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Dynamics of Pesantenan Keroncong in The Adaptation of Keroncong Music in Pati Post-Pandemic

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Abstract: This study investigates the persistence of the Pesantenan Keroncong group in Pati, employing cultural dynamics theory with a focus on intergenerational collaboration among musicians. The research object is the Pesantenan Keroncong group located in Dukuh Jl. Kunden Raya, Jambean, Sidokerto, Pati District, Pati City. The subjects of the study are the group leader and its members. Data were collected through observation, interviews, and documentation. Methodological triangulation ensured data validity, while data analysis involved data reduction, presentation, and interpretation. The findings reveal that the Pesantenan group maintains the presence of keroncong music through adaptation and innovation, such as rearranging modern songs and incorporating contemporary instruments. This demonstrates that cultural preservation can successfully coexist with societal progress. Guided by principles of preservation, utilization, and development, the Pesantenan Keroncong group not only safeguards cultural heritage but also actively promotes appreciation and love for keroncong music within the community.

Keywords: *dynamics, resiliense, adaptation, post-pandemic*

1. INTRODUCTION

1.1 The History of Keroncong Music

According to Widhyatama, (2012), the term music comes from The Greek language is music. *Mousike* itself derives from the Muses, the nine Greek goddesses associated with the arts and sciences, who were under the patronage of Apollo (Yoon, 2014). Music is a sonic art form, expressed as song or musical composition, that conveys the thoughts and feelings of its creator through musical elements such as rhythm, melody, harmony, form, structure, and expression, all working together as a unified whole Jamalus in (Safarati, 2023).

One such influence was the arrival of the Portuguese, who brought their culture to Indonesia. (Maulana, Tjahjodiningrat, and Sukanta, 2022). The earliest history of Keroncong music attributes its introduction to the Portuguese, who used it as entertainment for their slaves from North Africa and India. These slaves had opportunities to play instruments and collaborate with their masters. At that time, the music played was a type of Portuguese folk music called Fado. Among them, a slave from Ambon had the chance to play instruments, adopting the Fado style (Ramadhani and Rachman, 2019). Thus began the story of Keroncong at the end of the 16th century. Over time, this music constantly evolved, and it wasn't until the 19th century that it became known as Keroncong, the name it retains to this day.

The "Keroncong Tempoe Doeloe" (Old Times Keroncong) era (1880-1920) spanned from the arrival of the Portuguese in Indonesia around the 1600s, but only developed as Keroncong music at the end of the 19th century, lasting until after World War I (around 1920). The "Keroncong Abadi" (Eternal Keroncong) era (1920-1959) lasted



from after World War I (1920) to after Indonesian Independence (1959) (Suryo, 1960).

1.2 Modern Keroncong

In this paper, the author discusses the Pesantenan Keroncong group in Pati, which happens to employ a modern Keroncong concept. Modern Keroncong incorporates contemporary songs played in the Keroncong style, using additional modern instruments like keyboards, saxophones, drums, and others. This type of Keroncong appeals to both younger and older generations because the blend of modern songs with the characteristic Keroncong style creates an appealing listening experience.

Keroncong music is an authentic Indonesian musical genre, originating and developing within Indonesia. However, its growth hasn't mirrored the success of Western genres like pop, rock, or dangdut. This is largely attributed to a lack of public enthusiasm for preserving Keroncong music (Rachman & Lestari, 2012).

The author's discussion of the Pesantenan Keroncong group from Pati focuses on their modern Keroncong concept. Modern keroncong adapts contemporary songs, playing them in the traditional keroncong style but incorporating additional modern instruments such as keyboards, saxophones, and drums. This blend appeals to both younger and older generations because it combines familiar modern tunes with the distinctive character of keroncong music.

1.3 Adaptation and Dynamics of Keroncong Preservation Post-Pandemic

It's not surprising that many believe the Indonesianization of Keroncong music has reached its peak as a major (mainstream) genre in Indonesian music. Preservation, as a continuous, directed, and integrated activity, aims to achieve specific goals, reflecting something enduring and timeless, yet dynamic, flexible, and selective (Retnowati, 2006). Therefore, cultural traits that have become distinctive will remain preserved. Cultural preservation is an effort to maintain artistic and cultural values, traditional values, by developing dynamic, flexible, and selective expressions, adapting to ever-changing circumstances (Nahak, 2019).

