New harmony of Javanese keroncong case study: *Boogie Rahayu's* work on the *Kroncwrong* album Sono Seni Ensemble

Zulkarnain Mistortoify [a,1,*], Bao Hanshi [b,2]

[a] Institut Seni Indonesia Surakarta, Jl. Ki Hajar Dewantara 19 Kentingan Jebres, Surakarta 57126, Indonesia

[b] Ethnomusicology, Nanjing University of the Arts, Nanjing, China

[1] zoelmis@gmail.com *; [2] 746982091@qq.com

* corresponding author

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ABSTRACT

This research aims to unveil one of the compositional works of the Sono Seni Ensemble Surakarta music group, titled *'Boogie Rahayu.'* This work offers a distinct paradigm and compositional technique in comparison to the works of typical progressive keroncong orchestra groups. The study endeavors to reveal the composition of *'Boogie Rahayu'* through an analysis that integrates source knowledge of karawitan music structures, keroncong playing techniques, attitudes towards sound sources, and an openness to presenting new harmonies. Examining this compositional work contributes to addressing the issue of creativity stagnation in the Javanese style of keroncong. The research adopts a musicological and cultural approach, focusing on the primary objects of the work and the performers. Data collection techniques involve field observations and interviews conducted through both online and offline methods, as well as document and artifact studies using conventional and online methods. During the analysis stage, this study employs an emic approach, considering the composer's thoughts and beliefs, alongside a musicological approach that delves into musical structure, rhythm changes, cadence interpretation, and chord harmony. The results of the research indicate that *'Boogie Rahayu'* introduces a new avenue of development capable of transcending artistic and aesthetic boundaries among keroncong music, Javanese style, and Javanese karawitan.

1. Introduction

The focus of this research centers on the fusion of keroncong music with Javanese-style music, both of which are perceived by the general public as conventional art forms. Although keroncong and Javanese styles each have their distinct developmental trajectories, their combination has given rise to a new musical genre known as 'Keroncong Javanese Style,' alternatively termed as regional style [1]–[3]. In the classification by Keppy, regional styles are categorized under 'eternal keroncong' alongside other keroncong genres such as *stambul*, *keroncong asli*, and keroncong styles [4]–[6]. The distinguishing feature of this genre lies in the melodic tones harmonized with regional music (Javanese pentatonic), accompanied by lyrics and themes reflecting regional culture [7]. One notable example of a well-known local style song is *'Yen Ing Tawang Ana Lintang'* in the Javanese style [8], composed by Anjar Any and performed by the legendary singer Waljinah. 'Keroncong Javanese Style' emerged as a new musical offering in the 1970s [9], combining the structures and playing techniques of keroncong music with Javanese style, particularly within the Surakarta style locus [6]. However, despite its emergence, the novel aspects within the Javanese style keroncong genre are still perceived as lacking significance in terms of musical developments related to composition structure, playing techniques, and harmonies. While the genre has not experienced significant musical advancements

since its inception, it holds great potential for artistic and aesthetic refreshment, rooted in Javanese karawitan [10]. The developments and new offerings in the genre tend to prioritize logical considerations, aiming for music that is easily embraced by the public, dominating the mainstream, and aligning with pragmatic industry trends [11]. Unfortunately, changes in rhythm are often perceived merely as tempo variations and increased note density, akin to the double-time swing in jazz music, rather than as enhancements to rich taste and imagination, as seen in changes in karawitan rhythms [12]. Notably, the Sono Seni Ensemble (SSE) places a greater emphasis on changes in rhythm within the context of keroncong music, contrasting with the general perspective of keroncong music groups that often overlook the significance of rhythm patterns, vocal harmony, and pitch placement. From a broader viewpoint, keroncong is traditionally defined by its sweet melodies and soothing rhythm patterns [13]. However, through an exploratory composition lens, aspects of stability and naturalness in the structure of keroncong music may be challenged or denied. Advocates of this perspective are unafraid to push the limits of comfort tolerance, seeking to achieve a new invention grounded in the composer's interpretive power and musical preferences [14]. Consequently, creative actions of this nature may yield works considered 'unfriendly' and unconventional by traditional keroncong music enthusiasts.

The literature review process supporting this research aimed to fortify the foundational understanding of diverse endeavors undertaken by previous researchers [15], in developing keroncong music. The central theme of cultural arts actualization serves as a key element in constructing and reinforcing the cultural resilience of the nation [16]. Selected library sources integral to understanding keroncong need careful scrutiny, critique, and utilization to establish the contextual position of this research. Preserving the integrity of the specifications, a written work by Boby Widi Asmoro, a dissertation at Airlangga University in 2017, provides a concrete illustration of the challenges in maintaining the conventional keroncong music genre, particularly in the context of metropolitan societies like Surabaya [17]. This dissertation underscores the necessity for adopting a new approach to keroncong music through various strategies, encompassing musical arrangement, the incorporation of additional instruments, and heightened performance quality expectations. The rationale behind creatively evolving the keroncong genre in response to contemporary pressures is the desire to sustain its enduring appeal and keep it vibrant. Regrettably, the dissertation appears to sidestep creative attitudes that delve into musical issues. Creative musical forms are indicative of the performers' strength and intelligence, representing a crucial aspect of the genre's vitality. The discussion on innovation, creativity, or strategy in the following articles also emphasizes innovative aspects within the performance domain. However, an analysis of the musical realm, specifically focusing on instrumentation and the incorporation of musical genres, reveals a tendency towards pragmatic adoption (borrowing without thorough harmonic exploration). The reality of keroncong music renewal often derives from aspects of performance aesthetics, including the adoption of modern instruments outside traditional keroncong musical instruments, such as keyboards, drum sets, and string sections.

