

CHAPTER 4

DATA ANALYSIS

In this chapter, the writer tries to to answer the research questions, namely, the reason the informants choose to be ‘jazz musicians’ and the identity that they possess as the performers of Jazz Ngisoringin according to Timothy Rice’s theory. The main source of the information comes from interviews and observations on Jazz Ngisoringin performance held once in two weeks on Monday. There are five important people who have significant roles in this study. They are the founding fathers and are considered as the seniors of the Jazz Ngisoringin Community. The other informants are regular members of Jazz Ngisoringin Community.

However, before going any further on writing about the reasons they choose to be a ‘jazz musician’ and what identity they possess, it is necessary to give a brief information on the process of Jazz Ngisoringin regular night. The writer realizes that the process of the regular night is not part of the writer’s study but the writer feels that it is well connected to the discussion later on in the broader frame of musician’s identity based on Timothy Rice’s theory. The main processes are listed below:

1. Gathering people

The first process of Jazz Ngisoringin regular night is to gather people to attend the performance. Musicians who can play jazz music or who want to study can

participate and enroll themselves to Jazz Ngisoringin community simply by attending the regular night.

2. Opening Jazz Ngisoringin Regular

Jazz Ngisoringin regular night will begin when the MC starts the event by saying an opening prayer. Afterwards, the MC will start the show by asking the participants to come forward and to start jamming. After all instruments have been occupied, then the show will begin.

3. Jamming Process

Before the participants begin to jam, they will pick a song that they know and they are ready to start. The first part of jamming is to play the main part of the song (unition, melody, etc). The second part of jamming is the *solo* part. In this part, all performers have chances to “show off” their skills by playing all they can think of (whether it is within the chord scale or not). The *solo* part mostly starts with guitar or keyboard and then followed by bass and the last one is drum. The third and the last part after the *solo* part is closing. Every song will be closed by outro closing part of a song) and it is done.

The steps above more or less are the usual performance night by Jazz Ngisoringin community. The reasons they decide to be ‘jazz musicians’ and the identity that they posses will presented in the next section.

4.1 The Reasons Jazz Ngisoringin Community Performers Decide to be “Jazz Musicians”

In chapter 2, in the discussion on jazz music, the writer explain that jazz is a kind of music that we can identify as a music that has a leniency in almost all part. Part of jazz song that has been described above have several parts. Jamming is a part where musician who plays jazz music can fill the part that the players want to. So it is obvious that jazz has a characteristic that almost all different genres lacks. So as it is explained above, jazz has a characteristic that many musicians find very interesting.

From the interviews that has been conducted, the writer found several interesting answers in order to answer the first problem formulation.

4.1.1 Wanting to Study or to Learn

From the interviews that the writer conducted, there is a common answer: the interviewees choose to be jazz musicians because they want to learn new skills. There are 5 (five) respondents who answered the interview questions. They are Mr Theo (lead-guitarist), Mr Ahong (rhythm-guitarist), Mr Gilang (bassist), Mr Antok (Keyboard), and Mr Chandra (Bassist). Five of them come from different social backgrounds, and play different instruments and genre.

Mr.Theo as the first respondent chose to learn jazz music because he was curious with the Jazz performers he saw. He said, “Because of curiosity. In my opinion, performers who play the scale of Swing Jazz, really make me confuse. So I want to find out more about it (Mr Theo, interviewed on 27 May 2019)”. So,

concluding Mr.Theo's response, it is obvious that Jazz music creates a sense of curiosity because of the scale is different from other genres.

The second respondent is Mr.Jonathan who is well-known as Ahong. Mr.Jonathan sees Jazz ngisoringin and Jazz music as a field to study, "Here is the place for me to learn (Mr Jonathan, interviewed on 27th May 2019)". Mr.Jonathan continued "I prefer fusion, in fact I often listen to EDM song, nowadays song. But there are a lot of things that I still don't know about jazz, that is why here I want to study deeper to apply jazz skill in other song (Mr Ahong, interviewed on 27 May 2019)". Apart from wanting to learn jazz, he wants to apply the jazz skills he learnt in Jazz Ngisoringin community to create something that people have never heard before.

The third respondent is Mr.Gilang who plays bass in Jazz Ngisoringin. Mr.Gilang also said that he chose jazz because there is something interesting about this genre. He said, "When I learn Jazz, it is different from learning pop song. Pop song is very easy to learn, but when it comes to jazz I don't know why it is very hard so I am challenged (Mr Gilang, interviewed on 10 June 2019)". Mr.Gilang's response is very interesting because he sees learning jazz as a challenge.

