this context needs to be addressed in scientific discussions. In addition to complementing previous studies, this study focused on explaining the characteristics of resilience based on artistic creativity carried out by musicians in preserving Keroncong music. This study showed three significant findings. First, resilience based on artistic creativity carried out by musicians by composing made Keroncong music more inclusive and could be enjoyed by all groups. Second, resilience based on artistic creativity carried out by musicians by performing informal stage acts made Keroncong music an attractive genre. Third, resilience based on artistic creativity carried out by musicians by covering popular songs made the Keroncong genre became adaptive music. This study also recommends the importance of future studies that explain the resilience process of musicians in preserving Keroncong music by intensively interviewing musicians who consistently perform Keroncong songs.

Keywords: *Resilience; Artistic Creativity; Traditional Music; Musical Arts; Musicians*



A. Introduction

Keroncong is traditional-conventional music typical of Indonesia. It has the potential to experience degradation in values and orientation and very low interest from the younger generation in preserving this music. Supiarza and Sarbeni (2021) also stated that apart from being identified with the older age group, Keroncong music is also a music genre that is no longer popular with the younger generation in the contemporary era. Keroncong music has become an important part of historical development and identity closely related to local Indonesian communities' culture. Therefore, the resilience efforts made by musicians are a critical context to explain and reflect on in the process of preserving Keroncong music. Scrine (2021) also emphasized this context, saying that the resilience of musical works of art is a fascinating phenomenon to explain, especially in studies that reflect the resilience efforts made by musicians in preserving Keroncong music based on artistic creativity.

Artistic creativity is part of an adaptive strategy for preserving art and cultural assets (Puentes-Blanco et al., 2024; Sabatini, 2019). According to Kantaros and Ganetsos (2023), artistic creativity is an adaptive strategy by combines new elements and explores various media, techniques, and concepts that can respond to social, cultural, and technological dynamics in art. Such adaptive strategies enrich artistic expression and open new opportunities for cross-disciplinary collaboration and interaction with wider audiences. Collaborating arts with various disciplines is crucial to maintaining artistic and cultural heritage while upholding its authenticity and creativity (Malik et al., 2021; Turchet & Barthet, 2019; Varutti, 2018; Zaelani et al., 2023). This collaborative method guarantees the integrity and historical relevance of preserved works of art so that future generations can enjoy and study them by creating flexible techniques and conducting in-depth research (Fadli, 2019; Jagiełło, 2021; Tejedor et al., 2022).

Studies discussing the existence of Keroncong music have only focused on three contexts: first, studies focusing on discussing Keroncong music's existence in music arts education (Aryandari, 2023; Sukmayadi et al., 2022; Supiarza, 2021), second, studies focusing on discussing the existence of Keroncong music in the context of traditional music genres (Harnish, 2021;



Santaella, 2021; Sosrowijaya, 2023), and third, studies discussing the existence of Keroncong music as music that is no longer popular (McGraw, 2022; S. Sunarto et al., 2020; Zilmi et al., 2021). In general, studies discussing the existence of Keroncong music only focus on three contexts: education, music genres, and popularity of Keroncong music. In other words, studies that discuss Keroncong music have not been carried out comprehensively, especially those that discuss resilience efforts based on artistic creativity by musicians in preserving Keroncong music.

Resilience is essential in responding to changes in situations and conditions of Keroncong music (Mistortoify & Hanshi, 2023; Muassomah, 2023; Nathali et al., 2023). In line with that, Lionis (2021) also said that resilience is a way to survive, develop, and adapt amidst ongoing social, cultural, and technological changes. Despite facing various challenges and changes, such as the dominance of modern music and changes in listeners' tastes, Keroncong music shows resilience through creativity and innovation (Fernando, Larasati, et al., 2023; Skelchy, 2019; Zandra, 2019). In this context, the resilience of Keroncong musicians is demonstrated by creatively combining new elements into Keroncong music without losing its original identity (Fu'adi et al., 2022; Supiarza & Sarbeni, 2021; Yohana, 2023; Sugirman et al., 2024). Achieving resilience in Keroncong music is also influenced by several factors, such as the creative abilities of musicians, the support from the community, and the initiative of musicians to be actively involved in artistic and cultural performances (Sabarudin et al., 2024; B. Sunarto, 2020; Ulfa Widowati et al., 2018)

Resilience based on artistic creativity carried out by musicians in preserving Keroncong music has complex but contextual characteristics, so it is very important to explain and reflect on. Tsyrfya et al. (2024) also said that resilience, which is oriented towards preserving a work of art, apart from being able to maintain the identity and culture of a community, can also be a preference in evaluating the development or non-development of a work of art in a community in the future. However, studies that discuss Keroncong music have not been carried out comprehensively, let alone studies that explain and reflect on resilience based on artistic creativity carried out by



musicians in preserving Keroncong music. Apart from responding to the shortcomings of previous studies, this study also explained and reflected the characteristics of resilience based on artistic creativity carried out by musicians in preserving Keroncong music.

