
CHARACTER EDUCATION BASED ON THE CONTEXTUALIZATION OF KERONCONG MUSIC

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Abstract

This study aims to analyze the form of character education emerging from the contextualization of keroncong music in GIA Dr.Cipto Semarang. The study employs a qualitative field research approach using a case study design, focusing on the musical practices of Orkes Keroncong Irama Surgawi. Data sources consisted of church music coordinators, keroncong trainers, musicians, congregational members, and documentation related to liturgical and musical activities. Data were collected through participant observation, in-depth interviews, and documentation, and then analyzed descriptively and interpretatively using Stephen Bevan's anthropological contextualization model. The findings reveal that the contextualization of keroncong music functions not only as cultural preservation but also as a medium for character education embedded in communal musical practices. The identified character values include cultural awareness, nationalism, discipline, responsibility, cooperation, solidarity, tolerance, creativity, adaptability, perseverance, and appreciation of art. In addition, keroncong music also serves as a cultural bridge that strengthens interreligious and multicultural relationships in society. This study concludes that contextualized local music practices contribute significantly to the development of humanistic, religious, and cultural grounded character education.

Keywords

Character Education, Contextualization of Keroncong Music, Keroncong Music.



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INTRODUCTION

Character education has become a crucial issue in the field of education and within the social life of Indonesian society in the modern era. The rapid development of globalization, digital technology, and changing patterns of social interaction have created new challenges in maintaining morality, cultural identity, spirituality, and social awareness among the younger generation. In this context, character education is no longer understood merely as the transfer of normative knowledge, but rather as a process of internalizing values through cultural, social, religious, and aesthetic experiences embedded in every life. (Putra et al., 2026) explain that character education in the digital age requires a transformative approach capable of integrating cultural values and social literacy in a contextual manner. Therefore, the utilization of local culture as a medium for character education becomes increasingly relevant for strengthening identity, morality, and social cohesion within society.

One form of local culture with significant potential for character education is keroncong music. Historically, keroncong emerged as a result of cultural hybridization between local Indonesian traditions and Western musical influences that developed within the social dynamics of Indonesian society (Ganap, 2011b). In its development, keroncong has evolved not only as entertainment but also as a musical tradition containing complex aesthetic structures, collective performance practices, and cultural meanings (Cahyoraharjo, 2021; Suryati et al., 2025). As part of Indonesia's cultural heritage, keroncong embodies historical, social, and moral values that can contribute to character formation. (Dellavani et al., 2023) state that learning keroncong music can foster discipline, responsibility, cooperation, and cultural appreciation through collective musical experiences. Likewise, (Supiarza & Sarbeni, 2021) emphasize that keroncong serves as a creative medium for developing aesthetic sensitivity, empathy, and reflective thinking among younger generations.

However, despite its educational potential, the integration of keroncong music into community-based character education remains limited and has not been optimally developed, particularly in urban cultural contexts such as Semarang. In many cases, keroncong is still perceived primarily as an entertainment genre associated with older generations rather than as a medium for educational transformation and youth character formation. As a result, the moral, social, and spiritual values embedded within keroncong practices are rarely explored systematically within educational and community contexts. This condition creates an academic gap regarding how

keroncong music can function not only as cultural preservation but also as a practical medium for cultivating character values among contemporary society, especially Generation Z.

Semarang, as one of the cities with a strong historical connection to the development of keroncong culture, provides an important context for examining this issue. The existence of keroncong communities and the use of keroncong music in social and religious activities indicate that keroncong remains alive within community practices. Character education constitutes an important dimension of ministry at GIA Dr.Cipto Semarang, as the church functions not only as a place for spiritual formation but also as a community that cultivates values such as discipline, responsibility, cooperation, integrity, empathy, and commitment to Christian living. Within this framework, keroncong music serves as a meaningful medium for character development because the musical activities carried out by the Orkes Keroncong Irama Surgawi demand active engagement from its members through regular rehearsals, collaborative interaction, mutual respect, patience, and accountability in fulfilling individual musical roles to achieve collective harmony. Unlike character education delivered solely through verbal instruction, participants in keroncong music allow individuals to internalize values through lived experience, social engagement, and sustained communal practice. Moreover, the presents of keroncong within the church community represents a form of cultural identity. Therefore, examining the practice of keroncong music at GIA Dr.Cipto Semarang is significant for understanding how culturally rooted musical activities contribute to the process of character education within a church context.

