

CULTURE CHANGE: CASE OF THE USE OF TRADITIONAL INSTRUMENTS REPLACED WITH MODERN INSTRUMENTS IN KERONCONG MUSIC

Dani Nur Saputra

Prodi Pendidikan Musik, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta

E-mail: daninursaputra6@gmail.com

ABSTRACT

As the development of science, technology, and external culture, individuals and groups face the challenges and major influences that enable changes in one's values, attitudes, and thinking patterns. Keroncong music is one type of music that is a result of the culture of society, especially the Javanese community. In technological developments, the existence of traditional music has been replaced by modern music. The method used in this study is a qualitative research method with a descriptive analytical approach. Technique of data analysis performed using reduction of the data, the presentation of the data, and verification. the results show that cultural change in case of instrument musical change in Keroncong music effected by lack of relationship with other societies, developed education system, attitude of valuing the work of others and strong desire to advance, open system society (open stratification), vested interest, existence of reclusive attitude and prejudice against new (foreign), barriers which are ideologically, custom or habit that has rooted, value that life This is in fact.

Keywords : culture change, traditional instrument, modern instrument, keroncong music

INTRODUCTION

In estimologis, the word "culture" is derived from the Sanskrit Buddhayaha which is the plural form of the word Buddhi which means common sense or prudence, while power meaning power, force, capable of. Thus, cultures are palpable can be misconstrued as things are with regard to ability or strength and reason: budi owned human beings to face all the difficulties with regard to the procedures for certain in life.

Culture is the entire total of thoughts, works, and works of mankind that is not rooted to close, and the culture is habits/ways in doing constantly by humans and or in with a regular pattern, so the form how to behave or act (Koentjaraningrat, 2004). According to Ki Hajar Dewantara Culture means human discretion is the fruit of the struggle of man against the results of the two strong influences, namely the age and nature of which is evidence of the triumph of human life to overcome various obstacles and difficulties in life to achieve safety and happiness which at the inception of the orderly and peaceful nature. Culture is a whole

complex which includes knowledge, belief, art, law, morality, customs, as well as the ability and habit of other learned men as members of the community (Taylor, 1987). Culture is the result of a sense, karsa and his human (Soemardjan, 1964), culture is the biological adaptations transmitted in a non genetic (Keesing, 1981).

Based on the definition of the culture, it is essential to have cultural traits that the culture created by man through the feelings, the will, and the thoughts and the works of man. Culture must contain elements that indeed covers and shows the main contents of the culture that consists of contains religious system and religious ceremonies, civic organizations, systems, systems of knowledge, language, the arts, livelihood systems, systems technology and equipment. Among the elements of culture already mentioned there is a division between the elements that are most easily influenced other cultures until the most difficult element to be changed and replaced with similar elements of other cultures. This situation was in fact showed that as the development of science, culture and tehknologi, outside, individuals or groups dealing directly with challenges and great influence which allows the occurrence of changes in civic institutions.

Keroncong music is one of the types of music that have other music genres such as classical, blues, country, rock, pop, dangdut, Malay or other that enliven the world of music. Keroncong music specification is very typical. Discrete starts from the instrument used, among others, violin (violin), Flute (flute), Guitar, Ukulele (cak), is benjo (cuk), Bass, contra Bass (cello). Keroncong songs poems contain social problems of everyday life, also described the natural beauty, such as flattery or expectations on Curcumin. Examples of Keroncong songs solo, lgm. Tawangmangu, my fatherland, Musi River, etc. The arrangement of the chords used in music Keroncong already raw I, V, II, V, IV and type styles, namely I, IV, V, I, there is another type of Stambul Stambul I, II, and III Stambul (Saputra, 2016) unlike Keroncong and idioms that will be discussed in the analysis and discussion. Along with traditional Keroncong music globalisa era underwent a lot of changes to all existing aspects in it, even the use of musical instruments to be used.

METHODOLOGY

This study uses qualitative methods with the case study approach, namely a series of research that ultimately, generate descriptive data in the form of words that are written or oral from guys and principals that can be observed. Kualitatif approach was chosen because precisely describe, examine, and analyze aspects of the cultural change that occurs in the presence of keroncong music. The collection of data obtained through observation and documentation. Technique of data analysis performed using analysis techniques, namely the reduction of the data, the presentation of the data, and draw conclusions or verification.

