Arrangement Approach to Improve Music Creativity of Keroncong at Vocational School

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Abstract. This study aims to achieve several goals, namely: 1) to improve the ability to arrange *keroncong* music, 2) to improve the ability to play the ensemble of students of SMKN 12 Surabaya, so that, the resulting arrangement is closer to the essence of the original song. The writer uses data collection technique commonly used by educational research methods, namely interview. Interview, observation, and inquiry forms were used in this qualitative research. The interview is an oral questionnaire. In this way, the interviewee provided the necessary information verbally face-to-face. The processed sector is in the arrangement, namely Wara sound, by applying orchestration techniques to the main melody, counter melody, and filler. In addition, the intro and coda sectors received quite thorough processing. In the accompaniment pattern sector, there are various developments and accentuations that are irregular rhythmic grouping. The harmony sector uses chord progressions with numerous chords, as well as chord picking on basses. In this case, it is recommended that the addition of musical instruments must be able to enrich the color of the sound produced and the reduction or the replacement of musical instruments must be able to maintain the rhythmic character of the *keroncong*.

Keywords: Arrangement · Keroncong · Improving creativity

1 Introduction

Arrangement in music is a term related to one of the jobs in the design of musical works, namely the instrumental adaptation of instruments that has been determined by the composer to other different instruments. The first step in designing musical arrangement as shown by Kawakami [2], is knowing the tone area of each musical instrument used, such as *Cak, Cuk*, Guitar, Cello, Violin, and other additional instruments. In accordance with the above understanding, through the arrangement approach, it is hoped that it can improve creativity in playing *keroncong* music ensembles.

Creativity is the ability to think the alternative new ideas that are useful. Creative is a trait that is always looking for new things while innovative is a trait that applies creative solutions. So, being creative but not innovative is a redundant thing [1].

Keroncong is one of the art treasures left by our ancestors in the performing arts. *Keroncong* music grows, lives, and develops in the archipelago. *Keroncong* was born

and known in around the 16th century, when traders from Portugal came to Indonesia. Jacobus Quico, the head of *keroncong* at Tugu Jakarta who is Portuguese descent, once said that *keroncong* music was pioneered by the Portuguese who were in Betawi in the 1700s.

Keroncong is a musical genre resulted from Indonesians' creativity. According to the Jakarta Arts Council, in the early 20th century, *keroncong* music was loved by the public and used as an accompaniment in theater performances or comedy plays. Currently, *keroncong* music grows, develops, and becomes a modern music group [3]. Various kinds of arrangement of *keroncong* grow in accordance with current musical developments, there are pop *keroncong*, rock *keroncong*, *dangdut keroncong*, and so on [7].

SMKN 12 Surabaya is one of the secondary and vocational education institutions that has many areas of expertise, such as music, dance, drama, film, and so on. Art practice activities ranging from exercises to art performances are routine activities that are often carried out by the school. Face-to-face learning of *keroncong* music at SMKN 12 Surabaya is one of the solutions for students' interests in re-learning in groups.

The results of the initial observations on the learning of *keroncong* music at SMKN 12 Surabaya can be drawn to early conclusions. By looking at the spirit of togetherness of the students, it is very possible for them to be pushed towards a deeper understanding of character building, especially towards student's creativity. On that basis, the PKM Team for the Music Arts Study Program, Department of Drama, Dance, and Music of Language and Art Faculty, UNESA, was tapped to conduct coaching and empowering *Keroncong* Music at SMKN 12 Surabaya. In addition, through this *keroncong* music training, it can also be a media for the preservation and development of the existence of *keroncong* music as a proud product of the Indonesian Local Genius.

2   Methods

So that the resulting arrangement is closer to the essence of the original song, the writer adopted a data collection technique commonly used by educational research methods, namely interview. Interview is the only data collection technique used in this type of qualitative research [8]. Other forms of techniques besides interview included observation and inquiry forms. The interview was an oral questionnaire. In this way, the interviewee provided the face-to-face necessary information verbally. In conducting the interview, the interviewer did not anticipate the answer but developed the experience of the respondent. One of the most important things in the interview technique stage is interview preparation. The interviewer must have a clear concept of the information needed [5, pp 156]. Oral information from *keroncong* music experts regarding everything that is directly or indirectly related to the song, besides being useful for correcting information, is also very helpful in expressing the planned arrangement.