Besides being considered traditional-conventional music, Keroncong music is also a genre that is no longer popular with the younger generation. Hence, the resilience process carried out by musicians is an exciting context to explain and reflect on. This study focused on three questions to explain and reflect on this context. First, how is resilience based on artistic creativity carried out by musicians when composing Keroncong music? Second, how is resilience based on artistic creativity carried out by musicians when performing Keroncong music? And third, how is resilience based on artistic creativity carried out by musicians in adapting (covering) popular genre songs into Keroncong music? This study is also based on the argument that arranging, performing, and covering popular songs in Keroncong music. Apart from being a resilience effort based on artistic creativity carried out by musicians, it also aimed to integrate the cultural values of Keroncong music as part of the identity of the local community.

B. Method

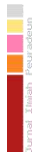
In the contemporary era, Keroncong music is no longer popular with the younger generation. The decline in interest in Keroncong music is influenced by changes in the younger generation's musical tastes to modern and international music genres, such as pop, hip-hop, and EDM (Zilmi et al., 2021). Besides, Keroncong music is often considered irrelevant to contemporary life because its style and themes are traditional-conventional and melancholic, making Keroncong less able to compete with genres that offer high dynamics and energy (Prasetyo et al., 2022). Known for its melancholic tone, Keroncong music, which consists of small groups of instruments, such as ukulele, guitar, violin, flute, cello, and contrabass, is only popular with the older generation and is considered less accommodating to the musical needs and tastes of the younger generation (Martin & Mihalka, 2020). Supiarza (2021) said that the lack of creativity and innovation in the presentation and

marketing of Keroncong music also contributed to the decline in the popularity of Keroncong music.

This study was conducted amidst the widespread transformation of conventional music in the digital era. However, it only focused on explaining and reflecting on the resilience process carried out by musicians in preserving Keroncong music. Supiarza and Sarbeni (2021) also said that traditional-conventional music, such as Keroncong, has characteristics that are very distinctive from other musical genres, so Keroncong music is interesting to explain in contemporary music art studies. In line with that, this study was also based on three substantial considerations. First, traditional-conventional music, such as Keroncong is a central issue that has not been comprehensively considered in contemporary musical art studies. Second, the resilience of traditional-conventional music, such as Keroncong has such complex challenges to continue to exist that it is important to explain it in the contemporary era. Third, the resilience of traditional-conventional music such as Keroncong has a contextual process, so it is important to reflect on it.

This study is a qualitative descriptive study using a case study approach. The primary data used in this study were obtained through an investigation process on popular Keroncong songs disseminated via the YouTube platform. The data were searched and read from 14 to 18 November 2023 by intensively listening to popular Keroncong songs, getting several likes and positive comments from the audience. The process of listening to Keroncong's songs focused on three aspects. First, listening to Keroncong songs in terms of their musical arrangement; second, listening to Keroncong songs in their performing aspect; and third, listening to Keroncong songs in the aspect of adapting (covering) songs from other genres. In line with this, secondary data in this study was obtained by reading books, websites, and journal articles relevant to the focus of discussion in this study.

Data analysis in this study refers to a process carried out by Miles and Huberman (1994), which focused on three processes. First, the process of reducing data was used to reorganize the data into a more systematic form based on the classification of the data obtained according to the form, types, and tendencies of the data. Second, the data must be verified to obtain conclusions



from data that has been thematically reduced. Third, the data were described to display the data obtained and then presented in the form of a table containing images and text descriptions that have been verified according to the relevance of the discussion in this study. From these three processes, the next stage of data analysis was carried out inductively as a basis for interpreting the data that had been collected. Interpretation was carried out by restating and reflecting the data by the ideas, patterns, and context represented by the obtained data. From the process and stages of analysis, it is possible to conclude that musicians are resilient in preserving Keroncong music.

C. Result and Discussion

This study showed that musicians' resilience based on artistic creativity has great potential to preserve Keroncong music by emphasizing three aspects: more inclusive arrangements, more attractive performances, and massive adaptations (covers) of songs from other genres. These three aspects can be seen through three important findings and discussion in this study.

1. Arranging Keroncong music patterns to be more inclusive

Arranging Keroncong music patterns to be more inclusive is a form of resilience practiced by musicians based on artistic creativity in preserving Keroncong music. This resilience is done by arranging the rhythm, melody, and harmonization patterns of Keroncong music to be more inclusive (see Table 1).