RESULT AND DISCUSSION

Culture change is the changes that occur in the life of society, including cultural changes that change the values and way of life of traditional to modern. Cultural change is a change in the social of the situation in the community as the result of a mismatch the elements (Weber, 1978). Social change is a change in culture is a culture of society gradually over a long time (Kornblum, 2000). Socio-cultural changes can be sourced on new experiences, new knowledge, new inventions, new conceptions and perceptions, as well as new technology, so it demands adjustment way of life and the habits of society in the new situation. In it occurs the system also change cultural values, mental attitude for the creation of a balance, and the integration of cultural values.

Keroncong music from time to time amended, the changes are visible on the types of instruments used and the way of quoting or memainkankannya. Keroncong music originating from the town of Monument (Jakarta) is different to the style of Keroncong style of Solo. The development of the Keroncong music is indeed the tides never had a period of popularity in the years 40 and 50-over Dims came music Beatles, and Elvys Presley.



Picture 1. Keroncong style of Solo



Picture 2. Keroncong style of Jakarta

In the 60s is almost inaudible hectic music from abroad and within the country. Keroncong music at that time wanted to adapt to the style of rock n roll elvys Keroncong songs with the rock n roll beat sung by musicians such as Keroncong songs a very famous Bus. The song writers know exactly from my father and listening to Mr. Gesang sings the bus with the Beat rock n roll. In 70-80s Mus Mulyadi accompanied Favorite band leader a. Arwana singing keroncong accompanied by electric instruments. At the moment it's Pure Goddess song, Solo city, my sister Bestari with his trademark Mus Mulyadi could bring Keroncong on Best Sales to Indonesia, Malaysia, Singapore up to Suriname and the United States. In the 90 years 2000s Rama Aipama sing keroncong just leapt rhythm/beat revamped disco beat.



Picture 3. Mus Mulyadi Keroncong Group

The Government of the Republic of Indonesia until now not yet patented Keroncong music that is original music Indonesia. In some of the media as well as the opinions of many people in the Keroncong music is derived from Portuguese which they named Fado. The kind of music that introduces in Indonesia by sailors and ship commerce around the 16th century. Keroncong music on his journey is experiencing a lot of growth and change. These developments include a number of entry elements originating from the archipelago, including the use of traditional musical instruments such as flutes and some components of the gamelan. In the 19th century the kind of music that's been this mixture begins to cool in various places in Indonesia this type of music was originally played with a musical instrument has a string, such as the violin, ukulele and also cello. In Indonesia this music began to mix with music traditional. Musical instruments typical of the archipelago in use to play this like Keroncong music such as sitar, rebab, bamboo flute, drum, kenong, and sharon as a set of gamelan, gong, ukulele cuk, stringed 3 (nylon), its tone sequence is G, B and E as the main instrument voicing crong-crong so called Keroncong, ukulele cak, 4 (steel), the order of the melody, A, D, Fis, and B. so when other instruments play the tones C, cak play on scale F (as in F), acoustic guitar as guitar melodies, played with a kontrapunt style as melody, viola replacing the Rebab, flute instead of bamboo flute, cello betot replace drum, contrabass replacing Gong.

Changes in the musical tradition of the romantic keroncong the process of cultural change going on in the community is generally done through some of the concepts of change (Merrian, 1976) include:

1. Acculturation

Acculturation is the process of merging two or more cultures in which cultural elements of old or original is still visible and is not lost. For example, the process of the mixture of Javanese culture with Islamic culture influence each other. There is also an opinion that says that acculturation is a process of the entry of foreign cultural influences into a society in which some people absorb selectively and others tried to resist it. In this case the presence of visible acculturation Keroncong music from Portugal.

2. Assimilation

The process of merging two or more cultures blended into one in the form of a new culture, while its original culture doesn't seem called assimilation. The process of assimilation took place intensively in quite a long time, so that the elements and form of each culture melting into elements and exists a more dynamic culture. Assimilation in contrast to acculturation. In every culture, acculturation still have concrete identity, whereas in assimilation, cultural identity of each indigenous culture experiencing cultural contact melting into elements and exists a new culture that is far different from the original culture. In this case look assimilation between fado music which comes from the Portuguese met a few music typical of the archipelago.

3. Diffusion

Diffusion is the process of dissemination of cultural permeation of an element or of a person to another person, or from a community group to other community groups. The first principle of diffusion are the elements of culture that first of all will be taken over the closest community to do or its location is the closest from the source. Then, the new culture is taken by the community in a much relationship or its location far from the source of the new cultural elements. In this case related to the music source Keroncong tugu originating from (jakarta) and solo that later spread throughout the country.