This *keroncong* music arrangement activity was carried out in several stages, namely: (1) Literature Study, (2) Interview, (3) Song Analysis, (4) Arrangement Design, (5) Arrangement Implementation.

Literature studies were conducted on several aspects, including the basic understanding of the concept of arrangement, the composer's curriculum vitae, and other matters relating to the understanding of the *keroncong* music ensemble [6]. Before making the

arrangement, the writer conducted an interview with the composer in order to obtain more complete information. In order to understand the structure of the song that was arranged, the author analyzed one of the *keroncong* songs. On the basis of this structure, an arrangement was then arranged and played by the students of SMKN 12 Surabaya as training material.

3   Results and Discussion

Because of the large number of young composers that write *keroncong* songs in addition to more established composers who are still active, the skill of *keroncong* repertory music arrangement has experienced many changes. The writing of a repertoire of *keroncong* songs with musical notes in addition to the continued use of numerical notes, as well as the signals of the dynamics, is something that is quite encouraging. His poetry is more vivid and addresses every aspect of human life in addition to the nation and state [4, pp. 40].

Because it is affected by popular music, which is equally popular among teens, the harmonizing of *keroncong* music has undergone significant modification. Younger musicians employ several chords, just like in popular music, which enhance the chords. The older musicians, however, typically do not enjoy using these fashionable chords and continue to employ the chords or harmonization that has been described. For example, the use of chords that should be their F major using d minor, and the G chord is replaced with major chords. The author would provide an example in one to help with clarity. The song features symbol as usual and are about the harmony cycle.

The next thing is that the *keroncong* musical instruments have progressed a lot. What clear is that the rhythmic instruments of *keroncong* music remained, only the addition of other instruments such as wind instruments: hobo, clarinet, saxophone, trombone and others. There is also a special reason for adding other stringed instruments, namely to make a large orchestra which stands alone from *keroncong* music, like a symphony orchestra. There are also those who only add percussion instruments such as: marimba, vibraphone, and so on. As for *keroncong*, the equipment used is a tool for playing bands. Ukulele and Banyo functions are replaced by drum sets, namely hi-hats or cymbals, while the function of the cello is replaced or doubled by the bass guitar. Fixed melody guitars and piano instruments often replace Banyo instruments as well as the main melodies for intros and coda, also interludes. Wind instruments such as flute trumpets and trombones serve as the main melody for the intro, interlude and coda, as well as filling in the blanks.

Keroncong music today is very different from the past. In the past, the *keroncong* musicians would perform the original *keroncong* slowly, calmly, often melancholy, as was the case in Stambul II which should not have been allowed. The way how to play was summarized. There are also those who gave a break towards the end of the song's sentence. Actually, the new current carrier in the world of *keroncong* music is The *Keroncong* Orchestra "Keep Fresh" led by Brigadier General Rudy Pirngadi the late, founded approximately in 1968, by playing music. *Keroncong* is in a fast tempo, and around in 1976, there was *Keroncong* Orchestra. "*Bintang - Jakarta*" led by Budiman B.J. brought a new era as well by playing *keroncong* music accompanied by pop jazz style. The tempo was fast, the syncope was various and numerous, also interspersed with

breaks. In harmonization, many changes occured. If the pattern remains, only the chords are enriched with pop chords and there is often a chord delay in the coda. Meanwhile, in terms of vocals, pop jazz also influences the singing style of this vocal carrier. They preferred to choose a style type song *keroncong*, because they can sing pop songs that are performed in a *keroncong* style.

In addition, each player in the game had a task to complete with the musical instrument they were using and improvised their performances in accordance with the expression of their inner responses, then brought their own unique variants while remaining together in the spirit of harmony. As a result, each player contributed to their own improvisation, shifting between the predetermined rhythm parts and straight at them. Their nature is incredibly rhythmic, dynamic, ethical, and aesthetic because each of them filled a gap. All was in perfect sync, united by a common bond, collectively working together in a truly stunning way.

It took a lot of serious play, sincerity in the game, and oneness of the soul to bring in this group, especially during the introduction and attack game from the accompaniment music. In this instance, it really required focus, unity, and reciprocal cooperation from every *keroncong* musician.