The fourth response comes from Mr.Chandra who is the senior and the well-known bassist in Jazz Ngisoringin community. Mr.Chandra is very sure that if someone can play swing jazz than the other genre will be easier to master, "If we can master Swing Jazz, so it will make us easier to master many other music genres (Mr Chandra, interviewed on 27 May 2019)". Then Mr.Chandra affirmed his responses

by saying “That’s the word from Benny Likumahuwa (Mr Chandra, interviewed on 27 May 2019)”. He agrees and believes in what Mr.Benny Likumahuwa, the Jazz legend in Indonesia, said. So the reason Mr.Chandra studied Jazz is he believed in what his role model said, that swing Jazz is the basic and fundamental skill to master all music genres.

The fifth response comes from Mr.Antok, the founding father of Jazz Ngisoringin. Mr.Antok said, “I love to learn jazz because I have already loved it and because I listen to jazz (Mr Antok, interviewed on 21 June 2019)”. Mr.Antok response is pretty simple in that he wants to learn jazz because he likes to listen to jazz songs. His explanation will be explained further in 4.1.2.

So, all respondent have their own purposes and motives to learn jazz music. The purposes and motives to learn jazz music will be related to Timothy Rice’s theory about music identity, in that music gives a positive valence for its learner in 4.2.2

4.1.2 Chosing Jazz Because of its Feel

The second reason Jazz Ngisoringin community performers decide to be ‘Jazz Musician’ is because of how they feel about jazz music. Of course ‘feeling’ is very important for a musician to posses in order to create the best performance from within. Jazz music is all about feelings; it creates a sense of many feelings to the players. The responses that the writer found were from Mr.Jonathan who said that, “Jazz is extensive, you can play whatever leak you want to play with whatever scale you want

to. The chord is also very broad, unlike pop songs that has few variety of chords (Mr Jonathan, interviewed on 27 May 2019)". The crucial point that the writer can take from Mr.Jonathan statement is that jazz provides something that other genre cannot. It is obvious that Mr.Jonathan regards other music genres as less extensive. So the points that is very obvious from Mr.Jonathan's perspective is that Jazz music creates a feeling of satisfaction and it creates a pride for Mr.Jonathan that other music cannot provide such as types of chord, leak, and scale variation.

The second respondent is Mr.Gilang. He believes that jazz music has an free character, which means the music is not restrcted by any rules. He stated, "The good thing about jazz is that it isn't limited, you can play anything (Mr Gilang, interviewed on 10 June 2019)". So it creates a freedom for him to play whatever he wants and whenever he wants. He also said, "I love jazz very much because it has a solo part. It's a chance for me to play freely and skillfully (Mr gilang, interviewed on 10 June 2019)". There are two points that can be taken from Mr.Gilang's response. The first one is that Jazz clearly creates a feelings of satisfaction for him. The second point is that he sees an opportunity to create a space for him to show his skills to other players.

The third respondent is Mr.Antok. In the previous discussion, Mr.Antok is reported to say that he loves learning jazz because he likes to listen to jazz music. Other than that reason, Mr.Antok said, "Best thing about Jazz is that it isn't static (Mr Antok, interviewed on 21 June 2019)". What he wanted to tell the writer is that Jazz has no boundary. For Mr.antok, jazz creates a sense of freedom because he can play any chord, any leak, and any scale.

The fourth respondent is Mr.Chandra. Working as a part-time musician, Mr.Chandra has an opinion that, “Because now, Jazz is more arbitrary than before, so there are no restrictions (Mr Chandra, interviewed on 27th May 2019)”. Mr.chandra’s opinion is almost the same like Mr.Antok’s response that jazz is arbitrary and not as simple as it is used to be. In this matter Mr.Chandra wanted to say to the writer that Jazz is kind of music that has more flexibility than any other music genres. So it is obvious that Mr.Chandra feels free to fill the song with any variations when he plays jazz music.

In general, those four respondents choose to play Jazz because of its feel, the feeling of freedom. The wide range of leak, scale, and chord offers opportunities to explore and gives the players a satisfaction that cannot be given by other music genres. The responses are in accordance to Timothy Rice’s opinion that music contribute to an identity obtained from its “feel” or affective quality.

In general, the reasons Jazz Ngisoringin community performers decide to be ‘Jazz Musicians’ is divided into 2 major reasons. The first reason is that jazz provides opportunity to study, the second reason is because of it feels. The feeling that Jazz music can creates a wide range of music and offers a leniency that is not provided by other music genres.