The paper by Abdul Rachman and Udi Utomo, titled " The Rhythm Pattern Adaptation of Langgam Jawa in Kroncong," focuses on articulating the artist's orientation towards understanding the innovation of keroncong music, particularly emphasizing performance innovation [18]. The need to create a spectacular keroncong performance is a significant motivator for elaborate stage and artistic arrangements, including a magnificent sound system. Mei Artanto, in his work "PerformanceMoeda's Symphony of Keroncong #9: Considering the Space between Past and Present Music", explicitly highlights spectacular performance engineering as the primary output [19]. He elucidates that the youth keroncong community in Yogyakarta creates spaces for actualization through keroncong music activities presented in an orchestral format, incorporating song material from various musical genres such as *campursari*, *dangdut*, and *pop*. For them, music serves as an intermediary, creating a play space for their musical identity. Bondet Wrahatnala provides a comprehensive view of how keroncong performances strive to present themselves attractively, incorporating gimmicks and interactive elements with the audience [20]. In addition to this, *Keroncong Wayang Gendut* (*Congwaydut*) integrates genres across music, storytelling, and *wayang* performance forms. The use of keroncong with a combo band and contemporary elements serves as the main illustrations in the performance. While these three writings aim to delve into the substance of musicality, they collectively reinforce the notion that the primary concern of keroncong performers is to prioritize aspects related to delivering enjoyable performances that captivate and fascinate the audience.

The following two articles delve into intrinsic and fundamental aspects of keroncong music, particularly focusing on the aesthetics of keroncong. Bayu Raditya Prabowo and Zulkarnain Mistortoify's article, titled "*Kualitas personal dalam mencapai estetika "Ngroncongi,"*" [21], and the work by Mustika Andini, Yudi Sukmayadi and Hery Supiarza, titled " *Sumeleh, semeleh: Signifikansi estetika keroncong gaya Solo,*" [22], both investigate the characteristics of keroncong music that are essential for attaining peak aesthetic enjoyment. If "chattering" represents a musical identity reflecting the quality required for achieving the pinnacle of keroncong music aesthetics, "*sumeleh*/mellow" embodies a situation where individuals can experience the essential benefits of peak pleasure in playing and listening to keroncong music, transcending its conventional form. In other words, even a new genre of keroncong can offer an opportunity to elevate listeners to the peak of their enjoyment. The constant demand for freshness or novelty remains a crucial factor for keroncong to thrive in accordance with the needs of the era. As long as the recognizable and beloved characteristics of keroncong endure, irrespective of the form of change, the introduction of a new keroncong form should not be questioned by the audience, particularly by enthusiasts who constantly seek dynamic experiences. The values of "*ngobrol*" and "*sumeleh*" serve as benchmarks for comprehending the ideas and essence of new works in keroncong music. The question arises, can new works with novel harmonies in keroncong music immediately be dismissed as incapable of achieving the characteristics of "*ngobrol*" until "*sumeleh*"? This rhetorical question serves as a catalyst for exploring and elucidating keroncong music in the Javanese style of the keroncong genre, presenting new harmonies as evident in the composition of *Boogie Rahayu*. John Jacobs' argument in the use of a set of keroncong musical instruments, including the application of basic keroncong music playing techniques to the object of his composition (the Javanese repertoire, *Ladrang Mugi Rahayu*), initiates with the question of why keroncong music consistently tends to be "sweet," adhering to established harmonies rather than exploring more innovative possibilities. Despite the compositional potential within keroncong, it often conforms to conventional harmony, lacking surprises. Jacobs underscores the importance of contemplating how the diverse elements in keroncong can contribute to hybridizing with vastly different musical traditions. He further emphasizes that contemporary keroncong has seen less development compared to its early stages. To demonstrate this, Jacobs aimed to create a keroncong music composition featuring new harmonies. His choice of the *Mugi Rahayu* style song for transformation aimed to introduce a distinct harmonic structure and incorporate unique rhythmic patterns in playing musical instruments.

The composition titled *'Boogie Rahayu*,' by John Jacobs, a composer associated with SSE, stands as a potential resistance to the aforementioned phenomenon, carrying significant urgency. Originating from Javanese tradition, *Boogie Rahayu* draws upon the *Mugi Rahayu gending* in Javanese karawitan, interpreted openly and analytically through multiple approaches, including Javanese karawitan, keroncong, and jazz harmony. The introduction of jazz harmony, akin to a foreign element, requires careful integration without utilizing the standard jazz rhythm section. The objective is to ensure that its presence enhances rather than disrupts the intricate interplay between the *cak*, *cuk*, and *cello* elements, representing the essence of keroncong music. Paradoxically, the incorporation of foreign harmonic vocals (jazz music) through chord substitutions and chromatic tone modes becomes pivotal in creating a novel ambiance within the Javanese keroncong style. The melodic movements, initially grounded in Javanese style/karawitan flavors, undergo a transformation in the hands of John Jacobs (SSE), resulting in harmonies that exude a more 'wild' quality, complemented by chord harmonies (jazz) introduced through the guitar, trumpet, violin, and *cak-cuk*. The research findings highlight that SSE's collaborative, practice-based work creation process provides an open space for exploration. Javanese style keroncong music, constructed from chord progressions and playing interpretations characterized by openness (non-conventionality) from each individual, yields new musical forms and harmonies. The case study of *Boogie Rahayu's* composition serves a specific objective in showcasing a novel strategy for creating keroncong compositions. Through comprehensive analysis, this compositional effort integrates knowledge of the structures of karawitan music, keroncong playing techniques, value-free attitudes toward sound sources, and an openness to incorporating new harmonies.