The introduction part is an improvisation of the dominant chord, which ends with a Tonika chord again and ends with a complete cadence. The improvisational start of this intro falls on Torika chords, and all accompaniment players will be greeted by playing the same chord, held in fermata, and brought to life with a tremolo on each instrument. Then, the improvised game from this intro was continued to the Dominant chord, which was also welcomed by all the accompaniment players by playing arpegio and staccato on the Dominant chord. Finally, this intro game goes back to the Tonika chord with its improvisation, which is welcomed again by the accompaniment players starting the first count (attack), entering the accompaniment pattern according to the game pattern described above, for every musical instrument in the *keroncong* orchestra. This means that each accompaniment player begins with his task, with a rhythm pattern that has been outlined accompanied by improvisation which is developed according to the mental and individual responses of the players, in harmony with their harmonization, into a unified and harmonious whole. Then, this introductory game closes with a complete cadence.

The nature of a *keroncong* orchestra starts from its introduction until it ends with a coda. First of all, it begins with an introduction played by the violin or flute as described above. After the introduction is closed with a complete cadence, which is often referred to as "overgang", the song itself begins, but according to custom, it does not immediately start with vocals, but is preceded by four instrumental bars taken from the question of the last sentence of the song. After that, the singer started with his vocals. After the first sentence which is usually modulated to dominant is finished, there are four more instrumental bars called interlude or according to the term: *keroncong* music is called "*senggaan*". The interlude is mastered with the Dominant chord, and continued with the vocals suddenly entering the Sub Dominant chord, and so on until the vocal rendition for one song is complete. Then the accompaniment closes with a coda which is usually a complete cadence. Nowadays, *keroncong* music is very diverse, they are musicians, arrangers, creators, and singers who are the musicians who pioneered the development

of *keroncong* music. Maybe in terms of musical instruments, maybe in terms of the arrangement, as well as in terms of songs and the quality of the game that is increasing.

By using orchestration techniques to the main melody, counter melody, and filler, the arrangement, specifically the Wara sound, is treated. The introduction and coda regions also underwent extensive processing. There are many different variations and irregular rhythmic groupings of accents in the accompaniment pattern sector. Bass chord picking and rich chord progressions are used in the harmony section. In this situation, it is advised that the replacement or reduction of musical instruments must be able to preserve the rhythmic character of the *keroncong*. The addition of musical instruments must be able to enrich the color of the sound created. The best orchestration techniques must be used in order to achieve a beautiful sound color.

The most recent evolution is the emergence of contemporary *keroncong*, which makes use of trumpeted modern tunes. The annoyance of listening to the outdated static *keroncong* gave birth to this notion. Indonesian pop songs, Western pop songs, Western and classical semi-classical tunes, and folk music make up modern *keroncong* [9].

It is believed that the musical arrangement method will promote musical expression creativity at SMKN 12 Surabaya in both extracurricular and in-class learning, performing *keroncong* music in particular and playing other genres of music.

4   Conclusion

The Indonesians' inventiveness gave rise to the *keroncong* musical style. In the early 20th century, *keroncong* music was popular with the audience and utilized as an accompaniment in comedic plays or theater performances, according to the Jakarta Arts Council website. *Keroncong* music is currently expanding, changing, and transitioning into a modern music ensemble. According to contemporary musical trends, several arrangements of *keroncong* forms are growing. Examples include *keroncong* pop, *keroncong* rock, *keroncong* dangdut, and others [7].

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The most recent innovation is the development of contemporary *keroncong*, which uses trumpeted modern songs. The boredom of listening to the outdated static *keroncong* is where this notion originated. Indonesian pop songs, western pop songs, semi-classical western and classical music, and folk songs make up modern *keroncong*.

With the advent of "Cong. Rock," or *keroncong* music influenced by the beat of rock music, there was a new age of *keroncong* music alongside the current development, which started in 1990. It was created by a group from Semarang, Indonesia, known by the moniker "Congrock-17." Additionally, Indonesians currently have a space in their

hearts for new dangdut songs. The "Honocoroko" ensemble attempted to combine this dangdut rhythm with the *keroncong* rhythm to create "Dangkron" music, or Dangdut - *Keroncong.*

All of this is an expression of the musicians' ingenuity in an effort to elevate, advance, and safeguard *keroncong* music. Through the use of musical arrangements, it is believed that SMKN 12 Surabaya will be able to learn music more creatively in both extracurricular and curricular settings, while also playing various types of music, particularly *keroncong* music.

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