Character education based on local culture tends to be more effective when embedded within communal experiences. (Werang et al., 2026) explain that local cultural values can strengthen positive social culture and individual character through collective socialization. Similarly, (Haryono et al., 2026) emphasize that meaningful cultural interactions can enhance multicultural awareness and strengthen social relationships within society. In the context of keroncong music, its acculturative nature makes keroncong an inclusive cultural medium capable of bridging local identity with modern societal life. Through collective musical participation, keroncong can encourage values such as cooperation, tolerance, respect, social sensitivity, and mutual belonging among community members.

Character education also cannot be separated from spiritual and religious dimensions. (Phan et al., 2026) emphasize that character formation requires moral experiences and reflective engagement with values within human life. Likewise, (Prawiromaruto et al., 2026) explain that

spiritual formation plays a significant role in shaping the character of Generation Z through contextual religious experiences. In this regard, artistic and cultural practices within religious spaces possess strong educational potential because they integrate emotional, spiritual, social, and cultural experiences simultaneously.

Within liturgical contexts, the use of local music represents an important form of cultural contextualization. The incorporation of keroncong music into liturgical practices functions not only as cultural preservation but also as a strategy for contextualizing worship within local cultural. The presence of keroncong in liturgical settings demonstrates how traditional music can become integrated into congregational life while simultaneously fostering spirituality, communal identity, social harmony, and cultural appreciation. Moreover, the collective participation involved in keroncong performance creates opportunities for internalizing character values such as discipline, cooperation, empathy, responsibility, and respect for cultural heritage among younger generations.

Previous research on local culture has also shown that cultural traditions play a significant role in shaping the social character of a community. (Veronica & Rohman, 2026) found that folklore-based culture fosters a sense of social responsibility, while (Ferdinand Hasan & Monita, 2026) demonstrated that the revitalization of local wisdom can strengthen moral values and cultural identity in education. Research by (Suryani & Prasetyo, 2022) found that traditional music rooted in local culture can foster togetherness and social solidarity within religious communities. Research by (Nugroho & al., 2021) found that contextual musical practices in church worship play an important role in shaping the emotional and spiritual engagement of congregants. Research by (Lestari & Kurniawan, 2023) found that the integration of local cultural arts into character education is effective in instilling values of tolerance, discipline, and social awareness. Research by (Rahmawati & Widodo, 2024) found that traditional music used as a liturgical medium can strengthen cultural identity while also increasing congregational participation in worship. Research by (Santoso & al., 2025) found that an inculturation approach to church music based on local culture has a positive impact on the formation of spiritual character and a sense of belonging within the church community.

Although these studies have discussed the relationship between local culture, character education, and musical practices in both social and religious contexts, studies specifically examining the contextualization of keroncong music within church liturgical spaces remain relatively limited. Most previous studies have focused more on cultural education, the revitalization of local traditions,

or the use of church music in general, but they have not examined in depth how keroncong musical practices in worship contribute to shaping the social and spiritual character of the congregation. In addition, only a few studies have explored keroncong not merely as an aesthetic cultural expression, but also as a medium for cultivating values of faith, togetherness, reflectiveness, and spirituality in church life.

Based on this research gap, the novelty of this study lies in its examination of the contextualization of keroncong music in church liturgy as a medium for shaping the social and spiritual character of the congregation. This study offers a new perspective by integrating traditional music studies, church liturgy, and character education within a single analytical framework. Furthermore, this research positions keroncong not only as a form of local cultural heritage but also as a contextual musical practice that carries pedagogical and spiritual functions in fostering identity, social solidarity, and the spiritual preparedness of the congregation in worship.

Contemporary liturgical studies emphasize that worship music is closely related to the cultural context and communal identity of the congregation, where music functions not merely as artistic expression but also as a formative element in shaping communal spirituality and ethics (Marx, 2020; Whitla, 2020). In addition, interdisciplinary studies on theology, liturgy, and musicology explain that church music contributes to meaning-making, spiritual participation, and the embodiment of faith within worship practices (Hawkey et al., 2020). From the perspective of contextual education, contextual learning theory also highlights that cultural expressions can become pedagogical media for character formation because learning becomes meaningful when connected to the lived experiences and social realities of the community (Maladerita, 2020; Paimun, 2020). Therefore, this study contributes theoretically to the discourse of contextual liturgy by demonstrating that keroncong music can function as a cultural, pedagogical, and spiritual medium that bridges local identity with contemporary Christian worship practices.