2. Method

Based on the sources, the primary focus of this research is John Jacobs, the composer of *Boogie Rahayu's* composition, who is also a member of SSE. SSE personnel serve as the interpreters of the work and are utilized as the case study. Additionally, the Sono Seni Ensemble (SSE) itself is

considered a group with institutional thoughts and attitudes toward a piece of music. The research is conducted in the city of Surakarta and its surroundings, referencing the residence of SSE personnel. However, it's worth noting that the main informant, John Jacobs, is currently located in the city of York, England. Another significant location is the gathering place for SSE personnel and a training ground at *Wisma Seni Taman Budaya* Central Java. Furthermore, the secretariat for the Sono Seni Ensemble group, which has recently relocated to Janti Village, Sidowayah, Delanggu, Central Java, also serves as a pertinent research location. The research employs the fieldwork method, specifically named "field work," which involves collecting records and gaining insight into authentic perspectives through the experiences of key informants (SSE personnel). The planned data collection activities include observation, interviews, document studies, and discography. Observation activities prioritize the examination of material, specifically comparing *Boogie Rahayu's* composition to *Mugi Rahayu's* recitation. This involves observing recordings of the rehearsal process and performance documents spanning 2016-2018. Additionally, recent events related to the creative process of working on keroncong compositions or arrangements for other groups, particularly those focusing on Javanese styles, are also considered. Beyond direct observations during the researchers' involvement with the SSE group, the documents obtained serve as crucial material for in-depth discussions with SSE personnel. Interview activities are conducted with key and supporting informants using both online and offline meeting techniques [23].

In-person meetings occur when circumstances permit and follow standard discussion activities resembling chats. Online meetings are employed when interviewing individuals located at a distance or those who are challenging to reach in person. Consequently, online interviews were conducted with the key informant (John Jacobs) and several other SSE personnel. The interview technique involves presenting discussion material, supported by video and audio recordings of *Boogie Rahayu's* work, to each source. Interviews are conducted individually to facilitate focused conversations and minimize misunderstandings regarding the discussed material [24]. The researchers believe that this method is highly effective, particularly when direct speech contexts can be guided through collaborative observation using prepared audiovisual material [25]. To establish the veracity and prevent misinterpretation, this research employs data triangulation techniques. This approach is consistently applied when data authenticity is in doubt, requiring validation through alternative data from different sources [26]. This iterative process continues until the data attains high credibility. The study also identified instances of unclear information from key informants attributed to John Jacobs' limitations in expressing his thoughts in Indonesian. Utilizing the data triangulation technique facilitates a comprehensive validation process [27]. This research employs data triangulation not only through cross-checking with additional informants, as advocated by Joko S. Gombloh, Gondrong Gunarto, and Yenny but also by corroborating evidence from observed phenomena during discussions and practices. Conversely, information from questionable supporting sources undergoes careful screening, selecting relevant details by cross-referencing with other equivalent and specific data sources. Video recordings, audio files, photographic evidence, observation notes, and pertinent documents serve as effective means to obtain valid data [28]. This meticulous data triangulation process is consistently implemented throughout the research activity. The analysis in this study employs emic and ethnographic approaches [29], [30]. The emic approach involves adopting the point of view of the object under study, essentially granting privileges to the object [31]. Emic analysis entails examining the research object according to its existence, nature, and data quality from the object's perspective [32]. Consequently, researchers bear moral, cultural, and intellectual responsibility for the data, considering all the elements involved. The ethnographic approach represents a qualitative method development, particularly in this study, which is based on the thoughts and beliefs of the main informant (John Jacobs) and supporting informants from SSE personnel. Additionally, it involves documenting the meaningful atmosphere and moments during each phase of rehearsing, recording, and various staging instances throughout the years 2016-2017.

This research has gathered various data, including (1) factual information about *Boogie Rahayu's* compositional works in the form of auditory and audiovisual recordings found on the album "*Kroncwrong Sono Seni Ensemble*," as well as documents comprising notations and chord harmony formulas utilized as references for each musician's performance. Additionally, (2) there is a set of comparative data encompassing *Ladrang Mugi Rahayu Slendro Manyura's* music piece in orchestral karawitan format, the repertoire of Javanese style compositions in *cokekan* or *gadon* format (small karawitan performances), and a repertoire of Javanese style keroncong music; (3) Another type of data

includes various perspectives and thoughts from internal sources (SSE group personnel, including the composer John Jacobs), as well as external sources (academicians, observers, and music journalists) that have been consistently traced since 2017; (4) Field observation notes have been documented during each training process, recording session, and multiple performances throughout 2016-2017. With the varied and validated data in hand, the research team can proceed to the analysis stage. The incoming data has highlighted several terminological issues in this research, particularly concerning the emergence of sporadic terms whose sources are unclear (relying on common sense). Even from written sources, these terms often convey relatively different meanings. The technical terminology at the center of this issue includes the terms "Surakarta style keroncong" (original keroncong), keroncong style, keroncong Javanese style, and regional style (the last two terms are frequently referred to as style only, in the context of *gadon* and *cokekan* presentations, and to the style of *campursari* music). Therefore, addressing this terminological problem is a necessary prerequisite.