Table 1. The arrangement of Keroncong music patterns has become more adaptive.

Description	Pattern	Original	Arrangement	Source
Keroncong music from the Rumah Opet Orchestra band entitled <i>Leave the Door Open</i> .	Rhythm	Pop	Keroncong reggae rhythm	https://www.youtube.com/watch?v=xwhUSTEZ11I
Keroncong music from the band Plesiran on the song entitled <i>Akad</i> .	Melody	Pop	Split melody chords for three voices of a Keroncong singer.	https://www.youtube.com/watch?v=IDDKD9k9zTM

Description	Pattern	Original	Arrangement	Source
Keroncong music from the band Plesiran on the song entitled <i>Akad</i> .	Harmony	Pop	Harmonization with three voices of Keroncong singers.	https://www.youtube.com/watch?v=IDDKD9k9zTM
Keroncong music from the band Bondan & Fade2Black in the song entitled <i>Keroncong Protol</i> .	Dynamics	Pop	From Mezzo-forte dynamics to the rhythm of Hip-Hop Keroncong songs.	https://www.youtube.com/watch?v=EyejHLkmaY
Keroncong music from the Rumah Opet Orchestra band entitled <i>Leave the Door Open</i> .	Tempo	Pop	Allegretto tempo with Reggae Keroncong rhythm	https://www.youtube.com/watch?v=xwhUSTEZ1II

Table 1 shows the resilience of musicians based on artistic creativity in preserving Keroncong music by arranging more inclusive musical patterns. It also shows three important contexts regarding resilience carried out by Keroncong musicians. First, the resilience carried out by Keroncong musicians based on artistic creativity was done by arranging Keroncong music rhythm patterns using reggae music rhythms, as was done by the Rumah Opet Orchestra band entitled *Leave The Door Open*. Second, the resilience carried out by Keroncong musicians based on artistic creativity was done mainly by arranging melodic patterns using three Keroncong chord sounds, as was done by the band Plesiran in the song entitled *Akad*. Third, the resilience carried out by Keroncong musicians based on artistic creativity was done by arranging musical harmonization patterns with three Keroncong singers' voices, as was done by the band Plesiran in the song entitled *Akad*. From these three contexts, it can be seen that musicians' resilience based on artistic creativity in preserving Keroncong music was achieved by arranging rhythm patterns, melodies, and harmonization of Keroncong music to be more inclusive.



2. Performing Keroncong music becomes more attractive

Performing Keroncong music with more attractive stage actions is also a form of musicians' resilience based on artistic creativity in preserving Keroncong music. This resilience was achieved by displaying casual costumes, outdoor stage settings, and more attractive stage actions (see Table 2).

Table 2. More attractive Keroncong music performances






Description	Attribute	Performance	Source
Keroncong music from the Rumah Opet Orchestra band entitled <i>Leave the Door Open</i>	Casual costume		https://www.youtube.com/watch?v=xwhUSTEZ11I
Keroncong music from the band Plesiran on the song entitled <i>Akad</i>	Outdoor stage setting		https://www.youtube.com/watch?v=IDDKD9k9zTM
Keroncong music from the Rumah Opet Orchestra band entitled <i>Alusiau</i>	Informal stage action		https://www.youtube.com/watch?v=-w8nAVTYmJE
Keroncong music from the Rumah Opet Orchestra band entitled <i>Alusiau</i>	Informal stage action		https://www.youtube.com/watch?v=-w8nAVTYmJE
Keroncong music from the band Bondan & Fade2Black in the song entitled <i>Keroncong Protokol</i>	Expressive stage action		https://www.youtube.com/watch?v=EyejHLksmaY

Table 2 shows the resilience of musicians based on artistic creativity in preserving Keroncong music by presenting more attractive stage acts. It also shows important contexts regarding resilience carried out by Keroncong musicians. Firstly, the resilience carried out by Keroncong musicians based on artistic creativity was often done by wearing casual clothes on stage, as was done by the Rumah Opet Orchestra band entitled *Leave the Door Open*. Second, the resilience carried out by Keroncong musicians based on artistic creativity was also often carried out using an outdoor stage set, as was done by the band Plesiran in the song entitled *Akad*. Third, the resilience of Keroncong musicians based on artistic creativity was often carried out using informal stage actions, such as that by the Rumah Opet Orchestra band entitled *Alusiau*. From these three contexts, it can be seen that the resilience carried out by musicians based on artistic creativity in preserving Keroncong music was done by presenting more attractive stage acts, such as more casual costumes, outdoor stage settings, and more informal stage acts.