According to (Amalia & Agustin, 2022), Solutions are needed to preserve arts and culture by providing spaces where artists can gather to promote and educate the public. Previous study by S. Saputra, Pratamawati, and Widyawati (2023) showed that the Keroncong Music Group Gema Paramitra in Yosomulyo Village managed to maintain its existence from 2015 to 2020 through various adaptation strategies to existing challenges. This is an important foothold in understanding the dynamics of other keroncong groups in different areas, as examined in this study.

According to Aeni (2021) the COVID-19 pandemic has been a difficult period for all countries that have experienced it, including Indonesia. The pandemic has not only had a direct impact on health aspects, but also on other aspects of life, such as economic and social aspects. Social restrictions and regional quarantine policies have the potential to limit people in carrying out economic activities, and have had a significant impact on various aspects of life, including the world of art and culture. The COVID-19 pandemic has forced humans to adapt and innovate in various fields. The world of music has not escaped its impact. The Pesantenan

keroncong group is present as real evidence of creativity and innovation amidst limitations.

According to Indiana (2020) shows that the dynamics of each keroncong group have a strategy to survive with the help of several parties. Each keroncong group is built and survives because of love, integrity, and a strong commitment to keroncong music, which can affect the dynamics of keroncong life. There needs to be a role for the community that wants to maintain the existing wisdom.

This article discusses the existence and dynamics of the Pesantenan keroncong group in Pati. Through innovation and adaptation, this group not only preserves the keroncong tradition but also provide entertainment and enthusiasm to the community and build solidarity between generations.

2. METHODS

2.1 Writing Design

The correct writing design used in this writing is a qualitative writing method. Qualitative writing is writing about research that is descriptive and tends to use analysis. The process and meaning are more clearly displayed. The theoretical basis is also used as a guide to focus writing according to the facts in the field (Mappasere & Suyuti 2019). According to Basri & H (2014) it is said that Qualitative writing is writing that focuses on processes and The interpretation of the results. Writing focuses on several elements, such as people, objects, and institutions, as well as relationships or interactions that occur between several of these elements, in an effort understand the behavior, events, or phenomena that are happening researched.

In addition to using qualitative writing design methods as a reference for observing the phenomena being studied, The author also uses other scientific approaches that can help and facilitate the writer in analyzing data, Ask the source, and construct the object of writing. The approach in this writing uses the approach phenomenology.

According to Helaluddin (2018) phenomenology comes from the Greek word phainomenon, which means symptoms or everything that manifests itself. Terminology phenomena can be seen from two points of view, namely the phenomenon itself always pointing out and phenomena from a point of view of our consciousness. Therefore, in looking at a phenomenon, we must first look at the filtering or ratio to find true awareness.

2.2 Location and Subject Writting

The location of this writing is in Dukuh Jl. Kunden Raya, Jamban, Sidokerto, RT 5/RW 1, Pati District, Pati City with The subject of the writing is the Pesantenan Kroncong Group, with describe the role of Kroncong Pesantenan groups in preserving music Keroncong in Pati.

2.3 Data Collection Techniques

Data sources are a fundamental element in every research. According to Sugiyono (2015) data is divided into two categories, based on the sources, namely primary data and secondary data. In this study, primary data collection techniques collected by the author directly from the first source. The author meet face to face and conduct interviews with members of the Pesantenan Keroncong Group in Pati City regarding aspects of group

preservation such as group activities, group biography, and the musical instruments used, to obtain sources in the form of data from observations and interviews.

Then the collection of Secondary data in this writing Includes supporting data used to study the biography from the Keroncong Group Pesantena Pati, the history of the Keroncong Group Pesantenan Pati and the geographical location of Keroncong Pesantenan Group starch. This data is in the form of references to previous writings, articles, journals, related documents, photos, and videos that exist. In this way a writing will get valid and testable (Sidiq and Choiri, 2019).