3. Results and Discussion

3.1. Javanese Style in Keroncong

The term "Surakarta Style Keroncong" originated from the convergence of *kroncong tugu* and *stambul* (a keroncong accompanying stambul comedies), carried by keroncong players, particularly in the period preceding independence around the 1920s to 1930s [33]. Surakarta became a pivotal stopover for keroncong music groups traveling between Batavia (Jakarta) and Surabaya. These frequent stopovers facilitated extensive interactions with traditional Javanese street musicians (music *cuk*) who often busked around Surakarta city train station until the 1960s [33]. The people of Solo (Surakarta), well-acquainted with gamelan, creatively incorporated *gamelan* elements into keroncong, giving it a distinct Javanese flavor [7]. This Javanese-flavored keroncong quickly spread throughout the archipelago [34]. The birth of "Surakarta-style keroncong" preceded and strongly influenced the Javanese style (keroncong), rapidly dominating the keroncong world in the archipelago. RRI Programma II Nusantara played a crucial role as an effective mouthpiece in disseminating Surakarta-style keroncong music. The Indonesian Radio Star Festival in the 1950s at RRI Surakarta marked the triumph of Surakarta-style keroncong, gaining recognition across the archipelago. In the mid-1960s, a new genre emerged, intensifying the Javanese influence on keroncong (Surakarta style), known as keroncong in Javanese style or simply "Javanese style" in daily practice [9]. Javanese style represents an adaptation of keroncong music to traditional Javanese musical idioms, particularly *gamelan* [35]. Notable features include changes in cello playing techniques, incorporating hand claps on the resonator area, shredded *betok*, and finger-picking reminiscent of *kendang ciblon* in Javanese *gamelan*. The technical and musical innovations influenced cello playing, resembling the dynamism of *kendang* in *karawitan*. The *ukulele* evolved into the *cak-cuk* game, inspired by the relationship between playing the *bonang* and *saron*. Other instruments like the mandolin (*cak*), acoustic guitar, contrabass, violin, and flute also adapted their playing techniques, creating a unique fusion within the keroncong family. Key figures in Javanese style keroncong include Andjar Any, Gesang, Ki Narto Sabdo, and the legendary singer Waljinah. Popular Javanese style songs, especially among Javanese society, include: (1) *Yèn Ing Tawang* (created by Andjar Any); (2) *Nyidam Sari* (created by Andjar Any); (3) *Jangkrik Gènggong* (created by Andjar Any); (4) *Gambang Suling* (created by Ki Narto Sabdo); (5) *Caping Gunung* (Gesang's creation); (6) *Pamitan* (Gesang's creation); (7) *Aja Lamis* (Gesang's creation); (8) *Jenang Gula* (Markasan's creation); (9) *Ngalamuning Ati* (created by Effendi Slameto).

3.2. Javanese style in gamelan *gadon*, *cokekan*, and *campursari*

On a different but parallel path is the incorporation of Javanese-style songs into the realm of karawitan within keroncong music. The style of the song is perceived as a distinct type of *gending* with a pronounced song-like quality. Over time, these style songs evolved into the obligatory repertoire, eventually performed by simpler-format *gamelan* sets, namely gamelan *gadon* and *cokekan*.

- *Gadon*: This involves the arrangement of a group of Javanese musical instruments, including the *rebab*, *gender barung*, *gender penerus*, *suling*, *gambang*, *clempung*, *siter*, *kendang*, *slentem*, *saron barung, kempyang, kenong, kempul, kenong, gong suwukan*, and *gongs gede*. The musical characteristics of *gamelan gadon* omit explicit use of *balungan* since the *balungan* tone is solely played by *slenthem*. *Gadon gamelan* is often utilized to accompany *sindenan*, performing the *gending jineman* type, characterized by the presence of *sinden* and *andegan* groups.

- *Cokekan*: This is a small and easily transportable gamelan format. Typically, *cokekan* gamelan devices are used for busking due to their portability. The instruments include *kendang*, *siter* or *celempung*, gong *Bumbung* (a *gong* made of bamboo sticks), *suling*, and sometimes *gender*, along with *sinden* and dancers. In daily practice, style songs in the context of karawitan are referred to as style pieces. The process of working on this music is termed "Javanese style." This terminology introduces a distinction from the earlier use of the term Javanese style in keroncong, which was also denoted as "Javanese style" or simply "style." The introduction of style into keroncong music has brought about significant changes, influencing technique, song material selection, musical harmony, and overall perception. Meanwhile, the emergence of style in karawitan represents a new variant characterized by increased passion, musical lightness, and greater popularity among the urban community of that era.