3. Covering popular songs into Keroncong music

Covering popular songs in Keroncong music is a form of musician resilience based on artistic creativity in preserving Keroncong music. This resilience was achieved by covering popular songs such as pop songs, hip-hop songs, and Koplo dangdut songs in Keroncong music (see Table 3).

Table 3. Popular songs are covered in Keroncong music

Original Genre	Cover Genre	Song Title	Source
Pop Songs	Keroncong	Keroncong music from the Rumah Opet Orchestra band entitled <i>Leave the Door Open</i> .	https://www.youtube.com/watch?v=xwhUSTEZ11I
National anthem	Keroncong	Keroncong music from the Rumah Opet Orchestra band entitled <i>Berkibarlah Bendera Negeriku</i> .	https://www.youtube.com/watch?v=xwhUSTEZ11I
Folk songs	Keroncong	Keroncong music from the Rumah Opet Orchestra band entitled <i>Alusiau</i> .	https://www.youtube.com/watch?v=-w8nAVTYmJE
Hip-hop songs	Keroncong	Keroncong music from the band Bondan & Fade2Black in the song entitled <i>Keroncong Protokol</i> .	https://www.youtube.com/watch?v=EyejHLksmaY

Koplo Dangdut songs	Keroncong	Keroncong music from the band Versian in the song entitled <i>Koplo Dangdut Jawa</i> .	https://www.youtube.com/watch?v=uXwx3n6Pm1Q&t=170s
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Table 3 shows the resilience of musicians based on artistic creativity in preserving Keroncong music by covering popular songs. It also shows three important contexts regarding resilience carried out by Keroncong musicians. First, the resilience carried out by musicians based on artistic creativity was often done by covering popular pop genre songs in Keroncong music, as was done by the Rumah Opet Orchestra band entitled *Leave the Door Open*. Second, the resilience carried out by musicians based on artistic creativity was also often done by covering popular songs from the hip-hop genre in Keroncong music, as was done by the band Bondan & Fade2Black in the song entitled *Keroncong Protokol*. Third, resilience carried out by musicians based on artistic creativity was carried out by covering popular songs in the Koplo Dangdut genre in Keroncong music, as was done by the Versian band with the song entitled *Koplo Dangdut Jawa*. From these three contexts, it can be seen that the resilience carried out by musicians based on artistic creativity was achieved by covering popular songs in the pop, hip-hop, and Koplo dangdut genres in Keroncong music.

4. Making sense of resilience keroncong musicians

Resilience carried out by musicians based on artistic creativity can potentially preserve Keroncong’s music. This context can be seen through three important findings in this study. First, the resilience of musicians based on artistic creativity in preserving Keroncong music was done by arranging rhythm patterns, melodies, and harmonization of Keroncong music to be more inclusive. Second, musicians’ resilience based on artistic creativity in preserving Keroncong music was achieved by using more casual costumes and stage settings and making the stage actions of Keroncong music more attractive. Third, musicians’ resilience based on artistic creativity in preserving Keroncong music was also achieved by covering popular songs in the pop, hip-hop, and Koplo dangdut genres in Keroncong music. From these three findings, it can be reflected that arranging, performing, and covering popular songs in Keroncong music was not only a resilience effort based on artistic

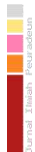


creativity carried out by musicians but also aimed to integrate the cultural values of Keroncong music as part of the local community's identity.

Keroncong, a traditional-conventional music genre, has strong roots in Indonesian history and culture. Prasetyo et al. (2022) stated that Keroncong music is often considered irrelevant to contemporary life with its traditional conventional and melancholic style, making Keroncong less able to compete with genres that offer high dynamics and energy. Keroncong is also identified with music that is popular among the older generation, so preserving Keroncong music has very complex challenges, especially in the regeneration process among the younger generation (Prasetyo et al., 2022; Tamatjita & Mahastama, 2016; Widjanarko et al., 2021; JM. Muslimin et al., 2024). In other words, Keroncong music has the potential to experience degradation in terms of values, orientation, and the interest of the younger generation in preserving Keroncong music. Besides being considered traditional-conventional, Keroncong music is also considered complex in playing musical instruments and performing. According to Zilmi et al. (2021), this context makes Keroncong music a genre that is very difficult for young people to accept in the contemporary era.