4.2 The Identity of Jazz Ngisoringin Community Performers

Identity is an element that exists in almost all parts of a person's life. Music also has an important role to determine identity. An ethnomusicology expert, Timothy Rice explains and categorizes the theories of identities in music. He comes up with a theory that there are two kind of the identities in music. Both have important role on creating and building a person's identities or in this case a Jazz Musician identities. Two of the identities mentioned above are Individual self-identity and Group identity. The responses are explained below using the framework proposed by Timothy Rice.

4.2.1 The Individual Self Identity

It has been explained in the previous chapter that the individual self-identity more concerns with how a person sees themselves whether it defines who they are or whether it creates a sense of a belonging to a group or community. Individual self-identity it selves divided into two parts: self identity as the self-identification and self-identity as the psychological belonging. Both understandings have its own roles to the state of identity. The writers will explain self-identity as the self identification first followed by self-identity as the psychological belonging. In this study, some of the writer's findings are in accordance with Timothy and some are not. The writer suspects that the differences are caused by the different region, age, and background of the respondents.

4.2.1.1 Self-Identity as the Self-Identification

Self-identity as the self-identification has 3 important roles which are 1) music contribute to an identity (its “feel” or affective quality) 2) music gives to an identity, especially a subaltern identity, a positive valence and, 3) music has the ability to index different aspects of multiple identities through melody, harmony, rhythm, timbre, and so forth.

A) Music contribute to an identity (its “feel” or affective quality)

As explained above in Chapter 2, music contribute to an identity its “feel” or affective quality (Rice, 1983). It means that music gives a specific feeling for its player. The feelings that music gives for its players are various. The first respondent that the writer wants to explain is Mr. Jonathan or well-known by the name of Ahong. Mr. Jonathan directly said “Jazz is very broad. From the chord, lick, and the melody is very broad and varied. Unlike pop that has 3-4 chords only and it is not broad (Mr Jonathan, interviewed on 27 May 2910)”. From his statement the writers finds that Mr. Ahong is comparing jazz music to pop music. He feels more proud of playing jazz because it is harder than many other pop music. Mr. Jonathan’s response agrees with Rice’s theory that music contributes to an identity its “feel” or affective quality (Rice, 1983) as it creates a sense of pride for its player. So the feelings that Mr. Jonathan gets from learning jazz music is a sense of pride that he cannot get from playing any other music genre.

The second respondent is Mr. Gilang. Mr. Gilang believes that jazz music has an unrestrained character. Unrestrained means that the music is not restricted by any rules

on how to played it. Mr.Gilang stated, “The good sides of Jazz that it is not restricted, we play whatever we wanted to (Mr Gilang, interviewed on 10 June 2019)”. From his opinion we can say that it creates a sense of freedom for him to play whatever he wants and whenever he wants. Other response that the writer takes from Mr.Gilang is that he said, “I love Jazz very much because it contains solo part. That is a chance for me to play freely and skillfully (Mr Gilang, interviewed on 10 June 2019)”. From the explanation above there are two points that can be taken from Mr.Gilang responses. The first is that jazz clearly creates a feeling of satisfaction for him. The second point is that he sees an opportunity for him to be free to create a space show his skills to other players.

The third respondent is Mr.Antok as one of the founding father of Jazz Ngisoringin community. As explained earlier in 4.1.2, Mr.Antok said that he loves learning jazz because he likes to listen to jazz music. The reason Mr.Antok loves to listen to jazz music is that, “The good thing about Jazz is that it is not static (Mr Antok, interviewed on 21 June 2019)”. He wanted to tell the writer that Jazz has no kinds of limitation. For Mr.antok, jazz creates a sense of freedom because he can play any chord, any leak, any scale whatever he wants. This indeed creates an identity like what Timothy Rice’s explained in his theory in that the feelings that Jazz gives to him is the freedom to explore whatever he wants in the music. Mr. Antok’s opinion is similar to Mr.Gilang’s opinion.

The fourth respondent who responds to this matter is Mr.Chandra. Mr.Chandra said that “Nowadays, Jazz is more arbitrary. There are no limitation anymore (Mr

Chandra, interviewed on 27 May 2019)". Mr.Chandra's opinion is almost the same like Mr.Antok's responses in that he is in an opinion that jazz is arbitrary and is not as simple as it used to be. In this matter Mr.Chandra wanted to say to the writer that Jazz is a kind of music that has a flexibility more than any other music genre. It is obvious that Mr.Chandra feels free when he plays jazz music as he can explore all his skills freely. The feelings that jazz music gives to Mr.Chandra is the sense of freedom.

The conclusion that can be drawn from all responses above is that the respondents bear a musical identity in their musical career just like what Timothy Rice's theory explained. Despite the difference of the answers from the four respondents above it can be seen that the respondents have their own reasons and purposes for loving Jazz Music within the same state of identity. All of the four respondents' response above indicates that music creates some kinds of feelings for its players just like what Rice's theory explained.

