Keroncong Arrangement as an Expression of Freedom Congrock 17

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Abstract: This study aims to analyze the results of the arrangement of keroncong music performed by Congrock 17. Congrock 17 is a well-known progressive keroncong music group from Semarang City, Central Java, Indonesia. This study's two musical works are the object of analysis: Keroncong Pemuda-Pemudi and Perdamaian. This study uses a musicological approach emphasizing the concepts of arrangement, freedom, expression, and musical form. These concepts determine how far Congrock 17 can create new characters and nuances in existing musical works. Musical considerations were made by Congrock 17 by keeping the fundamental nature of keroncong the same, especially in the use of musical instruments such as cak, cuk, bass, violin, and cello. As a result, the arrangement of old works by Congrong 17 was intended so that keroncong would develop more progressively, be liked by the younger generation, and avoid monotony.

Keywords: Congrock 17; keroncong; arrangement; freedom; progressive

1. Introduction

Based on historical facts, keroncong is believed to have originated from the Portuguese. Various opinions have suggested that the history of keroncong derives from an area in Batavia called Kampung Tugu. According to Ganap (2006), the Tugu community is descended from a group of Portuguese marine warriors from Goa who fled from Maluku with their families from Banda Island who were shipwrecked on the Marunda beach. Then, they were arrested by the VOC and, in 1661, exiled to the area now known as Kampung Tugu, Cilincing, North Jakarta. There they, formed a Portuguese community. Portuguese music spread to Batavia through that community and gave birth to what is known as Krontjong Toegoe (Binanto, 2018), which became the forerunner of Indonesian keroncong music. They made a Portuguese ukulele in three sizes: prounga, macina, and jitera, which in Maluku are called ukulele (Mintargo, 2017), derived from the Hawaiian term ukulele which means "jumping finger." The Tugu Village community changed the ukulele's name to kroncong, which comes from its "crong" sound. The music played by an ensemble of three types of kroncong musical instruments was also later referred to as kroncong music.

Meanwhile, as stated by Edi Sedyawati in a book entitled Indonesia *Heritage: Seni Pertunjukan* [Indonesia Heritage: Performing Arts] (2002), the city of Semarang is included in the distribution map of keroncong music. The city of Semarang is one of the barometers of the development of keroncong music in Indonesia. It was also revealed by Tancil Paleo (Budiman B.J., 1979, p. 101), who stated that in the 1920s, keroncong songs had spread widely and were popular with people, even though, at that time, the repertory of keroncong songs was still lacking. Still, keroncong music in Semarang or Central Java began to develop with many local songs played in the keroncong style. The night market (pasar malam) is an essential part of commercial activities or activities in the port city. For example, night markets in Jakarta and Semarang always stand places for keroncong music performances or boxing matches (Gary S. Becker, 2010, p. 15). Other keroncong music performances, for example, in Semarang, are held at the Tuan Manuk, Sentiling, and Krido Martoyo night markets (Budiman B.J., 1979, p. 105).

The influence of the continuity of socio-cultural interaction has penetrated the world of keroncong music. It can be seen in keroncong music's shift from folk to popular music. It is a natural process that popular tradition is most easily influenced by modern foreign culture (James R. Brandon, 1967, p. 112). The artistic touch from the socio-cultural interaction seemed to be reflected in keroncong music around 1960; the awareness of the commercialization of musical art had given another appearance in keroncong music, namely by adding stringed instruments with various arrangements

and without leaving the core of the old keroncong music. It indicates a modernization of working patterns in keroncong music. This kind of innovation was first shown at the World's Fair in 1961 by a group of keroncong orchestras led by Brigadier General Pirngadi, and this new arrangement was called keroncong Beat (Gary S. Becker, 2010, p. 17).

On March 17, 1983, a keroncong group from Semarang appeared called Congrock 17. Congrock 17 is a keroncong music group that pioneered creative keroncong from Semarang (Zahrotul & Rachman, 2020). At the beginning of its appearance, this music group was called Keroncong Remaja 17, all of whose personnel were students at the University of August 17, 1945, Semarang. They chose to form a keroncong music group because of the need for teenagers interested in playing keroncong music. They intended to participate in preserving keroncong music, especially in the city of Semarang. They think that keroncong is a music genre that is heard and enjoyed by many older people. Therefore, their creative ideas are created to create innovations for keroncong music, with the intent and purpose that teenagers in that era can be interested in enjoying keroncong music (Widyanta, 2017). They argue that keroncong music can become extinct if the genre of music is not very popular among teenagers.