4. Enculturation

The process of Enculturation in the process the individual learn and adjust the nature of the mind and attitude with customs, norms, system as well as the rules of living in his culture the word that in enculturation. Indonesia also mean " *pembudayaan* ". An individual in her life too often imitate and incorporate a wide range of actions after the feelings and cultural values give the motivation will mimic the actions that have been internalitiation in his personality.

5. Substitution

Substitute for the old cultural element is replaced with the new cultural elements that are more useful for the life of the community. For example, the traditional system of communication through a slit drum or a drum was replaced with telephones, radio communication, or loudspeakers. In this connection, namely the existence of the Keroncong native instruments replacement is replaced by musical instruments such as keyboards and which now propagate throughout all spots used in the single organ music.

6. Syncretism

Syncretism is mixing the elements of the old culture with elements of new cultures forming new cultural system. For example, mixing between the religious system of traditional society in Java and Hindu-Buddhist teachings with elements of the teachings of the Islamic religion which generate belief system kejawen. There are also several churches that use music in Keroncong accompany Sunday worship.



Picture 4. Keroncong music used in church

7. Inculturation

Mixing or integrating the experience of a group local to local culture in such a way that the experience not only reveal themselves in the cultural elements concerned, but also becomes a strength Animates, directs, and renewing the culture in question, and thus creating a unity and a ' new ' communitio, not only in the culture, but also as an enriching element of large groups. Deeper than the inculturation of acculturation.

8. Dekulturation

The process of the loss of the cultural elements of the old is replaced by a new cultural elements. For example, the use of rice milling machines to instead use a mortar and pestle for pounding rice. In this case clearly the presence of dekulturasi in the tradition of the romantic keroncong music, i.e., where the loss of the ethnic elements in Keroncong music because of the influence of modernization.



Picture 5. Deculturasi instrument of keroncong

9. Innovation

Innovation is a process of renewal of the use of natural resources, energy and capital, the new setting of the workforce and the use of new technology which will all lead to the existence of a system of production, and he made a new product. Process innovation is closely associated with the technology and the economy. In a new invention of his usual requires a long social process through a two-stage special IE: dicoverly and inovation. In this case it's actually very big in terms of innvoation because in Keroncong music play need not be elaborate gathered a lot of players and have to use or purchase a wide variety of musical accompaniment Keroncong music, but could more simple, effective and efficient when Keroncong music playing just by using the keyboard and one music player only.



Picture 6. Innovation of keroncong instrument

The Driving Factors Of Cultural Change

Some of the factors that encourage the occurrence of cultural change among others as follows.

1. Contact With Other Cultures.

Contact with other cultures can cause human beings interacting and being able to muster new discoveries that have been produced. These new discoveries could be derived from a foreign culture or is a combination of foreign culture with the culture of its own. The process may encourage the growth of a culture and enrich the existing culture. As the influx

of Portuguese who brought a major influence on the emergence of the Keroncong music until the present moment this is still often heard.

2. Developed Education System.

Education provide certain values for humans, especially open your mind and familiarize patterned thought scientific, rational, and objective. This will give the human ability to judge whether the culture of the society can meet the times or not. In the world of education particularly in the fields of music, several universities in Indonesia there are Keroncong music courses.

3. Attitude to Appreciate the Work of Others and Strong Desire to Move Forward.

Appreciation for the work of someone will encourage someone to work better, so that people will be increasingly encouraged to produce other works. an awful lot of Keroncong music works created by the artists even many foreign tourists who are interested in and researching about his playing style of Keroncong music and where the importance of an art appreciation and attitude to appreciate music Keroncong in order to stay afloat and not lost by the times.

4. Open System Society (Open Stratification)

Open system allows horizontal or vertical social mobility more broadly to the community members. Society no longer dispute the social status in strained relations with their neighbour. This opens an opportunity for the individual to be able to develop himself.

5. Community Dissatisfaction Towards Certain Areas of Life.

The dissatisfaction that lasts a long time in the life of society can cause reactions in the form of resistance, contradiction, and movement of the revolution to change it.

6. Orientation of Life Into the Future.

The thought is always oriented to the future will create a society always think forward and encourage the creation of new discoveries tailored to the development and the demands of the times.

Restricting Factors of Socio-Cultural Change

Factors that may be a barrier to change (rasistance to change) culture in a society that is as follows.

1. Lack of Relationship With Other Societies

Isolated life led to a society not knowing the developments that have taken place. This causes the patterns of thought and life of the society became static.