Based on this background, this aims to analyze character education based on the contextualization of keroncong music in Semarang. This research is important to understand how keroncong music is used as a medium for shaping religious, social, and cultural character in daily life. Furthermore, this study is expected to provide theoretical contributions to the study of music education, character, education, and cultural contextualization within religious practices in Indonesia.

METHOD

This study is a field study employing a qualitative approach using a case study design, aimed at gaining an in-depth understanding of the phenomenon of character education based on the contextualization of keroncong music in Semarang. The qualitative approach was chosen because it allows the research to explore meanings, experiences, and musical practices holistically through direct interaction with the research subjects. Researchers conducted interviews with several informants, including clergy, congregations, keroncong players, and keroncong trainers at GIA Dr.Cipto Semarang. Data were collected through participatory observation (starting March 2 – May 25, 2025), in-depth interviews (with several clergy, keroncong trainers, keroncong players, and congregation), and documentation, which were then analyzed using a descriptive-interpretative approach to uncover character education based on the contextualization of keroncong music in Semarang. The analysis stage is to sort the results of interviews and observations, and then, after the data has been grouped, an interpretation is carried out based on the theory used as an analytical tool in this study.

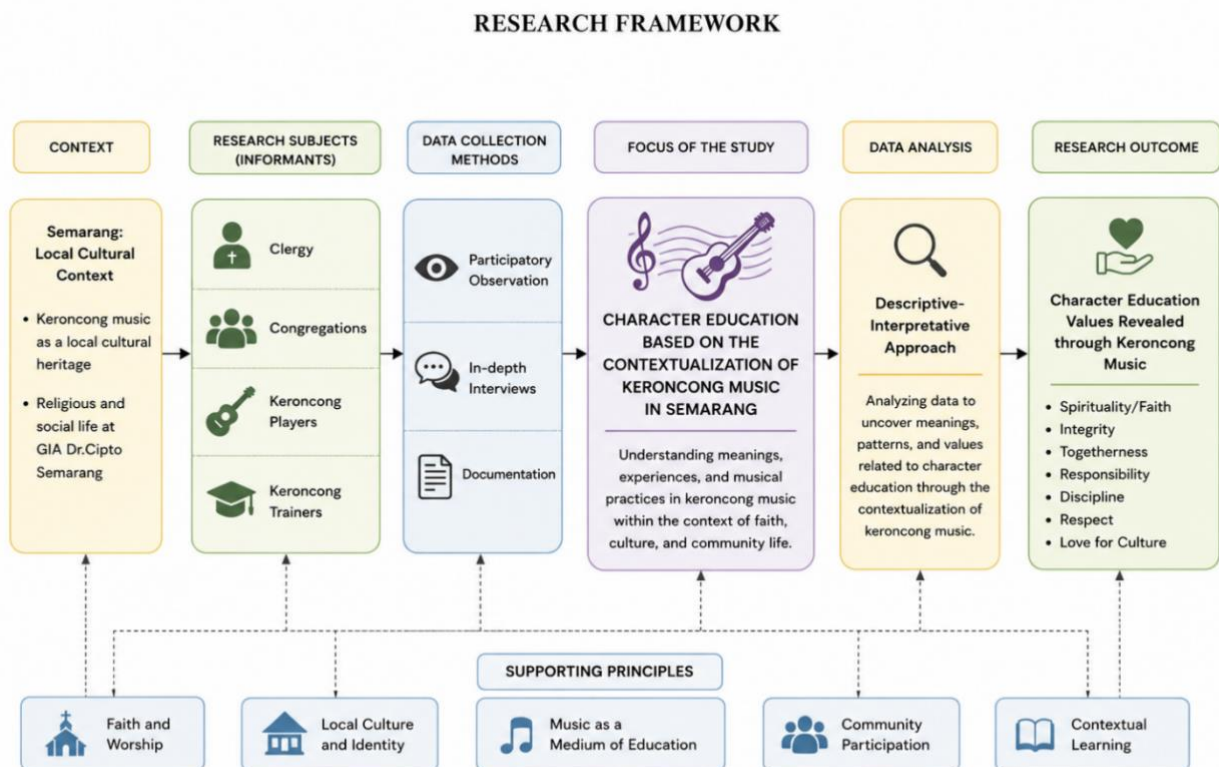


Figure 1. Research Framework

FINDINGS AND DISCUSSION

Findings

The findings of this study are presented in tabular form and consist of two types: findings on the contextualization of keroncong music and findings on character education based on its contextualization in Semarang.