Each keroncong group has its characteristics, including the Keroncong Remaja 17 group, which incorporates elements from a specific type of music, adds Western musical instruments, and so on (Zandra, 2019). These characteristics will later distinguish the form of Keroncong Remaja 17 music from other keroncong music (Sunarto et al., 2020). They started by describing how they performed songs that were trending and liked by teenagers. They performed Western songs packed with keroncong music. Their efforts received a positive response from Semarang students then, so they were often invited to perform at various campuses in Semarang.

At one time, a keroncong competition was held by *Radio Republik Indonesia* (RRI) Semarang. As teenagers, they want to participate in preserving keroncong music. Therefore, they took the initiative to take part in the keroncong competition. But when they tried to take part in the competition, they were refused because there were rules and regulations that in keroncong music, there must be instruments that have become standard, namely, bass, cello, cak, cuk, guitar, flute, and violin. If there are all seven of these musical instruments, then the play of keroncong music can be complete. Of the seven musical instruments, there are two leading roles, namely the violin and flute, as melodies or as front players. At the same time, the guitar, cuk, cak, cello, and bass act as an accompaniment or are commonly referred to as back players. Meanwhile, at that time, Keroncong Remaja 17 did not have a violinist, which resulted in them not being allowed to participate in the competition.

From this experience, they had the idea to hold a keroncong competition in the city of Semarang, wherein the competition, there was no requirement to use a keroncong standard. It is a new style of keroncong music competition in which you can use something other than the existing keroncong standard. The event sparked the keroncong groups' enthusiasm to participate in the contest. At that time, Keroncong Remaja 17 became the committee and performer in the competition. When Keroncong Remaja 17 performed, there were many responses from the audience who argued and said that their keroncong music was "rocking" because the form of music presentation was unique and different from other keroncong orchestras. Their musical performance could be faster, and even original keroncong songs can turn into stomping keroncong in their hands. Based on statements from the audience who called their keroncong "*ngerock*" (character like rock music), they changed the name of Keroncong Remaja 17 to Congrock 17.

2. Literature Review

Sunarto et al., through their writings entitled "Mimicry and Hybridity of 'Congrock Musik 17' in Semarang" (2020), as well as Furi et al., through an article titled "The Identity of Congrock 17 Semarang Group: Postcolonial Studies" (2019), depict the significance of keroncong music as a reflection of Indonesian identity, particularly in Semarang, known as an urban area. This music undergoes resistance through processes of mimicry and hybridity with rock music, which engenders both pros and cons, triggering a crisis. The mimicry and hybridity undertaken constitute negotiations in identity construction (Hardiningtyas, 2018), occurring within ambivalent behaviors as strategies to cope with crises (Bhabha, 1994). The formation of the Congrock identity (keroncong and rock) is carried out to explore mediating forms within a third space, enabling the determination of the Congrock identity's position in Semarang. The research findings indicate that the Congrock identity results from mimicry and hybridity formed due to hegemony in Indonesia, particularly in cities like Semarang. Integrating local and global cultures within Congrock generates a new identity within society as a third space. It creates a grey area within Congrock, the space between imitation and integration of cross-cultural music (Setiawan et al., 2017). The position of Congrock in Semarang becomes a symbol of freedom in negotiating about locality while partly articulating modernity. Regarding the research theme on the expression of musical freedom within the Congrock17 group, this study provides a profound understanding of how the group expresses their musical freedom through the identity formation process of mimicry and hybridity, as well as how they create a third space to negotiate their identity amidst cultural crises.

Furthermore, Supiarza & Tjahjodiningrat (2021), Supiarza et al., (2019), and Sanjaya, (2021) focus on developing progressive or innovative rhythmic patterns in keroncong music to make it fresher and hopefully attract more fans. It is done because from the 1950s until the present, there has been very little development in keroncong rhythmic patterns. Their research also discusses implementing collaborative learning models in the History of Indonesian Music Analysis course in the Music Education Department, FPSD, Universitas Pendidikan Indonesia. The research aims to enhance students' ability to create keroncong songs to add to the stagnant repertoire of keroncong songs since the 1980s. Both studies can serve as references for implementing collaborative learning models in building works and student creations in the field of music art, including in creating music works that combine keroncong elements with a progressive approach. Regarding the research theme on the expression of musical freedom within the Congrock17 group, this research demonstrates efforts to develop and expand the keroncong music genre, which can inspire the Congrock17 group to explore and express their musical freedom in creating innovative and progressive works.