The resilience of musicians based on artistic creativity in preserving Keroncong music has characteristics and challenges that are very complex but contextual in the contemporary era. Kantaros and Ganetsos (2023) also said that to preserve Keroncong music, apart from being based on artistic creativity, which must be carried out by musicians, it must also accommodate the values, musical patterns, and genres that are popular between generations. This way, Keroncong music is no longer synonymous with traditional-conventional music, which only older people enjoy. Thus, preserving Keroncong music can occur naturally as music that all groups can enjoy. In Cahyora Harjo's view (2021), preserving Keroncong music can maintain the identity of the nation's culture and increase the sense of nationalism between generations based on musical works of art. According to Supiarza and Sarbeni (2021), this context occurs because music can introduce and maintain a hegemonic culture without the limitations of space and time.

The findings in this study were different from those of previous studies. So far, studies discussing Keroncong music as a musical genre tend



to be dichotomous and pessimistic. However, the findings in this study showed that resilience carried out by musicians based on artistic creativity could preserve Keroncong music as a genre that all generations can enjoy. S. Sunarto et al. (2020) also said that resilience based on artistic creativity is a potential way that artists must be able to preserve and introduce works of art between generations in the contemporary era. In other words, resilience carried out by musicians based on artistic creativity, apart from being able to maintain, and preserve the value, pattern, and orientation of a work of art, campaign and even shape the tastes of individuals and social groups towards works of art in an increasingly positive direction in the contemporary era (Fernando, 2023; Galuh Larasati et al., 2023; Puentes-Blanco et al., 2024).

Resilience based on artistic creativity is a potential strategy for musicians to preserve Keroncong's music. Apart from musicians' active involvement, the younger generation's role in preserving Keroncong music is also an important point. This context was also confirmed by Rachman et al. (2022) that the active involvement of young age groups can influence the development or non-development of a work of art in the future. In other words, an introduction to the values, musical patterns, and orientation of works of art, such as Keroncong music, must be carried out as early as possible for the younger generation. Apart from a systemic evaluation of the resilience of musical works of art, reflection, and evaluation of the role of formal and informal institutions are also crucial in preserving the Keroncong music genre in Indonesia. The involvement of all elements and stakeholders can certainly preserve and maintain the existence of Keroncong music in the future, in addition to resilience based on artistic creativity carried out by musicians.

The resilience of musicians through artistic creativity has contributed significantly to the preservation and evolution from local to global. By combining traditional elements and modern innovations, such as creating inclusive keroncong music, performing on informal stages, and re-arranging popular songs, not only can Keroncong music be sustained at the local level but also open up opportunities for expansion to a global audience. Such resilience reflects the strength of local culture in responding to the challenges of globalization through creative artistic adaptation, by making Keroncong a symbol of cultural

sustainability in the context of a world that is constantly transforming. In other words, the resilience of musicians based on artistic creativity can not only preserve the art of Keroncong music (Suryati, 2021) but also show a potential strategy in the face of global cultural homogenization.

D. Conclusion

Resilience based on artistic creativity carried out by musicians has had positive implications in efforts to preserve Keroncong music. This context can be seen through three important findings in this study. First, resilience based on artistic creativity carried out by musicians by composing has made Keroncong music more inclusive and can be enjoyed by all groups. Second, resilience based on artistic creativity carried out by musicians by performing informal stage acts has made Keroncong music an attractive genre. Third, resilience based on artistic creativity carried out by musicians by covering popular songs has made the Keroncong genre adaptive music. From these three findings, it can be reflected that resilience efforts based on artistic creativity carried out by musicians, apart from going beyond a preservation process, also aim to integrate the cultural values of Keroncong music as part of the local community's identity.

The findings in this study were different from previous studies. Studies that discussed the existence of Keroncong music as a musical genre tended to be dichotomous and pessimistic. However, the findings in this study showed that resilience carried out by musicians based on artistic creativity could preserve Keroncong music as a genre that all generations can enjoy. Apart from being expected to be a dialogic basis for studies of contemporary musical art, the findings in this study are also expected to become a preference in maintaining and campaigning for the Keroncong genre among the younger generation as music closely related to the identity of the local culture of Indonesian society. In other words, it is hoped that this study will become a lesson learned in positioning Keroncong music as a cultural heritage that the younger generation must preserve.

This study also has a weakness in the data collection process, which was only carried out through an investigation via the YouTube platform by



listening to several popular Keroncong songs. Therefore, the data presented in this study only refer to descriptions and captured images of five musicians who disseminated Keroncong songs via the YouTube platform. However, it is hoped that the weaknesses in this study will become the basis for future studies of musical arts, especially for studies that wish to explain the resilience process carried out by musicians in preserving Keroncong music by intensively interviewing musicians who are consistent in their performance of Keroncong songs. In this way, the resilience efforts made by musicians can be explained more comprehensively and empirically in preserving Keroncong music in Indonesia.

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