

Cong Rock 17: A Social Fact of Keroncong Music in Semarang

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Abstract. Cong Rock 17 is a creative keroncong group in Semarang city. The phenomenon of Cong Rock 17 is captured as a social fact that is currently happening to keroncong in Semarang. This study aims to discover how the phenomenon of a social fact of Cong Rock 17 in keroncong music in Semarang.

This study uses a qualitative approach. Data collection techniques include observation, interviews, field notes, and documentation. Data was checked using the validity method of triangulation data with sources. Data analysis was carried out using interactive data analysis, which was divided into three stages, including data collection, data reduction, data presentation, and concluding/verification.

The research results show that the Cong Rock 17 social fact paradigm is based on two crucial issues: social structure and social institution. The social structure of Cong Rock 17 is that there are interactions and relationships between individuals and social positions in the Cong Rock 17. Each social position/role in Rock 17 carries out its respective main tasks and functions with a complete sense of responsibility for group solidarity. While the social institution is the value and norm held by the Cong Rock 17 members, which form the basis for attitudes and behaviour for the progress of the group, including routine training, discipline, loyalty, *Ngemis (Ngopi Kemis)*, and *ngibadah musik*.

This study concludes that the Cong Rock 17 Social Fact Paradigm from the aspects of the Social Structure and Social Institution keeps the Keroncong Orchestra solid, and sustained, and Semarang citizens always await its presence.

Key words: Cong Rock 17; Social Fact; Keroncong; Music

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INTRODUCTION

Semarang is the capital city of Central Java Province, located on the north coast of Java Island. When viewed from its history, massively, people in Europe visited Semarang between 1920 and 1930 to look for work and trade missions. Under these conditions, Semarang city has various ethnicities, such as Javanese, China, Arab, Malay, Indian, and Europe. The ethnic diversity in Semarang city becomes the identity and character of urban community and represents multicultural diversity of Semarang (Colombijn & Barwegen, 2005; Cahyono, 2018).

Evers (1982) states that community in a city are often called urban community. Urban community is generally classified as heterogeneous regarding livelihoods, religion, customs, and culture. Most urban communities are very open to various influences. The openness of the majority of urban community to various influences has led to the emergence of various innovations in various aspects of life that are present in society, including innovations in musical behavior (Setiadi & Kolip, 2011; Feisol, 2018; Wanda et al., 2018).

The urban community of Semarang city has artistic activities, especially music, both popular music and traditional music, such as bands with

various genres, Semarang gambang music, *campur sari*, *dangdut*, to keroncong music. Each of these musical activities experiences its own dynamics and development. One type of music that is very dynamic, diverse, and developing in the urban community of Semarang is keroncong music. This is marked by the many composers, arrangers, communities, performances, competitions, practitioners, and observers, as well as groups or keroncong orchestras in Semarang city, one of which is the Cong Rock 17 (Rachman, 2016; Rachman & Utomo, 2018, 2019; Sokhiba & Rachman, 2021; Zahrotul & Rachman, 2020; Zilmi et al., 2021; Rachman et al., 2019).

Cong Rock 17 is one of the Keroncong Orchestras that grows and develops in Semarang city, representing the artistic behavior of the urban community in Semarang city. The existence of the Cong Rock 17 in Semarang city was very enthusiastically welcomed by the urban community, which can be shown by the frequent presence of the Cong Rock 17 in various events individually organized such as weddings, thanksgiving, birthdays, to events held by companies and government agencies (Zahrotul & Rachman, 2020; Abel et al., 2019; Wuryanto et al., 2016). This is because the keroncong music offered by the Cong Rock 17 differs from

keroncong music from other Keroncong Orchestras, regarding musical arrangements, vocal arrangements, the composition of musical instruments, and the presentation of the show.

The consistent existence of the Cong Rock 17 since its establishment until now in the urban community of Semarang city is not only supported in its musical aspects but is also strengthened by the phenomenal aspect of the social fact paradigm that exists in the Cong Rock 17. Social facts are all ways of acting, standard or not, which can apply to the individual as external coercion and, at the same time, exist apart from individual manifestations. These social facts occur in a shared life/community (Durkheim, 1986; Jalil, 2016; Maijar et al., 2021; Revita, 2016; Susanti et al., 2020). According to Ritzer (2021) and Wadiyo (2008), there are two critical issues in the social fact paradigm: social structure and social institution. Social structure is the reciprocal relationship between social positions or roles. In contrast, social institution is the norms and values that are obeyed and adhered to in the community life (Warriner, 1984).

Research on the existence and innovation of keroncong music has been extensively researched by previous researchers, such as research conducted by Rachman and Utomo (2018) regarding the innovation of a keroncong music performance in Semarang which concluded that the innovation of the form of keroncong music performances from the aspects of stage sets, musical form, and online and offline broadcasting forms is an essential element in efforts to maintain and develop keroncong music, especially in Semarang. Another study by A'yun and Rachman (2019) regarding the innovation of keroncong music in collaboration with ska music proves that musical innovation in the form of combining two genres, namely keroncong and ska, is an effective way to preserve and introduce keroncong music, especially to teenagers. It has been proven that many young people like and enjoy this music genre, especially in Bandung. These studies contribute to the theory of efforts to maintain the existence and preservation of keroncong music through innovative musical aspects. At the same time, this research will discuss specifically the existence of the Cong Rock 17 in the urban community of Semarang city, which is studied with the paradigm of social facts, especially in two main issues, namely social structure and social institution. This study aims to discover how the phenomenon of a social fact of Cong Rock 17 in keroncong music in Semarang.