- *Campursari*: The emergence of the *campursari* phenomenon added to the complexity of terminology existing at that time. The term "*campursari*" surfaced in the 1970s [36], during the peak of Mus Mulyadi's popularity with the song "*Rek-Ayo Rek*." Although the term *campursari* was not widely known then, the essence of the change in music and songs can be seen as an attempt to expand Javanese songs on one hand and the use of keroncong (style) as a musical "vehicle" on the other. During that period, there was already a connection between renowned artists from Jakarta, Surakarta, and Surabaya. Mus Mulyadi and Waljinah were representative figures of Javanese or keroncong style music [37]. Since the 1990s, the Javanese style of karawitan has undergone another renewal in a more open form, encompassing instruments, techniques for working on music, and presentation in performances, now known as *Campursari* music. The reform, spearheaded by Manthous, initially relied on the spirit of integrating the medium of *ricikan gamelan* with diatonic musical instruments (keyboards/electronics, bass, guitar, and even the typical keroncong *cak* and *cuk* instruments) [36]. The subsequent consequence penetrated the aspects of composing the music. Its openness has led to the rapid development of the "new Javanese style," both instrumentally and in its composition, bringing it into contact with numerous musical genres.

3.3. New Musical Language for Interpretation of *Ladrang Mugi Rahayu*

A new musical language is one of the approaches employed by the Sono Seni Ensemble (SSE) in their creative endeavors for each produced work. *Boogie Rahayu's* composition serves as a case study for the process of creating this piece, focusing on two main aspects: (cadential point), and (comprehensively). The discussion begins with an exploration of the source that inspired the birth of the work—the *Ladrang Mugi Rahayu* song form frequently featured in Javanese karawitan performances. SSE interprets *Ladrang Mugi Rahayu*, utilizing the aforementioned two aspects as the foundation for the composer's creative process. Understanding the fundamental elements of this work allows readers to gauge the extent of John Jacobs and SSE's imaginative interpretation. The chosen source of inspiration for the work, *Ladrang Mugi Rahayu*, incorporates a *gending*/song framework, which is also employed in *Boogie Rahayu's* composition. The framework for the *Ladrang Mugi Rahayu gending* can be seen in Fig. 1 (a), and notation information can be seen in Fig. 1 (b).
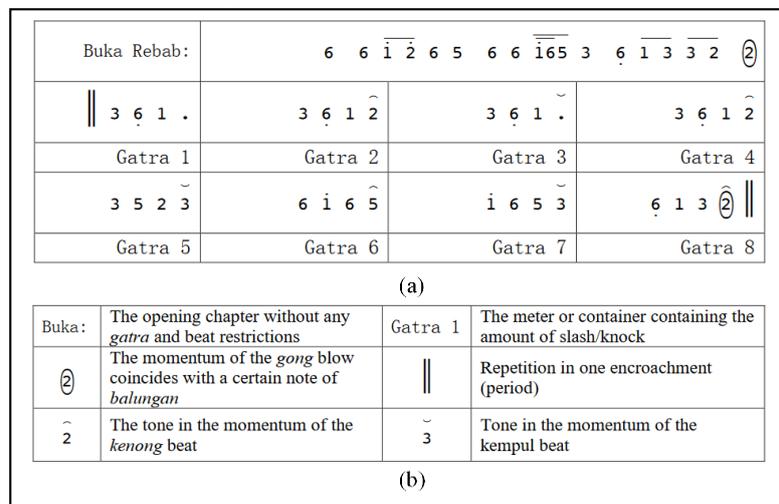

(a)

(b)

Fig. 1. The framework for the *Ladrang Mugi Rahayu gending*

3.4. Rhythm Processing

The usage of the term 'rhythm' in the realm of Javanese karawitan differs from the term's application in Western music. In Western music, rhythm is defined as the rhythmic or beat pattern. The rhythmic pattern, created by the interweaving of rhythmic units, forms the fundamental rhythm that serves as a determinant and identifier for the emergence of a distinct musical style. In contrast, in the world of karawitan, the concept of 'rhythm' serves as a container for beat/beat units with several levels. There are rhythms with small containers featuring minimal beat content, and there are also rhythms with larger containers, extending to very large ones. At least, there are five kinds of rhythm levels in Javanese karawitan: smooth rhythm, responsibility rhythm, *dadi* rhythm, *wiled* rhythm, and double rhythm. In the traditional *ladrang* performance, the course typically begins with an opening (introduction) segment. Following the opening, the full game is executed for the first three *gatra* played in rhythmic rhythm. As *Gatra 4* is approached, the performance delves deeper into rhythm. During this rhythmic phase, the game is executed with only a half crook. Subsequently, on rhythm *dadi*, the game introduces complete twists. Within a few periods, the *gong-an* (one stroke of the *gong*) marks the transition to *dadi* rhythm, slowing down the tempo by two times to *wiled* rhythm. This shift results in the gamelan instrument work becoming denser and more active. In the case of *Boogie Rahayu's* composition, the work on rhythm also involves three types of rhythm, but the sequence differs from the traditional approach described above. The rhythm work for the first part of *Boogie Rahayu's* composition begins with *dadi* rhythm over three *gongs* (three periods of *gong* strokes). Moving into the second part, the rhythm work transitions to a twisted rhythm, where the tempo is twice as slow, or the filling space is twice as wide.