B) Music gives to an identity, especially a subaltern identity, a positive valence

As explained in Chapter 2, music creates a positive valence for its players. It means that music gives a positive influence for its players. The influences are many. In this part the writer will explain his findings about the identity that music gives to its players especially that music gives a positive influence in the case of Jazz Ngisoringin community.

The first respondent is Mr.Theo who directly said "As I join Jazz Ngisoringin Semarang, I was even more driven and more encouraged in my instrument training

(Mr Theo 27th May 2019)”. It indicates how his enrollment to Jazz Ngisoringin makes him more stimulated to reach his goal to become a greater musician. This is Mr. Theo’s main reason when he decided to join Jazz Ngisoringin community. Another point that the writer catches from the interview with Mr. Theo is his opinion on swing jazz. Mr. Theo said, “Because of curiosity, in my opinion, performers who play the scale of Swing Jazz, really make me confuse. So I want to find out more about it (Mr Theo, interviewed on 27 May 2019)”. Because of Mr.Theo’s curiosity, he chooses to play and to learn swing jazz to find out what other musicians are played. So according to Rice’s theory both of Mr.Theo’s answers show that jazz creates positive influences for him. In Mr.Theo’s case, his musical identity was born from his curiocity to study swing jazz.

The second respondent is Mr.Jonathan. It has been explained above that the main reason Mr.Jonathan joining Jazz Ngisoringin community is because he wants to learn more about jazz music. It has been explained above in 4.1.1 that not only Mr.Jonathan wanted to learn jazz but he also wants to use the new skills he learned from Jazz Ngisoringin community to reach his own purpose, which is combining jazz genre with other musical genre. It shows that jazz indeed creates a good influence for Mr.Jonathan. In this case, Mr.Jonathan musical identity is born from his desire to combine Jazz with other genre.

The third respondent is Mr.Chandra as the senior of Jazz Ngisoringin community. Mr.Chandra said that, “If we can master the fundamental of Swing Jazz, it will make us easier to master other music (Mr Chandra, interviewed on 27 May

2019)”. So Mr.Chandra believes jazz is the fundamental genre to learn any other genre. The willingness to learn jazz gives a positive influence to Mr.Chandra because he eventually learns jazz in order to play any other music. Mr.Chandra’s response clearly indicates that Mr.Chandra is learning jazz for his own purpose. The conclusion from the responses indicate that jazz music creates a positive influence as proposed by Rice.

From all of the answers on Self-identity as self identification segment that has been explained and examined by the writer, they share the same objective and goal. Their goals (five interviewees above) represent almost all of the Jazz Ngisoringin member on their generations. It is almost the same with what Rice explains. In the self identity as self identification in Jazz Ngisoringin community players, instead of three roles, it consists of two music important roles.

The first point is that music contributes to an identity its “feel” or affective quality (Rice, 1983). From the responses above we can conclude that most of the members of Jazz Ngisoringin community join this community in order to fulfil their feelings and their necessity at their own purposes. The second point is that music give to an identity, especially a sublatern identity, a positive valence (Rice, 1983). It is seen from the interview above, three of the interviewees join Jazz Ngisoringin community in order to learn new skills. They believe that this community has the answers that they long to wait in their musical career.

4.2.1.2 Self-Identity as Psychological Belonging

As it mentioned above, self-identity contains two parts in a process of creating an identity through music. The second part of Self-Identity is self-identity as psychological belonging. Self-identity as psychological belonging according to Timothy Rice's theory gives a person an identity that a musical performance provides opportunity for communities sharing an identity to see themselves in action and to imagine others who might share the same style of performance (Rice, 1983). Musical performance provides opportunity for communities sharing an identity to see themselves in action and to imagine others who might share the same style of performance.

As explained in Chapter 2, music provides togetherness in a community for its players. In this part the writer explains his findings within the scope of Jazz Ngisoringin community performers. The first respondent, Mr. Antok, said, "At the beginning, Jazz Ngisoringin is formed to aim for musician to hang out/gathering and a place to jam (Mr Antok, interviewed on 21 June 2019)". From what Mr. Antok said, it is clear that Jazz Ngisoringin is made for its early goal to become a place for musicians to play their instruments and to share musical skills. The members of Jazz Ngisoringin community are jazz lovers. It indicates how the performers membership to Jazz Ngisoringin makes them more encouraged to their goals whether they want to become greater musicians or they just want to have a place where they can meet people who enjoy the same music style. It indeed creates an identity for them. In Mr. Antok's case, his musical identity regarding the way he sees his existence in Jazz

Ngisoringin is born from his willingness to gather and to play in Jazz Ngisoringin community with the people who share his styles of music.