METHOD

This study uses a qualitative approach. Data collection techniques include observation, interviews, field notes, and documentation. The activities of Cong Rock 17 observed were exercises, performances, discussions. In-depth interviews were conducted with all members of OK Cong Rock, namely the chairman, coordinator, arranger, and members. Interviewed the chairman who understands the group's vision and mission and future directions, interviewed arrangers who know the arrangements needed for the performance, interviewed coordinators who understand training programs, performance schedules, interviewed members to find out the roles of each member, and three examples of users to find out why they invited Cong Rock 17 to perform at events they hosted. Document studies included photographs, social media accounts, and other documents related to the research. Data were checked using the validity method of triangulation data with sources. Data analysis was performed using interactive data analysis, which was divided into three stages, including data collection, data reduction, data presentation, and drawing conclusions.

RESULTS AND DISCUSSION

Cong Rock 17 As Social Facts in Keroncong Music in Semarang

Cong Rock 17 is clearly seen as a social fact that exists in the urban community of Semarang city. As a social fact, the Cong Rock 17 is not only a group of musicians who express and create keroncong music together, but also has a social structure and institution that guides thinking, acting, behaving, and feeling coercive for all its members. The social structure referred to in this case is that the Cong Rock 17 has a clear organizational structure in which each social position has its own role in maintaining and developing the group, besides that it also has social institution, namely the values and norms that become a reference in behaving, acting, and feeling.

In connection with the above, Durkheim (1986) says that social facts are a category of facts that present special characteristics consisting of the behavior of acting, thinking, and feeling beyond the individual invested with coercive power based on what they do. Since these facts consist of actions, thoughts, and feelings, they cannot be confused with biological phenomena. However, neither are they the realm of

psychology, for these facts exist outside the individual's conscience. Furthermore, Ritzer (2021) and Hoselitz (1988) argue that two essential things unite in social facts, both material and non-material social facts, namely social structure and social institution. Social structure is a two-way relationship between social positions and networks of social elements, while social institution is norms and values in people's lives. In this regard Taneko (1993, 1994) further explains that social structure explains the various relationships between existing social elements and the social relations and networks of each social element.

Social Structure of the Cong Rock 17

The Cong Rock 17, as a social group, certainly has an organizational structure that has been mutually agreed on in directing and meeting the needs and other things needed by a group for each activity to be carried out. An organizational structure makes it easier for the Cong Rock 17 in every activity carried out. Hari Djoko, the manager of the Cong Rock 17, conveyed that there are three central positions in the organizational structure of the Cong Rock 17, namely chairman/leader, coordinator/manager, arranger, and members.

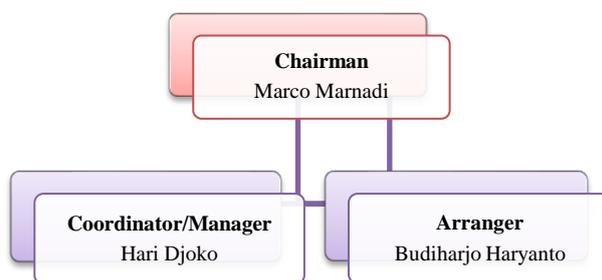


Figure1. Organizational Structure of Cong Rock 17 Semarang

There are 15 members of Cong Rock 17 with different backgrounds as seen in Table 1.

No.	Name	Occupation	Instrument
1.	Marco Marnadi	MC/Singer/ex-journalist	Vocal
2.	Hari Djoko	Gov employee (DDPAD)	Manager
3.	Budi Haryanto	Vocal Teacher	Guitar
4.	Rifa'i	Gov employee (PDAM)	Flute
5.	Ferry	Musician	Drum
6.	Abbas	Marketing of Graha Padma	Percussion
7.	Heri Petek	Musician	Bass
8.	Tono	Musician	Cak
9.	Mardiyono	Musician	Cuk
10.	Hendi	Musician	Keyboard
11.	Darmaji	Teacher (SMP 13 Semarang)	Cello
12.	Kunto	Singer	Vocal
13.	Ignatius Rudy	Singer/Event Conceptor	Vocal
14.	Nandana S. Prayoga	Student	Biola
15.	Ani	Singer/Gov employee	Vocal

Each role of the social structure in the Cong Rock 17, from the chairman, manager, and arranger to members, makes an essential contribution to supporting the existence of the Cong Rock 17 itself. Marco Marnadi as chairman is fully responsible for all program activities, vision, and mission, and supports the Cong Rock 17's existence amid the rise of competitors of similar types of music. The manager is responsible for managing the Cong Rock 17's

activities, from rehearsals, performances, and lobbying events that can be filled by the Cong Rock 17, and the distribution of the honorarium. The arranger plays a role in the musical arrangements that will be used during the performance and seeks to adjust to the requests of the customers, namely the urban community of Semarang city, so that consumers can well receive the music presented that in the future Cong Rock 17 will be invited back to fill in the

event at that place or elsewhere. Meanwhile, the members play a role according to their respective positions to maximize their best abilities in presenting keroncong music according to the arrangements made. Each role of all elements in the social structure of the Cong Rock 17 has a significant contribution to its existence in urban community in Semarang city. This has been proven since the founding of the Keroncong Cong Rock 17 Orchestra in the early 80s until now remains in demand by Semarang citizens.