Table 1. Character Education Based on the Contextualization of Keroncong Music in Semarang

Forms of Keroncong Music Contextualization	Character Education Values
Keroncong as an Expression of Cultural Awareness and Love for Cultural Heritage	Love for Culture and Nationalism
The Independence of Keroncong as a Contextual Musical Genre	Discipline
Organological Distinctiveness as a Marker of Keroncong Identity	Responsibility
Keroncong as a Practice of Anthropological Model Contextualization	Cooperation
Keroncong as a Medium for Interreligious Relations and Public Engagement	Solidarity and Mutual Support
Contextualization as a Multidirectional and Sustainable Process	Tolerance and Respect for Diversity
	Creativity
	Adaptability
	Perseverance
	Appreciation of Art

Source: Kristanto (2025)

This study found that the existence of keroncong is a manifestation of cultural awareness as part of Indonesia's musical cultural heritage. The presence of keroncong is understood not as a pragmatic musical choice, but as an expression of "cultural love"—a reflective and conscious attitude toward the historical, aesthetic, and identity values of keroncong within the musical landscape of the Indonesian archipelago. This awareness positions keroncong as part of a cultural responsibility, not merely a liturgical instrument.

Another key finding is the recognition of keroncong's musical independence. Keroncong is understood as a genre with an autonomous musical system, encompassing distinct playing techniques, rhythmic structures, and arrangement patterns. This understanding affirms that keroncong cannot be treated as "superficial" music or merely a shallow adaptation, but rather requires deep cultural and musical competence.

A further finding is that the distinctive musical instruments of keroncong—particularly the *cuk* and *cak*—function as strong markers of musical identity. The interplay of sound between the

soft *cuk* and the loud *cak* creates a distinctive rhythmic texture that cannot be replicated by other instruments. Awareness of this organological function demonstrates that keroncong practitioners do not merely play keroncong but understand the internal musical logic of keroncong as a cultural system. This affirms keroncong as a musical practice rooted in local knowledge.

In this regard, the contextualization of keroncong at GIA Dr. Cipto represents an anthropological model. Keroncong functions as a musical language of faith that has grown from the community itself. Every individual—clergy, trainers, performers, and congregants—contributes uniquely to preserving keroncong, in accordance with their respective backgrounds, roles, and callings. This underscores that contextualization is not a singular process, but rather a collective and participatory praxis.

Another finding is that keroncong functions as a cultural bridge across faiths, where music serves as a fluid space for dialogue that is socially accepted. In this context, spiritual keroncong can be present without resistance, as it is wrapped in a musical language familiar to the general public. This demonstrates that keroncong possesses the capacity to serve as a medium for peace, openness, and religious coexistence.

Overall, this study found that the contextualization of keroncong at GIA Dr. Cipto Semarang is multidirectional, dynamic, and ongoing. Contextualization occurs not only at the liturgical level but also in the cultural, social, and digital spheres. Thus, keroncong serves as a meeting space between faith, cultural identity, and an ever-changing social reality.

Character Education Based on the Contextualization of “Irama Surgawi” Keroncong Music in Semarang

The existence of the Irama Surgawi Keroncong Orchestra not only demonstrates cultural preservation but also fosters character education through a contextualized approach to music. From the perspective of Stephen Bevans’ anthropological model, culture is viewed as a vital space for humans to understand their identity, values, and life experiences. Therefore, the use of keroncong music in liturgical settings is not merely an aesthetic adaptation but a process of deepening faith rooted in the local culture of Indonesian society. This contextualization demonstrates that its presence within the culture serves as a means of shaping life values.