During moments of *wiled* rhythm, the instruments involved are *sinden* ornaments, trumpets, and guitars, while the *gerong* (male vocalist choir) performs the main song. The third part of this composition involves 'jumping' to rhythm, which means playing instruments at a tempo twice as fast as the *dadi* rhythm or four times faster than the *wiled* rhythm. Consequently, the freedom to play developments (ornaments) in *sinden*, trumpet, violin, and guitar melodies becomes limited by timing and space considerations. Then, what happens when the musical structure is stretched to *wiled* rhythm? In the logic of working on karawitan, the musical phenomenon that usually occurs involves an increase in playing activity manifested as tighter beat units. However, in the case of working on *Boogie Rahayu*, *wiled* rhythm is infused with *balungan* flavors (the main melody of the song framework) in the trumpet blasts. On the other hand, the *balungan* flavor is stylized in certain parts, creating a "light" (flexible) sensation akin to a string of songs rather than the usual firm strikes associated with *balungan* tones. Meanwhile, the guitar and violin are strategically positioned to emphasize the tone flow based on the played chord mode. The guitar's playing pattern follows a conventional style seen in kroncong guitar playing, but the tone choices deviate from mainstream keroncong as they reference the use of tone modes. The violin introduces tonal motifs based on the chord tone mode and the melodic direction at the end of each phrase (song sentence). Thus, the composer has executed several maneuvers in processing melodic movement techniques that are relatively distinct from his approach to working on karawitan or keroncong styles.

3.5. Interpretation of *Seleh* Taste

The concept of *seleh* (cadential [Western]) requires a separate discussion because John Jacobs expressed a keen interest in the *seleh* concept right from the beginning. This interest eventually became the foundation of his motivation to create musical compositions after observing the *seleh* phenomenon, which he found to be strange and unique. He also observed the working of keroncong music, Javanese style, and karawitan. The concept of *seleh* in Javanese karawitan differs from the cadential concept in Western music. In karawitan, the phenomenon of tastefulness (solid musical sense) is located at the "end," signifying the conclusion of a song/melody sentence, the end of a *gatra* (in certain cases aligning with the bar), or the perception of the "feeling" of the weighty tone sequence. In Western music, however, the cadential concept or the stability of the journey of a melodic sentence is found at the "start" or the beginning of the count of a measure (bar). The *seleh* concept, as well as the cadential concept, merges in the compositional framework of the *Kroncwrong album*. *Boogie Rahayu's* work serves as an example in this case, where the concepts of *seleh* and cadence act like a shuttle. In the introduction and coda sections, the concept of *seleh* is clearly applied, reminiscent of Javanese music. However, the instrumental section it incorporates the cadential concept, akin to the approach in working on keroncong music.

The use of these two concepts in *Boogie Rahayu's* work is natural, as John Jacobs clearly interprets *Mugi Rahayu's Ladrang* into the realm of Javanese keroncong music, which is oriented towards the musical atmosphere of Javanese karawitan style on one side and keroncong music on the other, see Fig 2. The interpretation of the musical development adheres to the two principles (*adeg-adeg*) of Javanese karawitan and keroncong. In contrast to the tradition of performing karawitan, *Boogie Rahayu's* composition immediately delves into played rhythm with the same musical structure (*gending*) as the structure above, but the content of the game is more or twice as long. Playing in the rhythm of the *wiled* also requires three *gongs*, as John Jacobs (composer) defines one travel cycle that necessitates three *gongs*, considering that each *gong*-an is occupied by a different "cadence chord" (*rasa seleh*). Observe the cadence chords in the first, second, and third gongs, which are occupied by three different chords: G^{b7}, B^{bm7}, Dm^{7b5}. Differences in *seleh* caused by different cadence chords give rise to a variety of *seleh*, and this "*gending*" creates the impression of a large container structure due to the different flavors of *seleh* in the *gongs*. The sense of *seleh* is determined by the dominant tone of the bass player, who plays several *ricikan* in the *gamelan*, combining them dynamically to occupy agogic accents (marking accents: *gong, kempul, kenong*) to the role of *ricikan slenthem*. John Jacobs arranges chord progressions with a unique formula by placing chord heads (the strongest notes) that move towards the lower notes in a semitone manner during each *gatra*. This happens cyclically in two *gongs* (2 song periods). The sense of *seleh* (cadential) generated at every meeting moment of the melodic groove of the song with its chords introduces a new musical taste outside the traditional harmony of Javanese keroncong music and keroncong harmony in general. The new harmony is closer to the nuances of jazz music, for example, B^{bm7}, Dm^{7b5}. Differences in *seleh* are caused by different cadence chords. From this, the composer clearly combines the way of reading Western harmony, which adheres to a vertical harmony orientation, and on the other hand, he does not want to eliminate the way of reading karawitan harmony, which adheres to the concept of harmony, the root source of his creation. In other words, the recitation of the new harmony comprises the horizontal movement of the tone lines played by each musician and the meeting momentum of several notes at vertical points (*kadens*). At that moment, the composer creates a sense of devotion in playing the shuttle sequence from Minor Chords to Seventh Chords, then back to Minor Seventh Chords (for example, the chord progression from Dm^{7b5} going to D^{b7} going to Cm^{7} going to B^{7}, or from Minor Seven Chords go to Seven Chords to Major Seven Chords and then back to Minor Chords (e.g., a chord progression from B^{bm7} going to A^{7b5} going to A^{bMaj7} going to Gm^{7}, and so on).