2.4 Data Validation and Analysis Techniques

The data validity technique in this study uses the theory According to Kusumawardani et al. (2015) the author uses triangulation method because the author can check back to the data that has been collected, such as observation, interviews, and documentation, the results of which are then will be compared based on the data obtained in field so that a conclusion can be drawn.

Data analysis techniques in qualitative writing are divided into three stages (Huberman, A. Michael, and Miles, 1994), including: (1) Data reduction, (2) Data presentation (data display), and (3) Withdrawal conclusion.

The entire process of this writing method is carried out iteratively. And reflective, meaning that researchers continuously examine data, revise interpretations and validate findings. This aims to ensure the accuracy and depth of data analysis, so that research findings can provide meaningful contributions for understanding the existence and dynamics of the Keroncong Pesantenan Group in Pati.

3. RESULTS AND DISCUSSION

3.1 Results

Post-Pandemic Keroncong Music

In the 1970s, keroncong music was packaged as modern music because it played pop music, Darini (2014), especially in Indonesia. As is the case in the group concept Pesantenan, which also performs pop songs in a unique packaging keroncong music. According to Silva Ajani Candramaya and Sudrajat (2023), he existence of keroncong music. When the COVID-19 pandemic hit the world, including Indonesia, many community activities were postponed or even canceled. Including several keroncong music art activities that are usually performed at public activities, such as events or filling celebratory events, have also stopped. The pandemic forced what is in it to adapt to adjust to everyday life.

However, it is also possible for people who lose their jobs to create keroncong music to fill their free time until it becomes an additional source of income after the pandemic. By adapting to current tastes, keroncong music will continue to exist among the public as a popular entertainment medium.

The Existence of Keroncong Music

The existence of keroncong music continues to survive even though its space for existence is getting smaller until now. In several cities such as Semarang, Solo, and Yogyakarta, there are still keroncong groups that develop in the villages, although only as a

time filler Darini (2014). Nowadays, there are no and even rare keroncong music groups that are oriented to enlivening the existence of the music world. Most keroncong musicians are also no longer oriented to get income from keroncong music because it is only used as an activity to have fun.

According to Maulana, Tjahjodiningrat, and Sukanta (2022) one of the methods often used by several keroncong musicians to maintain the existence of keroncong music is by rearranging popular songs in the form of covers into a keroncong nuance. Cover Version is an activity of re-performing a song that has previously been recorded and sung by a musician. The research findings show that the Pesantenan Keroncong Group is able to survive through the adaptation of musical arrangements, the use of modern musical instruments, and the involvement of the younger generation. This strategy is in line with the findings of Saputra (2017), who revealed that the existence of a keroncong group can be maintained if the group is able to balance between preserving tradition and openness to elements of modernity. Thus, the innovation carried out by the Pesantenan Group reflects the dynamics that also occur in other keroncong groups in Indonesia.

The Existence of The Pesantenan Group

According to Hakim (2023) Existence is a dynamic process. This is following the origin of the word existence, namely *existere*, which means overcome. So its existence is not rigid and stagnant, but flexible and experiences development or vice versa, depending on the ability to fulfill its potential. The existence of keroncong music amidst the diversity of modern music is a challenge in itself for the preservation of Indonesian culture. However, in the city of Pati, the Pesantenan keroncong group emerged as real evidence that tradition can remain alive and relevant. According to Tesalonika (2023) existence means existence. The existence in question is the emergence of influence from our presence or absence. This existence needs to be "given" to us by others and vice versa. This proves the existence of a person or the acceptance of a person is through the reactions of the people around them.

This shows that the Pesantenan Group not only preserves but also develops keroncong music to keep it alive. They have also succeeded in bridging the gap between generations, showing that music can unite people from different backgrounds.

Based on the results of interviews conducted by the author with sources regarding the organizational structure in the Pati Pesantenan group, it is as follows.