Character education evident in the practice of Irama Surgawi keroncong music is first seen through the values of cultural love and nationalism. The keroncong musicians recognize that keroncong is one of Indonesia’s cultural heritages that must be preserved. AW’s statement regarding

keroncong's independence indicates an awareness of a distinct musical identity that differs from other genres. An understanding of keroncong's characteristics—both in terms of playing techniques and arrangement patterns—shows that the musicians do not merely play music for entertainment but also study the historical values and cultural identity embedded within it. In the context of character education, this reflects a patriotic attitude through the preservation of local cultural arts.

The next character values are discipline and responsibility. This is evident in the consistency of their regular practice sessions held every Friday night and their performance schedule every two months. AW's commitment to implementing a six-month orientation period demonstrates that the keroncong team was not built overnight, but through a structured training process. This process shapes the members' character, fostering commitment, patience, and perseverance in learning keroncong music. Character education in this context does not occur through verbal theory alone, but through sustained social-musical practices undertaken collectively.

Additionally, values of cooperation and solidarity are reflected in the musical structure of keroncong itself. The *cuk* and *cak* instruments have complementary functions, creating harmony in the musical performance. The *cuk* provides a soft, foundational rhythm, while the *cak* fills the rhythmic space with a brighter, more distinct sound. This musical relationship can be interpreted as a symbol of social education, illustrating that while each individual has a distinct role, they are mutually dependent on one another. The musicians learn to develop sensitivity, listen to one another, and maintain balance within the group. Thus, the process of playing keroncong music becomes a medium for collective character development that instills the values of mutual cooperation and togetherness.

The contextualization of Irama Surgawi's keroncong music also fosters character education centered on tolerance and appreciation for diversity. Its participation in interfaith pre-dawn meals demonstrates that music can serve as a medium for social and cultural dialogue. In this context, keroncong music functions as a cultural bridge that strengthens social bonds.

Other character values that emerge are creativity and adaptability. During the pandemic, keroncong performances continued through digital formats and live streaming. This situation required the performers to adapt to new technologies and performance methods. The keroncong team's willingness to continue performing through recording demonstrates a never-give-up attitude and the ability to adapt to changing times. The contextualization of music does not stop at the use of keroncong as local music, but is also evident in the group's ability to utilize digital media to

maintain their performances and the cultural existence of keroncong.



Figure 2. Photo of the cuk and cak owned by the Keroncong Irama Surgawi group at GIA Dr.Cipto in Semarang:

Documentation: Kristanto (2025)

Discussion

The Contextualization of Keroncong Music in Semarang

In Semarang, there are various keroncong music groups; however, this study focuses on the Orkes Keroncong Irama Surgawi, which is affiliated with GIA Dr.Cipto Semarang. The Irama Surgawi Keroncong has developed a practice of musical contextualization through the use of keroncong in liturgical settings. This phenomenon is worth examining because it presents a dialectic between tradition and modernity. The use of keroncong in liturgical spaces not only demonstrates a form of cultural adaptation but also holds potential as a means of character education. According to (Bevans, 2000), within contextualization theory, there are several models, one of which is the anthropological model. This anthropological model is employed in this study to analyze the contextualization and character education embedded within it.

The primary focus of the anthropological model is the affirmation or preservation of one's cultural identity. First, this model centers on the values and goodness of the anthropos, the human person. Second, this model is anthropological in the sense that it draws on insights from the social sciences, particularly anthropology. The primary emphasis of this contextual approach is on one culture (Bevans, 2000).

The presence of keroncong Irama Surgawi at GIA Dr.Cipto Semarang is a manifestation of appreciation for one of Indonesia's cultural treasures in the field of music. Keroncong music at GIA Dr.Cipto Semarang stands out because this musical genre possesses characteristics that distinguish it from other genres. As AW explained to the researcher, one distinctive feature of keroncong music lies in its instruments, particularly the *cuk*. The *cuk* resembles a small guitar with four nylon strings

and produces a soft rhythmic sound that forms the harmonic foundation of keroncong music. Another important instrument is the *cak* (sometimes called *crang*), which produces a brighter and more resonant sound. In keroncong performance, the *cak* functions as a rhythmic accompaniment that complements and fills the sonic space created by the *cuk*. The interaction between the *cuk* and *cak* creates the unique rhythmic texture that characterizes keroncong music (Ganap, 2011a; Yampolsky, 2010)