Next, Alfian (2013), Ganap (2019), and Sadhana (2022) explain that keroncong, as popular urban music in Indonesia with historical roots that can be traced back to the early sixteenth century, possibly brought by Portuguese influences, has become a significant cultural aspect across the archipelago, utilized in various art mediums such as theater and film. Despite its essential historical and cultural significance, keroncong is often overlooked by music scholars. However, efforts to introduce the latest orchestrations of keroncong that incorporate elements from various music genres aim to revitalize its appeal, especially among the millennial generation. Younger generations, including the Congrock17 group, are actively involved in preserving and innovating keroncong, thus reflecting a continuous expression of musical freedom and cultural identity. The journey of keroncong contributes to the nation's struggle for independence and emerges as a potential candidate for World Heritage recognition, showcasing Indonesia's rich musical heritage and personality (Dellavani et al., 2023). Therefore, exploring the renewal and preservation of keroncong aligns with the theme of musical freedom advocated by the Congrock17 group, highlighting their efforts to blend traditional and contemporary music elements while expressing their cultural identity.

3. Methods

This research uses several approaches, namely, first, the concept of arrangement, which comes from the word arrange, which means composing music, and arrangement, which means the arrangement of music (John M. Echols & Hassan

Shadily, 2000, p. 38), changing music into a new form, but not leaving its original form. Meanwhile, according to Hirabayashi (2009), the arrangement is an activity to change the musical composition of existing music. Arrangements can involve vocal compositions or musical compositions for playing musical instruments. In the Congrock 17 group, the arrangement is an attempt to eliminate the monotonous impression of keroncong music. You do this by changing the composition of keroncong music with new variations arranged in such a way, adding other musical idioms, or changing the music outside the keroncong song, which is then covered with elements of keroncong music. As a result, the songs sung will be more varied and can be enjoyed by all levels of society. The arrangements they make for keroncong music are a way for keroncong music to keep up with the times. The sense that they arrange keroncong by following the development of music in the current era. This is what has enabled Congrock 17 to exist until now.

Second is the concept of Freedom. According to Bertens (2007), the term freedom means Freedom from all coercion and obstacles from the outside that cause the person to move anywhere without any obstacles. It can be concluded that if Freedom is related to music, freedom is the absence of barriers, boundaries, and ties in creating a piece of music (Gillon, 2018). According to Congrock 17, freedom is a form of freedom in creating a piece of keroncong music by setting aside existing standards, such as: adding modern musical instruments and replacing voorspel with a more modern intro. Voorspel is an improvisational flute or violin orchestration in the chord range I–V–I, where the voorspel is the standard of the original keroncong song (Fikri & Mistortoify, 2019). Congrock 17 also often changes the shape and structure of songs that previously existed to be more progressive, such as: the once slow tempo of the song playing becoming faster. This confirms that their music symbolizes freedom without barriers, restrictions, or ties (Gregg, 2016).

Third, the concept of musical expression. Playing a piece of music takes feeling. It is usually called expression. Expression is an emotional theme of a song (Davies, 1980). Meanwhile, according to Jamalus (1988, p. 38), expression in music is an expression of thoughts and feelings that include all the nuances of tempo, dynamics, and timbre of the main elements of music. In Congrock 17's work, many variations are made, such as rhythm, tone, and harmonization. Congrock 17 performed a keroncong song with a relatively fast tempo so that the keroncong music didn't seem lonely and nostalgic. One of the actions taken by the Congrock 17 group is to adopt the rhythm patterns found in other musical genres, such as rock, wich are then applied to the keroncong instrument. In this regard, Congrock 17 expresses and creates keroncong music combined with Western music to produce a new form of keroncong music

performance. Form, style, and expression are elements of a piece of music (Kühl & Jensen, 2007).

Fourth, the concept of musical form analysis. Analyzing a form of musical work requires very varied ideas because, in a musical work, there is a composition of interrelated tones so that they can be described carefully and thoroughly through the process of dividing these tones (Adorno & Paddison, 1982). It starts from the whole to the smallest part to get the results or overall understanding correctly (Dunsby & Whittall, 1988). In this study, an analysis was carried out to determine the form and structure of the Congrock 17 arrangement songs, along with the musical elements that support them, such as: motifs, phrases, and other musical elements such as tempo, fundamental tones, and scales used in the song. What will later be obtained is an understanding related to the expression of freedom of Congrock 17.

4. Results and Discussion

Arrangements can involve vocals or compositions for playing musical instruments (Zahrotul & Rachman, 2020). This arrangement is what makes Congrock 17 distinctive. Congrock 17 is a keroncong music group that can give a new nuance to keroncong music. They tried to liberate keroncong music, which initially sounded very wistful and sad, to become a more progressive keroncong music. It is done so that keroncong music can keep up with the times (Mulyadi & Indira, 2019). Many Western pieces often played in the media make teenagers, especially in Semarang, not very interested in keroncong music (Henry & Wijaya, 2017). Through Congrock 17, which arranges keroncong songs into a new form of music, it is hoped that teenagers will become interested in keroncong music.