Table 1. Organizational Structure of Keroncong Pesantren Group

No	Position/Job	Title Name
1	Group Leader/Violinist	Mas Dhuri
2	Female Vocals	Mbak Eka
3	Male Vocals	Mas Giarto
4	Cello Players	Pak Kardi
5	Players of Cak	Mas Wanto
6	Cuk/Keyboard Players	Mas Andrik
7	Bass Players	Mas Yoga
8	Drummers	Mas Udin



Figure 1. Keroncong Pesantenan Pati Group at a celebration event for residents outside Pati at the Novotel Bogor Hotel (Source: Author, 2025)

The picture above is a group of members of the Pesantenan Group described in the table above. From the left side are Mas Giarto, Mas Yoga, Pak Kardi, Mas Dhuri, Mbak Eka, Mas Udin, Mas Andrik, and Mas Wanto. The existence of the active Pesantenan group has spread its influence outside Central Java. Showing how the existence of the Pesantenan Group in Bogor contributes to the preservation of keroncong music from local to out of town is a new journey for the career of the Pesantenan keroncong group.



Figure 2. The activities of the Pesantenan Keroncong Group in Pati build mutualistic symbiotic social relations with the community.

Pesantenan's role as a preserver of keroncong music increases the community's appreciation of this cultural heritage, as seen in the collaboration with Kafe SenGu. The cafe benefits from the lively atmosphere created by Pesantenan's performance, while the group gets a stage to show off their skills and promote themselves. This collaboration, including community participation in singing together, demonstrates the positive impact of the connection between the music group and its community, proving

that cultural preservation can go hand in hand with increasing welfare and active community participation.

Keroncong Music

According to Ramadhani dan Rachman (2019) Keroncong music is a part of musical art like other branches of musical art, such as Gamelan Music, Angklung Music, Classical Music, Jazz Music, and other forms of music. According to Prakosa and Haryono (2012), as a musical genre, keroncong has its own characteristics in many ways. Starting from the instruments that are used, Keroncong musical instruments have their own uniqueness. Keroncong music has its uniqueness in terms of rhythm and musical instruments used, as well as *cengkok* in singing the song. Because keroncong notation is only a framework, keroncong singers have the opportunity to improvise.

The innovations made by the Pesantenan Keroncong Group, such as performing modern songs in keroncong accompaniment and involving the younger generation in the composition of the players, represent a strategy of adaptation to changes in public tastes. This strengthens the relevance of keroncong music in the midst of modernity. A similar phenomenon is also seen in the Sukoroncong group, which is packaged in a contemporary way to attract the attention of the younger generation without leaving its musical identity (Hadiansyah, 2022). Thus, the success of Pesantenan is not a stand-alone case, but rather part of a broader cultural trend in maintaining the existence of keroncong music through an innovative approach.

According to Zandra and Rustopo (2020) keroncong modes in each region are caused by different musical habits or habits. In one region, pelog modes dominate keroncong works. In other regions, slendro modes are more dominant in keroncong works. Meanwhile, the development of keroncong music in Central Java was influenced by gamelan music. According to Darini (2014), Indonesian musical art with a pentatonic system, such as slendro and pelog gamelan, as well as a diatonic western system, is the main basis for the development of keroncong music. However, over time, keroncong music has continued to develop, with the use of several other musical instruments besides the ukulele to accompany keroncong music, such as the *cuk ukulele*, *cak ukulele*, acoustic guitar, violin, flute, cello, and bass.

Fadillah and Isana's (2020) research on keroncong music recordings produced by Lokananta in Surakarta reveals the importance of song selection and arrangement as a strategy to maintain the relevance of keroncong music. The study highlights songs such as Bengawan Solo and Yen Ing Tawang, which were rearranged with a modern touch but still maintain their traditional character. This finding is in line with the innovation made by the Pesantenan Keroncong Group in arranging keroncong songs so that they can be accepted by today's listeners, while maintaining the cultural values contained therein.

Dynamics of Keroncong Pesantenan Group

According to Indiana (2020) it shows that the dynamics of each keroncong group have a strategy to survive with the help of several parties. Each keroncong group is built and persists because of love, integrity, and strong commitment to keroncong music, which can influence the dynamics of keroncong life. According to Keesing (2014), one important development in cultural theory

comes from the school of thought that examines culture from an evolutionary perspective.