2. Development of Late Science

This condition may be due to people's lives that are isolated and closed societies, such as the outback. But perhaps also because the community was under the influence of other societies (colonized).

3. Attitude of the Society Which is Still Very Traditional

The attitude of the extolling of past traditions and can make fall asleep and hard to receive advances and changing times. Worse yet if the concerned community is dominated by the conservative (archaic).

4. Fear of The Occurrence of The Inherent Shakiness on The Integrity of Culture

Cultural integration often runs is not perfect, this condition is feared will shake up the pattern of life or culture. Some societies strive to avoid these risks and maintaining themselves on the pattern of life or culture.

5. Existence of Interests That Have Been Embedded With Powerful (Vested Interest Interest)

Social organizations that know the system layers strata will inhibit the occurrence of the change. The communities that have higher position surely will retain its status. It is these conditions that cause the process of change stucked.

6. Existence of Reclusive Attitude and prejudice Against New (Foreign)

The attitude that so many found in a society that once colonized by other Nations, for example, by the West. They suspect all the stuff that comes from the West because it has not been able to forget the bitter experience during colonial rule, so they tend to shut themselves from foreign influences.

7. Any attempt of change on the spiritual cultural elements, usually refers to a business which is contrary to the ideology of a society that has become the basis for the integration of society.

8. Custom or Habit That Has Been Rooted

Custom or habit is patterns of behaviour for a member of the community in meeting the needs of his life. Sometimes customs and habits are so strong so it is difficult to change. This is a form of obstruction to the development and the change of culture. For example, rice cut with the engine can accelerate the process of harvesting, but due to the Customs and habits of the community still using a scythe or ani-ani, then the rice cutting machine will not be used.

9. Value That Life is in Fact

Not bad and Probably Corrected this view is pessimistic view. The public tends to accept life for what it is under the pretext of a life has been governed by the Almighty. this kind of mindset certainly won't spur development of live.

CONCLUSION

The occurrence of culture change in the use of traditional keroncong music due to several factors namely acculturation, assimilation, diffusion, internalization, enculturation, substitution, addition, inculturation, syncretism, deculturation, and innovation. The driving factor and a barrier to change culture are lack of relationship with other societies, a developed education system, attitude of valuing the work of others and a strong desire to advance, open society (open system stratification), existence of interests that have been embedded with powerful (vested interest interest), existence of reclusive attitude and prejudice against new (foreign), barriers which are ideologically, custom or habit that has rooted, and the value of that life is in fact.

REFERENCES

- Budiman B.J. 1997. *Mengenal Keroncong dari Dekat*. Jakarta: Akademi Musik Lembaga Pendidikan Kesenian Jakarta.
- Budi, Hanggar. 2013. *Meneliti Seni Pertunjukkan*. Yogyakarta: BP ISI Yogyakarta
- Bustomi, Suwaji. 1992. *Wawasan Seni*. Semarang: IKIP Semarang Press.
- Harmunah. 1996. *Musik Keroncong*. Yogyakarta: Pusat Musik Liturgi.
- Keesing, M. R. (1981). *Antropologi Budaya: Suatu Perspektif Kontemporer*. Jakarta: Erlangga.
- Kusbini, 1970. *Sejarah Kehidupan, Perkembangan, dan asal usul Keroncong Indonesia*, Yogyakarta: Sanggar Olah Seni Indonesia (SOSI).
- Koentjaraningrat. 2009. *pengantar ilmu antropologi*. Jakarta: Rineka Cipta.
- Kornblum, William. (2000). *Pengantar Sosiologi*. Jakarta : LPE-UI.
- Meriam P. alan. 1976. *the anthropology of music*. USA; University Press.
- Soemardjan, Selo. (1964). *Setangkai Bunga Sosial*. Jakarta : Yayasan Badan Penerbit Fakultas Ekonomi Universitas Indonesia.
- Saputra, D. N. (2016). Eksistensi Grup Musik Keroncong diantara Penggemar Musik Dangdut Studi Kasus: Desa Sukorejo Kecamatan Tegowanu, Kabupaten Grobogan. *INVENSI (Jurnal Penciptaan dan Pengkajian Seni)*, 1(2), 89-100.
- Taylor, E. B. 1887. *Primitive Culture: Researches into the Developmen of Mythology, Philosophy, Religion, Art, anf Cumtom*, New York: Henry Holt.
- Weber, Max. 1978. *Economy and Society: An Outline of Interpretive Sociology*. California: University of California Press.