The second respondent is Mr.Chandra. Mr.Chandra also shares Mr.Antok opinion and support Mr.Antok's statement about Jazz Ngisoringin by saying "In the beginning Jazz Ngisoringin was formed as a place to do jamming (Mr Chandra, interviewed on 27 May 2019)". It indicates that the purpose of Jazz Ngisoringin community establishment is to become a place for a musician to play together. And Mr.Chandra's second point also shares Mr.Antok's opinion regarding Jazz Ngisoringin, "It is my desire to have fun in music with the same person who shares the same styles (Mr Chandra, interviewed on 27 May 2019)". Not only for a place to gather around with the people who share the same music style but Mr.Chandra sees Jazz Ngisoringin community as a place to have fun. It is a place to overcome his unsatisfying feeling because he feels limited in his work and must follow music that is only accepted in the society (*pasar musik Indonesia*). As we can see above, Mr.Chandra musical identity within this matter is born from his willingness to gather with people of Jazz Ngisoringin community as well as his love and satisfaction.

From all of the answers on self-identity as Psychological Belonging that has been explained and examined by the writer, they share the same objectives and goals. Their goals (two interviewees above) represent almost all of the Jazz Ngisoringin members in which the music gives an identity to a person, a sense of belonging that arise from personnel own purposes and goals.

4.2.2 The Group Identity

This chapter discusses group identity. It has been explained in the previous chapter that the group identity concerns more on how a group sees themselves whether it defines who they are in a society or whether it creates some kinds of goal or propoganda in creating social unity, participation, and purpose. The first respondent, Mr.Antok, said that the early reason to establish Jazz Ngisoringin community is to gather musicians across Semarang to hang out and to play music together (jamming). It is expected that this community may create a social unity amongs jazz lovers in Semarang. Mr.Antok also add a statement, “Jazz Ngisoringin nowadays is already recognized in Semarang, in fact the board of Semarang made and scheduled birthday party for Jazz Ngisoringin which is ‘Loenpia Jazz’ (Mr Antok, interviewed on 21th June 2019)”. Mr.Antok second statement indicates the fact that Jazz Ngisoringin community is now considered by the board of Semarang city as an icon in Semarang because of its existence and influences. So the first point that we can conclude is that Mr.Antok main reason of why he created this community is to creates a social unity in Semarang but then evolved into an icon in Semarang that represents one of Semarang culture which is named accordingly to one of the famous semarang food which is Loenpia Jazz.

The second respondent regarding to this matter is Mr.Chandra. Mr.Chandra totally agrees with Mr.Antok regarding the main purpose of Jazz Ngisoringin community is created to provide a space for Jazz lovers across Semarang to gather around and to do the jamming. Mr.Chandra also adds a statement that “Jazz

Ngisoringin exists as Jazz music community and as a residents of Semarang city (Mr Chandra, interviewed on 27 May 2019)”. His second statement strongly suggests that Jazz Ngisoringin community is not just a community amongs the musicians, but it also a community amongs Semarang people. Mr.Chandra stated, “Jazz Ngisoringin is a part of Semarang and as a medium to socialize Jazz (Mr Chandra, interviewed on 27 May 2019)”. From his statement it is clear that Mr.Chandra aims to make Jazz Ngisoringin community as a tool to socialize jazz across Semarang.

From all of the responses on group identity both representatives of Jazz Ngisoringin community share the same objectives and goals. The first point is that Jazz Ngisoringin is initially established to create a social unity amongs jazz players across Semarang. This conclusion is similar to Rice’ theory which states that music is aimed at creating a social unity (Rice, 1983). In short, Jazz Ngisoringin is successful in creating a unity of jazz players across Semarang. The second point is that Jazz Ngisoringin is now an icon in Semarang. The success is proved by the fact that the board of Semarang creates an event for Jazz Ngisoringin to celebrate the birthday of Jazz Ngisoringin community. The event is Loenpia Jazz, named after the most famous food in Semarang. So, Jazz Ngisoringin community is not only create a social unity, but also to create an iconic image for Semarang city and for Jazz Ngisoringin itself. The third point that the writer found from the interviewee’s responses is that Jazz Ngisoringin is a part of Semarang and Jazz Ngisoringin aimed as a tool to socialize Jazz across Semarang. The development of Jazz Ngisoringin

community from just a community to become what is considered as an icon in Semarang proves that Jazz Ngisoringin community is successful.