The preservation strategy carried out by the Pesantenan Keroncong Group, through cross-generational collaboration and updating of musical arrangements, shows a collective awareness to maintain the sustainability of traditional music. This effort is in line with the findings of Gusnedi (2020) in his research on the Malay Ghazal Sang Nila Utama Music Group in Pekanbaru, which also emphasized the importance of adaptation in maintaining existence amidst the development of popular music. This similarity confirms that innovation and community involvement are key factors in maintaining the vitality of traditional music in various regions of Indonesia.

In its implementation, the Pesantenan keroncong group makes adjustments supported by cultural dynamics. These cultural dynamics are related to the social behavior of the younger generation regarding the behavior that should be in a musical performance activity. What the Pesantenan keroncong group does is to combine members across generations from the experience of older members and the enthusiasm of young members to give a new color to keroncong today. By playing an active role in community activities, such as the picture shown in the previous Pesantenan keroncong group existence sub-chapter, as well as regular events held in cafes or restaurants in Pati which are often used as places to chat by family or relatives, such as the example is the picture included in the description below.



Figure 3. Members of the Cross-Generation Pesantenan Keroncong Group at the Cafe Jahe Rempah regular job event in Pati City (Source: Author, 2025)

Pesantenan keroncong group innovates by arranging traditional keroncong songs with a modern touch, adding contemporary musical instruments, and presenting them with an attractive and contemporary appearance. This has proven to be able to attract the interest of the younger generation who may have previously been less familiar with keroncong music.

Efforts are made to maintain cultural dynamics by arranging songs with a modern touch. Pesantenan pays attention to the protection aspect, namely by socializing keroncong music to the wider community through social media and digital platforms in

order to reach a wider audience, such as actively sharing song covers on YouTube.



KOMPILASI LAGU KERONCONG MODERN - LIVE PESANTENAN ENTERTAINMENT

Figure 4. Keroncong Pesantenan Group's YouTube Channel with Modern Keroncong Song Compilation

In addition to internal efforts from music groups such as Pesantenan, the existence of keroncong is also strengthened by institutional support. For example, the holding of the Solo Keroncong Festival 2022 by the Surakarta Cultural Service shows the existence of a space for expression that supports the regeneration and adaptation of keroncong music in the digital era of the Surakarta Cultural Service 2022. This festival shows that keroncong is still able to attract public attention with a more modern touch of packaging, in line with the strategy implemented by the Pesantenan group in preserving keroncong.

The attention of the local government is also an important factor in supporting the sustainability of keroncong music. Through social media, the Regent of Pati showed support for the creativity of local keroncong performers, with the hope that keroncong music can be of interest to the millennial generation Pati Regency Public Relations 2020. This support is a trigger for groups such as Pesantenan to continue to innovate, both in arrangements, digital promotions, and cross-age involvement, in order to maintain their existence amidst the development of people's musical tastes.



●● LIVE STREAMING KERONCONG PESANTENAN PATI

Figure 5. Pati Government's Attention to Pesantenan Through Live Streaming in Collaboration with Aditya Production's YouTube Account

Innovation in keroncong music is also seen in groups such as OK Kolaborasi, who use recycled musical instruments in their performance Kolaborasi 2024. This approach not only shows creativity in enriching the color of keroncong music but also emphasizes environmental awareness as part of the ever-evolving cultural dynamics. This adaptation model can be an inspiration for other groups, including the Pesantenan Group, in facing the challenges of modernity and maintaining the sustainability of traditional arts.

Meanwhile, efforts are made to maintain cultural dynamics by adding contemporary musical instruments. Pesantenan has converted the keyboard to fill the rhythm of keroncong music, which is usually played by the *cuk*. With various features available on the keyboard, such as rhythm presets, arpeggios, and other instrument sounds, the keyboard can imitate the role of the ukulele quite effectively.