Congrock 17 has arranged many songs outside of keroncong, which are then wrapped in keroncong rhythms. Keroncong songs arranged by Congrock 17 tend to have a faster tempo than the original songs. Keroncong song titled *Keroncong Pemuda-Pemudi* (Youth for Youth), for example. This *Keroncong Pemuda-Pemudi* song was composed by Mardjokahar. Mardjokahar is a keroncong character from Surakarta (Soladi et al., 2020). He was a famous songwriter and keroncong singer from 1931 to 1950 (Ridhwan et al., 2022). The song titled *Keroncong Pemuda Pemudi* was arranged by Congrock 17 to be more progressive, and they also removed the original voorspel in this song. Voorspel is an introduction to the original keroncong song, where the play of voorspel is an arena for showing the skills of main players, such as flute and violin in a Keroncong music group (Fikri & Mistortoify, 2019). The voorspel in the song *Keroncong Pemuda Pemudi*, the original version of the song, is as follows:

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Figure 1: Voorspel Notation on the *Keroncong Pemuda Pemudi* **Song (Transcript: Satria, 2021)**

Figure 1 above is a fragment of the voorspel notation played by the flute instrument from the original version of the Keroncong Pemuda Pemudi song. The tones are played in an andante tempo, which means slow . This notation shows the first sign of two sharps, which means it is played in the D major scale. The D major scale consists of D, E, F#, G, A, B, C#, and D (do, re, mi, fa, sol, la, si, do). The tones in the notes above are a single phrase consisting of two motifs. The first motif is found in the first and second measures, consisting of 12 and 6 tones: a, c , e, b, g, d (sol, si, re, la, fa, do). The first measure is the composition of the A major chord, which is broken down to form a melody with the tones a, c, and e (sol, si, re). At the same time, the second motif is found in the second and fourth measures, which consist of 7 tones, namely a, g#, b, g, e, c, d (sol, fi, la, re, si, do).

Meanwhile, the song Keroncong Pemuda Pemudi, which had been re-arranged by Congrock 17, turned into a piece with a relatively faster tempo compared to the original music. As a result, this song describes the passion and enthusiasm of the young people written in the song's title. They also don't use voorspel like in the original version of the Keroncong Pemuda Pemudi song. The notation is as follows:

Figure 2. The Intro Notation for the *Keroncong Pemuda Pemudi* **Song Congrock 17 Version (Transcript: Satria, 2021)**
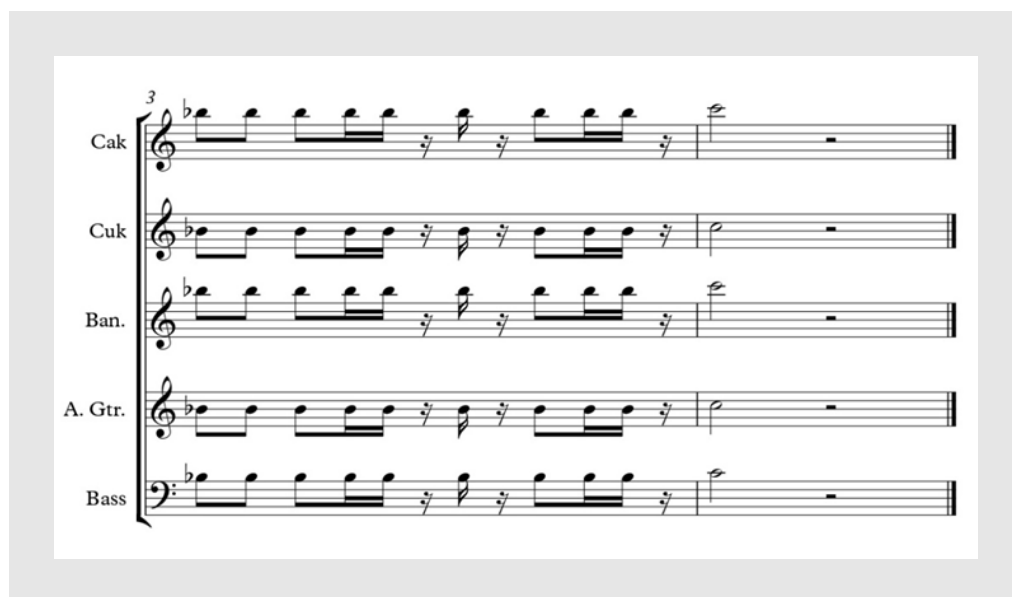
Figure 2 above is the intro to the *Keroncong Pemuda Pemudi* song, which has been re-arranged by Congrock 17. There is a significant difference between the original *Keroncong Pemuda Pemudi* song intro and the version arranged by Congrock 17. The intro song composed by Congrock 17 begins with instruments such as cak, cuk, guitar, bass, and banjo. The instruments are a second-tier category of performers, but they are placed at the song's start, simultaneously playing melodies of the same pitch and rhythm. They played this song at a relatively faster tempo than the original version. Thus, the youth keroncong song, which initially sounded slow, turned into a progressive keroncong song. Even though this song is played with acoustic instruments, the expression of freedom can be seen in the arrangement's choice of tone and rhythm.