Efforts to preserve Indonesia's cultural heritage, in this case, keroncong, are also undertaken by MW, who serves as a keroncong singer in the Keroncong Irama Surgawi group at GIA Dr.Cipto Semarang. MW noted that the Keroncong Irama Surgawi group has performed four times at pre-dawn meals during Ramadan, and among the attendees at these events was the wife of Gus Dur. From the interview, it is clear that the Keroncong Irama Surgawi group at GIA Dr.Cipto in Semarang participated in a series of Ramadan activities alongside friends from various religious backgrounds. In this case, Ms.Sinta invited Keroncong Irama Surgawi to perform at the event. Through this event, it becomes clear that people from diverse religious backgrounds are actively involved in preserving keroncong as a cultural heritage in Indonesia, particularly in the field of music. This finding aligns with previous studies, which state that keroncong preservation is often carried out collectively through community activities, performances, and cultural collaboration (Daggo & Rachman, 2024).

There is a fact that emerged when the researcher interviewed MW. MW stated that when Keroncong Irama Surgawi performed at the pre-dawn meal (*sahur*) event during Ramadan, the songs sung were church hymns, with national anthems occasionally interspersed. The presence of GIA Dr.Cipto's Keroncong Irama Surgawi is not merely a matter of church identity but rather a form of contextualization that has been embraced by the surrounding community. This finding reflects the role of music as a medium for intercultural dialogue and social integration, where musical contextualization enables religious communities to engage constructively within pluralistic societies (Bevans, 2002; Hoon, 2013).

On the other hand, these excerpts convey the understanding that the presence of keroncong in these interfaith activities serves as a form of musical contextualization. DS, as the music director at GIA Dr.Cipto Semarang, supports efforts to preserve Indonesia's cultural heritage, specifically keroncong. He acknowledges that keroncong has a unique character and that the church should take pride in it. GIA Dr.Cipto Semarang participates in efforts to preserve keroncong as one of Indonesia's cultural treasures in the field of music. Such efforts are consistent with the broader

understanding that traditional music functions not only as artistic expression but also as a vehicle for cultural identity, heritage preservation, and social cohesion (Kartomi, 2012; Yampolsky, 2010).

GIA Dr. Cipto Semarang's commitment to preserving keroncong as part of its church ministry was also expressed by ET. GIA Dr. Cipto Semarang continues to strive to preserve keroncong, even amid difficult circumstances such as the pandemic that has now passed. During the pandemic, worship services were held online, and performances such as "Keroncong Irama Surgawi" were also conducted online via live streaming on the GIA Dr. Cipto Semarang YouTube channel. This adaptation demonstrates how religious and cultural communities utilized digital media to sustain worship practices and preserve cultural expression during periods of social restriction (Campbell, 2020; Hutchings, 2017).

During the pandemic, the "Keroncong Irama Surgawi" team prepared their performances by creating recordings. The recordings were produced in collaboration with the church's multimedia team, and once completed, they were uploaded to YouTube to be shown during Sunday worship services, naturally aligning with the Orkes Keroncong Irama Surgawi service schedule. The Orkes Keroncong Irama Surgawi is scheduled to perform at GIA Dr. Cipto once every two months. This practice reflects the growing role of digital technology in preserving traditional music and maintaining communal religious engagement, where online platforms function not only as media for communication but also as spaces for sustaining cultural heritage and collective identity (Miller, 2017; UNESCO, 2021).

Character Education Based on the Contextualization of "Keroncong Irama Surgawi" in Semarang

Character education evident in the practice of Irama Surgawi keroncong music is first seen through the values of cultural love and nationalism. The keroncong musicians recognize that keroncong is one of Indonesia's cultural heritages that must be preserved. AW's statement regarding keroncong's independence indicates an awareness of a distinct musical identity that differs from other genres. An understanding of keroncong's characteristics—both in terms of playing techniques and arrangement patterns—shows that the musicians do not merely play music for entertainment but also study the historical values and cultural identity embedded within it. In the context of character education, this reflects a patriotic attitude through the preservation of local cultural arts (Lickona, 1991). Furthermore, music as a culture expression can function as a medium for transmitting moral and social values across generations (Merriam, 1964).

The next character values are discipline and responsibility. This is evident in the consistency

of their regular practice sessions held every Friday night and their performance schedule every two months. AW's commitment to implementing a six-month orientation period demonstrates that the keroncong team was not built overnight, but through a structured training process. This process shapes the members' character, fostering commitment, patience, and perseverance in learning keroncong music. Character education in this context does not occur through verbal theory alone, but through sustained social-musical practices undertaken collectively (Lickona, 1991). Furthermore, discipline cultivated through artistic practice reflects the process of habituation in character formation, where repeated communal activities contribute to the internalization of values (Durkheim, 1961).