Figure 6. Keyboard Musical Instruments Used by Keroncong Pesantenan Groups
(Source: Author, 2025)



Figure 7. Electric Drum Musical Instruments Used by the Pesantenan Group
(Source: Author, 2025)

In addition to adding contemporary keyboard musical instruments as a substitute for the *cuk* instrument, Pesantenan also converted the function of modern electric drum musical instruments as a substitute for the *kendhang*. The addition of contemporary musical instruments is able to provide a new color by paying attention to cultural dynamics in the modern context of today.

3.2 Discussions

The existence of the Pesantenan Keroncong Group in the community, based on the data above, is real evidence of the success of an effective and adaptive keroncong music preservation strategy. During the rapid flow of change, an inspiring story emerged about efforts to preserve keroncong music through Keroncong Pesantenan music group, which was founded after the pandemic at the beginning of 2020, when this group was not just a group of young musicians who fill their free time, but become a worthy representation of the spirit of cultural preservation thumbs up. The pandemic that limits social activities actually become a trigger for them to be more active in their work and preserving Keroncong music. According to Irlhandyaningsih (2018). Challenges in efforts to preserve culture in particular traditional arts are becoming more difficult due to the development of the times and the current of globalization at present. The development of the times and the existence of this trend of globalization resulting in many changes occurring in the patterns of community life, which also influence the culture of the community itself. The concept of preservation becomes increasingly crucial in facing the challenges of maintaining valuable cultural and environmental heritage for human survival.

Cultural dynamics regarding the keroncong music culture of the Keroncong Pesantenan group in Pati pays attention to these aspects preservation revealed by Sedyawati (2008) states that Conservation efforts can be carried out through three aspects, namely (1) protection, (2) utilization, and (3) development. Through a strong reputation, a wide audience reach, adaptation to the local context, and the development of social networks. Pesantenan group has made a significant contribution to the preservation of keroncong music in Indonesia. The form of preservation of aspect (1) protection, namely by socializing music keroncong to the wider community through social media and digital platforms to disseminate keroncong so that it reaches a wider audience. The form of preservation from the aspect (2) Utilization, namely utilizing keroncong activities such as performing or participating in community celebration activities which can be enjoyed and appreciated by the public either for free or at a fee, which can provide a financial bridge its members. The form of preservation from the aspect (3) Development, namely by modifying or rearranging songs keroncong, inviting members across generations with combining the experience of older members and the spirit of the young members, and added some musical instruments in addition to the main musical instruments, keroncong music has the addition of musical instruments like modern music.

4. CONCLUSION

The findings of this study indicate that innovation and adaptation, especially cross-generational collaboration and integration of modern instruments is the key to the sustainability of Keroncong music in future. Innovation brings together members

from across generations to produce positive synergy that encourages the preservation of tradition through the transfer of knowledge and expertise from the senior generation to the younger generation, while also triggering innovation and adaptation against the times through fresh ideas. With the addition modern instruments, as well as rearranging songs, are encouraged by the need to broaden the appeal and reach of music keroncong. This innovation aims to create musical colors which is more dynamic and diverse, attracting the interest of listeners who more widely, especially the younger generation, who may be more familiar with different music genres. The existence of Keroncong Pesantenan groups that has survived until now is real proof that with the spirit of working together with members and the initiative to fostering creativity through keroncong music.

The success of Keroncong Pesantenan group in maintaining its existence and even increasing the income of its members through this strategy provides a model that can be imitated by other keroncong groups. The relevance of these findings to the present front of keroncong lies in the real demonstration that tradition can adapt and remain relevant to the times without losing its identity. Further research that explores similar strategies in other keroncong groups would strengthen these findings. And provide more comprehensive guidance for the conservation of keroncong music in Indonesia. Thus, innovation and collaboration, rather than resistance to change, are effective strategies to ensure the continuity and development of keroncong music in the future. In further research, the author hopes to be able to continue regarding Research on the role of preserving keroncong music from other groups.

AUTHOR CONTRIBUTION

This article was written by Risma Febby Ayu Usready as the writer, and Abdul Rachman as the supervisor who provided significant direction and input in the development of ideas and refinement of the manuscript.

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