The song is played on the C major scale. The C major scale consists of c, d, e, f, g, a, b, c (do, re, mi, fa, sol, la, si, do) with intervals of 1 - 1 - ½ - 1 - 1 - 1- ½ (Collier & Hubbard, 2001). The intro is played short and fast with variations of the rhythm 1/8 (1/2 beat) and 1/16 (1/4 beat). There are four measures in this section; in the first measure, there are 11 tones and 5 types of tones, namely c, e, g, bes, d (do, mi, sol, sa, re). In the second measure, there are 9 tones and 1 type of tone only, namely bes (sa), and the third measure is a repetition of the second measure, followed by the fourth measure with the tone c (do). Intros like this are very rare to find in keroncong music in general. After a few more instruments have played the melody, it is followed by flutes and violins with the following notation.

Figure 3. Flute and Violin Notation in the Intro to the Congrock 17 Version of The *Keroncong Pemuda Pemudi* Song
(Transcript: Satria, 2021)

The flute and violin instruments are played together to form a neat composition, using lots of 1/16-tone rhythm variations. In this section, a back player in keroncong music accompanies the flute and violin. The accompaniment instrument is played with progressive playing patterns, such as the cuk instrument; for example, in this section, the cuk instrument uses a lot of *kopyok* rhythms, which are varied with *engkel* rhythms. *Kopyok* rhythm is a technique of playing cuk, which is picked by strumming with certain chords, like in guitar playing, so playing this rhythm will create a happy atmosphere. In contrast, *engkel* rhythm is a technique of playing cuk by plucking the strings with specific tones, played with rhythm variations of notes 1/8 and 1/16 ''''''(Sanjaya, 2021). The two rhythms are combined in the composition of the cuk playing in the intro section of the Congrock 17 version of the *Keroncong Pemuda Pemudi* song. The following is an example of the *kopyok* rhythm cuk play with *engkel* rhythm variations:

Figure 4. Cuk Rhythm Kopyok Notation With Engkel Rhythm Variations
**(Transcript: Satria, 2021)**

Based on Figure 4 above, the arrow symbol shows the strumming technique of plucking several strings simultaneously, played downwards and upwards, indicated by the arrows " " for downward direction and " " for upward movement. Then, the symbol   plucks the strings downwards, and V plucks the strings upwards.

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Furthermore, in the connecting part between the verses of the Congrock 17 version of the *Keroncong Pemuda Pemudi* song, they add melodic arrangements that second-tier players play together. These instruments play the same tones with the following notations:

Figure 5. Notation of the Instrument Playing as a Bridge Between Verses in the Congrock 17 Version of the *Keroncong Pemuda Pemudi* Song (Transcript: Satria, 2021)
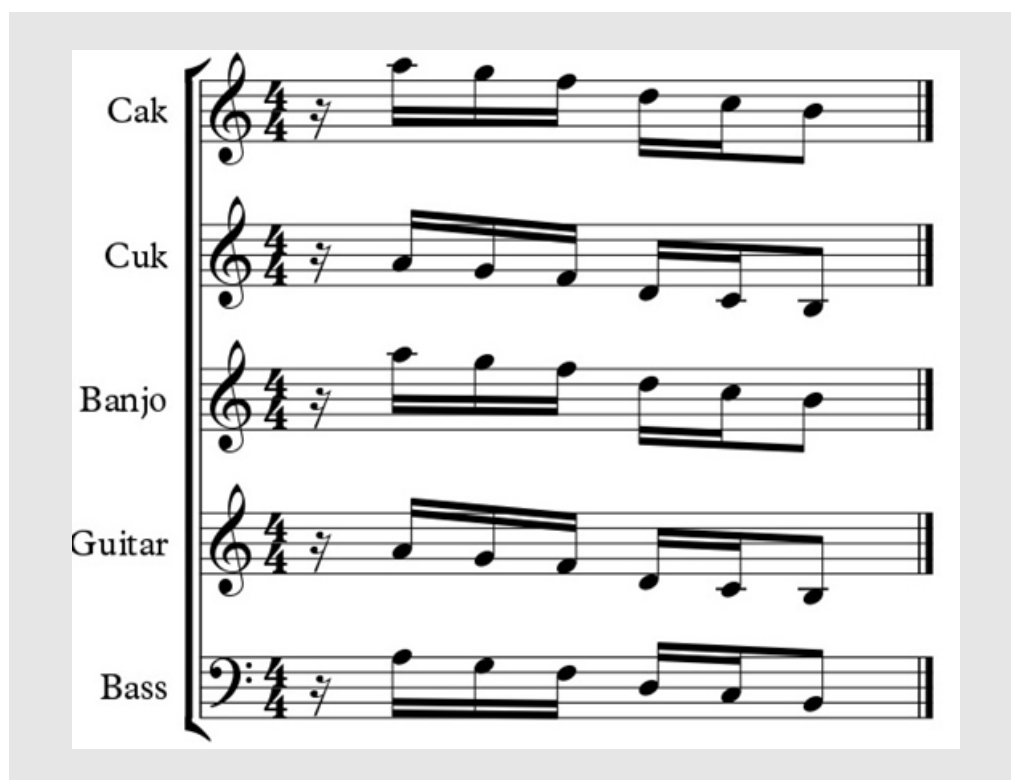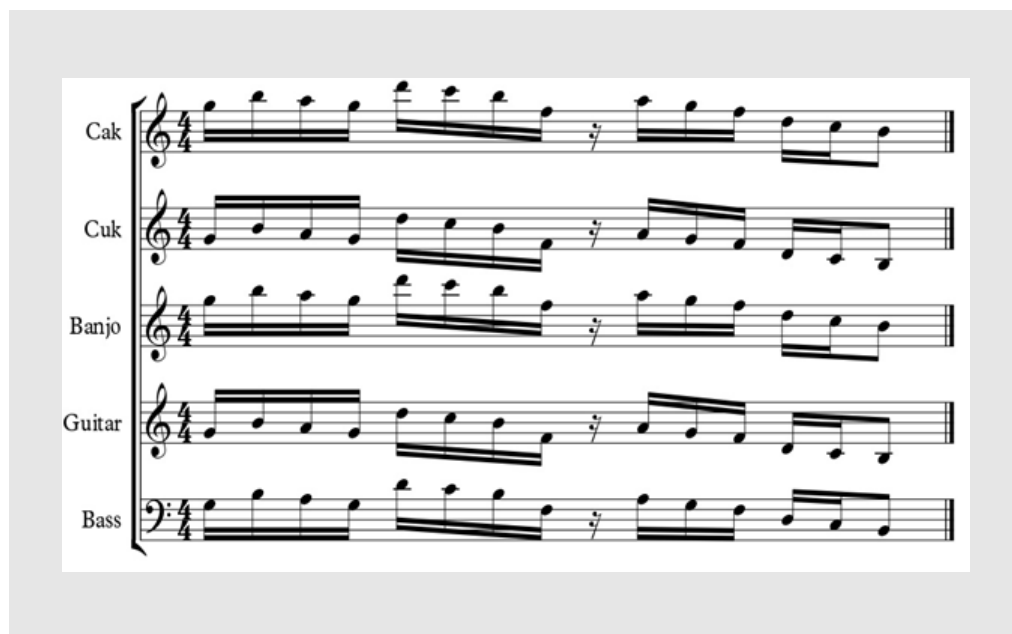

The melody is played in only one measure in this section but with much use of the 1/16th note rhythm, where the melody is played at a fast tempo. There are two motifs in the composition of the melody, which we can see in the following notation fragment:

Figure 6. Notation of the First Motif on the Bridge Between Verses in the Congrock 17 Version of the *Keroncong Pemuda Pemudi* Song (Transcript: Satria, 2021)

Figure 6 above is the first motif in the connecting part of the verse in the Congrock 17 version of the *Keroncong Pemuda Pemudi* song. In this motif are 8 tones and 6 types of tones, namely g, b, a, d, c, f (sol, si, la, re, do, fa), where all tones are played on the 1/16th notes. The second motive is as follows:

Figure 7. Notation of the Second Motif in the Connecting Between Stanzas in the Congrock 17 Version of the Keroncong *Pemuda-Pemudi* Song (Transcript: Satria, 2021)

In this second motif, there are 6 tones and 6 types of tones, namely a, g, f, d, c, b (la, sol, fa, re, do, si), with variations in the rhythm of notes 1/16 and 1/8. The melodies on the two motifs are played as if to give this song an uplifting feel. Congrock 17 seems free to insert melodies that are rarely heard in keroncong music in general. They always create melodies with Congrock 17's characteristics, which can be seen in the intros and parts of the contents of the keroncong songs they arrange, so they are very different from the original song form.