											Dm^{7b5}
Buka Biola:				6 6 1̄ 2̄ 6 5 1̄ 2̄ 6 3̄ 5 3 6 1 3 ②							
	D^{b7}				Cm^{7}				B^{7}		B^{bm7}
3 6 1 .				3 6 1 2̂				3 6 1 .			3 6 1 2
Gatra 1				Gatra 2				Gatra 3			Gatra 4
	A^{7b5}				A^{bMaj7}				Gm^{7}		G^{b7}
3 5 2 3				6 1̇ 6 5				1̇ 6 5 3			6 1 3 ②
Gatra 5				Gatra 6				Gatra 7			Gatra 8
	F^{7}				E^{7b5}				E^{bMaj7}		Dm^{7b5}
3 6 1 .				3 6 1 2̂				3 6 1 .			3 6 1 2
Gatra 1				Gatra 2				Gatra 3			Gatra 4
	D^{b7}				Cm^{7}				B^{7}		B^{bm7}
3 5 2 3				6 1̇ 6 5				1̇ 6 5 3			6 1 3 ②
Gatra 5				Gatra 6				Gatra 7			Gatra 8
	A^{7b5}				A^{bMaj7}				Gm^{7}		G^{b7}
3 6 1 .				3 6 1 2̂				3 6 1 .			3 6 1 2
Gatra 1				Gatra 2				Gatra 3			Gatra 4
	F^{7}				E^{7b5}				E^{bMaj7}		Dm^{7b5}
3 5 2 3				6 1̇ 6 5				1̇ 6 5 3			6 1 3 ②
Gatra 5				Gatra 6				Gatra 7			Gatra 8

Fig. 2. *Boogie Rahayu* Notation

3.6. Harmony Production

The interpretation of *rasa seleh*, as explained earlier, is the composer's attempt to find a way to comprehensively produce new harmonies. The tone scale (modality) applied in the *Boogie Rahayu* chord harmony, in general, interprets the *slendro* tone scale in gamelan with a diatonic tone scale, creating what can be termed as "*slendro diatonic*." This can be considered as a kind of conversion effort from the main tone scale of the *slendro* gamelan into a diatonic tone scale. However, other tone variants are also played according to the needs of harmonic enrichment. The mode or modality is created from a specific sequence of notes that gives rise to certain characteristics of the tone sequence. There are five authentic modes used in *Boogie Rahayu's work: Locrian, Dorian, Lydian, Lydian Dominant*, and *Mixolydian* modes, see Table 1. The variant tones played by the bass instrument strictly follow the path of the pentatonic scale in Western music modality. Consequently, the bass notes rarely align with the pitch of the *gending balungan* tone, which has become a musical convention in the gamelan tradition. Non-alignment implies disharmony because the musical sense of the pentatonic scale camouflages the harmony of the *balungan gending* into a 'new harmony.' The local term for this is 'together *ning* no mashed' (the moment of *seleh gatra* or small cadence does not coincide in a harmonic tone between the bass and the *balungan* tone of the music). This is due to the semitone tones emerging from the pentatonic scale, introducing a sense of musical disharmony into a new harmony. Table 2 illustrates the distribution of chord progressions marked by bass tones. Suranto emphasized that the composition of *Boogie Rahayu*, as a new interpretation of *Ladrang Mugi Rahayu*, has shown its basis or reference since the 'open *gending'* section, which begins with the playing of the violin (representing the *rebab* instrument) and the cello *'keplakan'* (representing *kendang*), while still adhering to the use of the original song through *sindenan* (daughter's main vocal) *Mugi Rahayu* and *gerongan* (the men's chorus) accompanying it. The change is only in the adaptation of the tone mode systems, *slendro manyuro,* to the diatonic tone system. The relation of chord progressions, the *balungan* tone plot (basic melody) played by the trumpet, the song lines performed by *sinden* (female vocals) and *penggerong* (male vocals), as well as playing the western pentatonic scale mode (*dorian, lydian, mixolydian, lydian dominant*, and *locrian*) melodically played by the violin and guitar melodies, have displayed moving melodic lines and the momentum of cadential encounters that give rise to unusual harmonies. The rhythm frame playing in *cak, cuk*, and *cello* is also formed from chord harmony grooves as melodies and violins play. While the trumpet playing is more accurately referred to as the 'goalkeeper' of the *balungan gending* melody, in the context of this composition, it is still performed dynamically (sometimes not always the same as the original *balungan* tone). In terms of the *balungan* rhythm, the trumpet playing is made dynamic so that the impression of being a *balungan* actor becomes less clear; instead, it tends to be like reciting the melody of a song.