Additionally, values of cooperation and solidarity are reflected in the musical structure of keroncong itself. The *cuk* and *cak* instruments have complementary functions, creating harmony in the musical performance. The *cuk* provides a soft, foundational rhythm, while the *cak* fills the rhythmic space with a brighter, more distinct sound. This musical relationship can be interpreted as a symbol of social education, illustrating that while each individual has a distinct role, they are mutually dependent on one another. The musicians learn to develop sensitivity, listen to one another, and maintain balance within the group. Thus, the process of playing keroncong music becomes a medium for collective character development that instills the values of mutual cooperation and togetherness (Merriam, 1964). In ethnomusicological studies, music is understood not only as artistic expression but also as a social activity that reinforces communal relationships and collective identity (Blacking, 1973).

The contextualization of Irama Surgawi's keroncong music also fosters character education centered on tolerance and appreciation for diversity. Its participation in interfaith pre-dawn meals demonstrates that music can serve as a medium for social and cultural dialogue. In this context, keroncong music functions as a cultural bridge that strengthens social bonds. Through shared musical experiences, individuals from different religious and cultural backgrounds are encouraged to cultivate mutual respect and coexistence (Geertz, 1973). This aligns with the understanding that contextual cultural practices can become instruments for nurturing inclusive and dialogical communities (Bevans, 2002).

Other character values that emerge are creativity and adaptability. During the pandemic, keroncong performances continued through digital formats and live streaming. This situation required the performers to adapt to new technologies and performance methods. The keroncong

team's willingness to continue performing through recording demonstrates a never-give-up attitude and the ability to adapt to changing times. The contextualization of music does not stop at the use of keroncong as local music, but is also evident in the group's ability to utilize digital media to maintain their performances and the cultural existence of keroncong. In the context of character education, adaptability and creativity are important competencies in responding to social change and technological development (Suherman & Vidakovich, 2022). Moreover, digital artistic practices during the pandemic became a medium for sustaining cultural resilience and community engagement (Saraswati, 2021).

On the other hand, support from music mentors like DS highlights the presence of character education rooted in artistic appreciation. He views keroncong music as something to be proud of and worthy of preservation. This recognition creates space for the positive development of artistic potential. Character education in this context is shaped through appreciation for creativity, dedication, and individual contributions to community life. Artistic appreciation also encourages individuals to develop self-confidence, social awareness, and cultural sensitivity through collective artistic experience (Rahmawati & Suryadi, 2020).

Thus, character education based on the contextualization of the Irama Surgawi keroncong music takes place through cultural practices that are alive within the community. Values such as love for culture, discipline, responsibility, cooperation, tolerance, creativity, and adaptability are not taught theoretically, but are internalized through shared musical experiences. Keroncong music serves as a medium for character formation that brings together cultural, religious, and social elements within a single contextual space. From the perspective of Bevans' anthropological model, this practice demonstrates that local culture can be a vital means of fostering a life of faith while simultaneously shaping a humanistic and culturally grounded character (Bevans, 2018). Contextual cultural engagement also strengthens communal identity and supports the development of inclusive character values in contemporary society (Wijayanto, 2019).

CONCLUSION

Based on the research findings, it can be concluded that the contextualization of "Irama Surgawi" keroncong music is not only an effort to preserve local culture but also serves a significant role as a means of character education within the community. Through the practice of playing keroncong music, character values such as love for culture, discipline, responsibility, cooperation, tolerance, creativity, adaptability, and appreciation for diversity are genuinely internalized through

ongoing musical and social experiences. Character education in this context does not occur through a theoretical approach, but rather through the active involvement of musicians in the process of practice, service, interfaith interaction, and a commitment to preserving keroncong amidst the changing times. Thus, "Irama Surgawi" keroncong music serves as a contextual medium for character education because it successfully integrates cultural, religious, and social elements into a living cultural practice. This study affirms that the contextualization of music based on local culture makes a significant contribution to shaping individuals who are humanistic, open-minded, cultured, and socially conscious within a multicultural society.

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