Apart from the song *Keroncong Pemuda-Pemudi*, they have also arranged a song called *Perdamaian* (peace), which was previously popularized by Nasida Ria (Mandalia et al., 2022). Nasida Ria is a Qasidah group from Semarang (Cholifah, 2013). This *Perdamaian* is not a keroncong song. Still, by Congrock 17, this song was re-arranged with a progressive keroncong nuance without leaving the characteristics of keroncong music by trying to highlight the sounds of cak, cuk, and cello.

The song titled *Perdamaian* uses the key C major. This song uses a 4/4 measure, meaning four beats are in each step, each with a tone value of 1/4. This song is played with a fast tempo of 120-168 BPM. In this song, the intro starts on the first measure and ends on the 32nd measure. The intro that they play looks different from the usual keroncong. The original keroncong usually uses voorspel at the beginning of the song, but it's different from Congrock 17. At the beginning of the intro, the song starts from the keyboard instrument with the following notation:

Figure 8. Keyboard Instrument Notation in the *Perdamaian* Song Intro Congrock version 17 (Transcript: Satria, 2021)

The keyboard instrument enters on the first beat with a repeated rhythm on each measure with an Am to A# chord progression. Each note uses the same harmonization: e and a (mi, la) sound together. In the second measure, the motif is repeated at a higher pitch level than the previous measure, called an ascending sequence. In the second measure, there is a harmonization of the notes f and a#, which are sounded together. With the keyboard instrument, the feel of this song is newer. While the violin instrument enters the fifth measure with the following notation:

Figure 9. Violin Instrument Notation in the *Perdamaian* Song Intro Congrock Version 17 (Transcript: Satria, 2021)

Figure 9 above is a violin notation that starts with measures 5 to 15. The first phrase is found in measures 5 to 8. The first phrase consists of 10 tones and 5 types of tones, namely e, d, g, f, a (mi, re, sol, fa, la). The second phrase is found in measures 11

to 15. In the first measure, there are 9 tones and 5 types of tones, namely a#, a, g, f, e (le, la, sol, fa, mi). Measure 12 is a repetition of the motif from measure 11 but with different pitch levels: a, g, f, e, d (la, sol, fa, mi, re). Measure 13 is a repetition of measure 11 with the same motif and tone type. Measure 14 with 15 is a unitary motif consisting of 14 tones and 6 types of tones, namely a, g, c, f, e, d (la, sol, do, fa, mi, re). In measure 17, there is a flute instrument plus a drum instrument. The notation is as follows:

Figure 10. Notation of the Flute Instrument in the Perdamaian Song Intro Congrock Version 17 (Transcript: Satria, 2021)

Figure 10 above is a fragment of flute notation found in measures 17 to 20. The four measures are a phrase consisting of 19 tones and 6 types of tones, namely a, e, c, b, d, g (la, mi, do, si, re, sol). In this measure, there is also the addition of a drum instrument whose notation is as follows:

Figure 11. Drum Instrument Notation in the *Perdamaian* Song Intro Congrock Version 17 (Transcript: Satria, 2021)

The notation above is a fragment of drum notation in measures 17 to 20. Here the drum beats are played only four measures. It is only at the 21st bar that the keroncong rhythm appears by emphasizing the cuk and cello instruments using only two chord progressions, namely Am and A#. The fragment of the notation is as follows:

Figure 12. Notation of the Cuk and Cello Instruments in the Intro to the *Perdamaian* Song Congrock Version 17 (Transcript: Satria, 2021)

In this intro section, the keroncong rhythm takes only four measures. This is followed by a strong melody played in unison, where in this section, the melody is played in one voice by several instruments. The notation is as follows:

Figure 13. Notation of the keyboard, Cuk, and Cello Instruments in the Intro to the Congrock 17 Version of the *Perdamaian* Song (Transcript: Satria, 2021)