Social Institution of the Cong Rock 17

Routine training

To present creative and innovative keroncong music, the Cong Rock 17 conducts routine training activities to prepare everything well. The routine training every Tuesday and Thursday is usually held at the manager's house, namely Mr. Hari Djoko on Jln. Pusponjolo Tengah VIII No. 55, Bojongsaman Village, West Semarang District, Semarang City, and sometimes on the 1st floor building of the BAPENDA Central Java Province.

The primary routine training is often done on Tuesday, while Thursday is an additional practice when the Cong Rock 17 has a big stage agenda that requires a more intense portion of practice because there are new songs that must be arranged.



Figure 2. Routine training at Cong Rock17 Basecamp

Ngemis (Ngopi Kemis) in Gajah Mungkur Park

Ngopi Kemis is a discussion forum that is held during the afternoon every Thursday at a cafe. The cafe is Warung Wedhangan Pak Harno around Taman Gajah Mungkur Jl. Slamet, Gajahmungkur, Semarang at 11.00 WIB until finished (lunch time). This activity of *Ngemis (Ngopi Kemis)* involves all members of Cong Rock 17, which is carried out every Thursday but is flexible and tentative. Sometimes it is carried out every Thursday once a week (weekly), once every two weeks, and sometimes it is also carried

out monthly. All members of Cong Rock 17 every Thursday try to make time for this *Ngemis* activity where in this activity usually the members of Cong Rock 17 do free sharing to further strengthen relationships with one another and also interspersed with discussing the problem of song arrangements that will be used for staging activities.

Discipline and Loyalty

Cong Rock 17's progress as a music group in Indonesia is very much considered. At a fairly mature age, Cong Rock 17 is trusted to be a performer at several events, especially in Semarang and other cities outside Semarang. For this reason, according to the members of the Cong Rock 17, all members' commitment, integrity, and loyalty are needed to maintain a good name and credibility so that it continues to exist in the Semarang community, the Cong Rock 17 maintains mutually agreed-upon institutions or norms, which in essence, are aspects of the discipline, loyalty, and integrity.

The disciplinary aspect, in this case, includes regularly coming to every training agenda, *Ngemis, Ngibadah musik*, and on-stage activities. Specifically for stage activities, Cong Rock 17 members arrive at the stage location at least one or two hours before the event starts. This is done because they need to prepare everything, such as the arrangement of musical instruments, sound checks, staging concept briefings, and make-up and dressing.

The loyalty aspect of Cong Rock 17 is shown by its members to every activity that is programmed together. Each Cong Rock 17 player is a musician and singer who is quite famous in Semarang city, which means that each musician and singer also gets many jobs outside of the Cong Rock 17 job. Musicians and singers get personal job calls, but at the same time, there is a Cong Rock 17 job, so they prefer OK Cong Rock 17.



Figure 3. Appearance of Cong Rock 17 at Taman Indonesia Kaya Semarang

Ngibadah Musik

In addition to staging activities based on income generating, Cong Rock 17 also schedules staging activities that are charitable, which means that Cong Rock 17 and its members do not receive fees for the appearance. This kind of activity they call *Ngibadah Musik*. According to Cong Rock 17, in art, charitable activities, almsgiving, and worship are not only oriented towards money. This *ngibadah musik* activity aims to instill a spirit of solidarity among the members of Cong Rock 17 in particular and to educate keroncong musicians and the public in general that through music, especially keroncong music, we can also do good things dedicated to others.



Figure 4. *Ngibadah Musik* at the Waroeng Kerontjong Taman Nada Performance

Several other music activities carried out by Cong Rock 17 include a social service agenda, usually carried out every month of Ramadan. This activity invites orphans to break their fast together, which will be entertained by Cong Rock 17. This social service also involves donors participating in providing compensation to these orphans.

CONCLUSION

Based on the results of the research and discussion, it can be concluded that the phenomenon of the existence of Cong Rock 17 is inseparable from the Cong Rock 17 Social Fact Paradigm from the aspect of Social Structure and Social Institutions which are built, agreed upon, and implemented seriously by its members, namely routine training, *Ngemis (Ngopi Kemis)*, discipline and loyalty, and *Ngibadah Musik* keep this Keroncong Orchestra solid, exist, and its presence is always awaited by the urban community of Semarang because of every appearance amid a professional society, unique musical arrangements, and attractive presentation. Each member of O.K Cong Rock 17 upholds the social order system so that its existence has survived since it was founded in the

1980s and still exists today.

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