Table 1. Five authentic modes in *Boogie Rahayu's* work

Chord	Chord-Modes Equivalences	Tone Mode							
Dm^{7b5}	Locrian	1 d	b2 es	b3 f	4 g	b5 aes	b6 bes	b7 c	
D^{b7}	Lydian Dominant	1 des	2 es	3 f	#4 g	5 aes	6 bes	b7 ces	
Cm^{7}	Dorian	1 c	2 d	b3 es	4 f	5 g	6 a	b7 bes	
B^{7}	Lydian Dominant	1 b	2 cis	3 dis	#4 f	5 ges	6 aes	b7 a	
B^{bm7}	Dorian	1 bes	2 c	b3 des	4 es	5 f	6 g	b7 aes	
A^{7b5}	Locrian/Mixolydian	1 a	2 b	3 cis	4 d	5 e	6 fis	b7 g	
A^{bMaj7}	Lydian	1 aes	2 bes	3 c	#4 d	5 es	6 f	7 g	
Gm^{7}	Dorian	1 g	2 a	b3 bes	4 c	5 d	6 e	b7 f	
G^{b7}	Lydian Dominant	1 ges	2 aes	3 bes	#4 c	5 des	6 es	b7 e	
F^{7}	Mixolydian	1 f	2 g	3 a	4 bes	5 c	6 d	b7 es	
E^{7b5}	Locrian/Mixolydian	1 e	2 fis	3 gis	4 a	5 b	6 cis	b7 d	
E^{bMaj7}	Lydian	1 es	2 f	3 g	#4 a	5 bes	6 c	7 d	

The harmony production in *Boogie Rahayu's* work is not only concerned with the interpretation of *seleh* but also explores the issue of the sound color of the instruments involved. For example, the trumpet is an instrument that is outside its habitat and has never existed in the Javanese style of keroncong music tradition. Another aspect of harmony production is how the composer, together with Sono Seni Ensemble (SSE), formulated the game's rhythm patterns and fillings. The melodic fillings fully rely on the interpretive power of the supporters of *Boogie Rahayu's* work. Even so, it is acknowledged that the achievements or findings of SSE regarding the new language in keroncong, especially the Javanese style keroncong genre, are admittedly not yet widely disseminated. As Javanese style music (*cuk*) was also a new invention from the karawitan tradition *gadon*, or even the Surakarta style keroncong, which is a new invention from the monument and *stambul keroncong* traditions. From this phenomenon, it seems to be the other way around that previously, the *kroncong tugu/stambul* was interpreted by the Javanese as "keroncong in the Javanese style," but now the kroncong in the Javanese style has been interpreted by John Jacobs and SSE with a new, rational, and academic approach. Based on this analysis, it can be explained that John Jacobs' points of thought have become a framework for a new language in keroncong music, including (1) Exploration of rhythm patterns so that the rhythmic tension of *cak-cuk* and *cello* playing becomes more dynamic, resembling the sound of ocean waves and their small ripples that never cease; (2) John Jacobs adopted percussion rhythm patterns from gamelan music and other musical genres that fit the musical atmosphere; (3) Adoption of existing keroncong patterns into a rhythmic structure that deviates from the traditional four beats; (4) Development of harmony vocabulary through a thought process involving the transplantation of rhythm patterns from percussion instruments to melodic instruments; (5) Exploration of rhythm elements, driven by the belief that Javanese gamelan music's complex concept of rhythm changes is key to constructing a larger rhythmic structure. Jacobs considers the concept of changing rhythms in Javanese *gamelan* music as a valuable contribution to oral traditions worldwide. This idea is rooted in the observation that altering *engkel* rhythms to/from the *rangkep* (double) rhythm in keroncong music typically involves only tempo variations and adjustments in tone density on certain musical instruments. This is in contrast to the rhythm changes in Javanese musical instruments, which dictate dynamic moving notes and polyphonic harmonies.

Table 2. The distribution of chord progressions marked by bass tones

Gatra	Chord Position in Order Gatra Balungan		Tone Bass Position	Bass Principal Tone Position in Tone Mode							Modality pentatonic Scales
Buka	Dm^{7b5}		D	D	e^b	f	g	a^b	b^b	c	Locrian
Gatra 1	D^{b7}	D^{b7}	D^b	D^b	e^b	f	g	a^b	b^b	c^b	Lydian Dominant
Gatra 2	Cm^7	Cm^7	C	C	d	e^b	f	g	a	b^b	Dorian
Gatra 3	B^7	B^7	B	B	$c^\#$	$d^\#$	f	g^b	a^b	a	Lydian Dominant
Gatra 4	B^{bm7}	B^{bm7}	B^b	B^b	c	d^b	e^b	f	g	a^b	Dorian
Gatra 5	A^{7b5}	A^{bMaj7}	A	A	b	$c^\#$	d	e	$f^\#$	g	Mixolydian
			A^b	A^b	b^b	c	d	e^b	f	g	Lydian
Gatra 6	Gm^7	G^{b7}	G	G	a	b^b	c	d	e	f	Dorian
			G^b	G^b	a^b	b^b	c	d^b	e^b	e	Lydian Dominant
Gatra 7	F^7	E^{7b5}	F	F	g	a	b^b	c	d	e^b	Mixolydian
			E	E	$f^\#$	$g^\#$	a	b	$c^\#$	d	Mixolydian
Gatra 8	E^{bMaj7}	Dm^{7b5}	E^b	E^b	f	g	a	b^b	c	d	Lydian
			D	D	e^b	f	g	a^b	b^b	c	Locrian

4. Conclusion

Sono Seni develops musical explorations to restore the position and dignity of musical instruments to their true essence, which is a value-free source of sound. Consequently, the compositional works created result from a 'free' sound strategy. Based on the exploratory compositional perspective undertaken by SSE, John Jacobs has discovered a way to develop the Javanese keroncong style into a

new musical language. *Boogie Rahayu's* work is a manifestation of the thought process and overall creative actions of John Jacobs and Sono Seni Ensemble, breaking through artistic and aesthetic boundaries between keroncong music, Javanese style, and Javanese karawitan.

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