The notation fragment above is a melodic fragment in measure 26 played in unison. All the melodies above use the staccato technique, where each note is played intermittently and in short pieces (Mahmudin, 2022). Measures 26 and 27 are a unitary motif, and measures 26 and 29. The first motif consists of 12 tones and 6 types of tones, namely a, e, c, d, Bb, f (la, mi, do, re, le, fa). The second motif is a repetition of the first motif but with a different tone order. The tones in the second motif are Bb, f, d, e, c, a (le, fa, re, mi, do, la). This section is the part where the song begins to be sung, the lyrics of which are:

"Banyak yang cinta damai	[Many people love peace]
Tapi perang semakin ramai	[But wars are getting more frequent]
Banyak yang cinta damai	[Many people love peace]
Tapi perang semakin ramai"	[But wars are getting more frequent]

There is a change in the order of the songs in Congrock 17's arrangement, where the original song order starts with the lyrics "*Banyak yang cinta damai, tapi perang semakin ramai*". In this section, the keroncong rhythm is revived with an emphasis on the cuk and cello instruments but with the addition of drums and bass instruments. In this song, the keyboard instrument is played to replace the cak. The chord progression in this section is ii-I-V-vi (Dm, C, G, Am). The notation is as follows:

Figure 14. Congrock 17 Version of
Perdamaian **Song 1**
(Transcript: Satria, 2021)

An interlude is a musical insert in the middle of a song, which is usually used to connect verses with the chorus of a song (Cassidy Parker, 2020). In this *Perdamaian* song, the violin and flute instruments highlight the interlude section. It is accompanied by music with keroncong rhythms but with the addition of drums to sound more modern. The chord progression in this interlude is vi-V-II-V-vi-V-II (Am, G, D, G, Am, G, D) repeated twice. In the first part played by the violin with the following notation:

Figure 15. Notation of the Violin Instrument in Interlude 1 of the Congrock 17 Version of the *Perdamaian* Song (Transcript: Satria, 2021)

In this section, the violin instrument plays a melody of 5 bars, which form a phrase. The violin melody starts in beat 4 on the rising beat. This phrase consists of 20 tones and 7 types of tones, namely e, g, a, c, b, f#, d (mi, sol, la, do, si, fi, re). Then followed by a flute instrument with the following notation:

Figure 16. Notation of the flute Instrument at Interlude 1 in the Song *Perdamaian* Congrock Version 17 (Transcript: Satria, 2021)

In this section, the flute instrument plays a melody of 4 bars, the response phrases to the phrases played by the violin. This phrase consists of 21 tones and 6 types of tones, namely e, g, a, b, f#, c (mi, sol, la, si, fi).

Expression of Freedom

Congrock 17's form of expression of freedom is poured through the media of keroncong music so that every piece of music that is created is a form of self-expression from Congrock 17. Congrock 17 is creative and has begun to develop forms of keroncong music as an artistic expression. It is done to get maximum freedom of expression and experimentation without being shackled by regulations that apply in general (Gillon, 2018). The experiments seek renewal or musical innovation to produce concepts for new works ''(Brooks, 2012). Freedom of expression is also inseparable from the cultural background and environmental factors influencing Congrock 17's work. It also did not escape the fact that some Congrock 17 personnel were not keroncong musicians. Several personnel had previously played jazz and rock; even some Congrock 17 vocalists were originally pop singers. It makes Congrock 17 different

from the original keroncong groups in general. There is diversity in Congrock 17's music, which, of course, comes from the character of each musician.

Congrock 17 has rearranged many previous keroncong songs to be more progressive. They arrange keroncong music to eliminate the lonely and wistful impression of keroncong music, as in the song *Keroncong Pemuda Pemudi*. They gave a different color to the song by creating melodies that sounded cheerful. There is an impression of youth enthusiasm when the music is heard. It is undoubtedly self-expression to bring a piece. Congrock 17 often changes the composition of keroncong music with new variations arranged in such a way by adding other musical idioms or changing the music outside the keroncong song, which is then wrapped in keroncong music elements in it like a song called *Perdamaian*. The song is a qasida song (Mandalia et al., 2022), but it is worked into a new form of keroncong music creation. It confirms that Congrock 17 is a keroncong group that is free to move anywhere. It means that their keroncong music can be mixed with any theme. They are not guided by just one genre, with the aim that all listeners from the community can enjoy the songs performed by Congrock 17.

In the hands of Congrock 17, the qasidah song has become a very quirky piece of music. The song entitled *Perdamaian* was re-arranged with "modern keroncong" music. The expression of freedom is in this song; they changed it by incorporating various musical elements. Drum beats are played throughout most of the song, giving the song an energetic and lively sound. Even when keroncong rhythms are played, the drum instruments still give beats in a firm and consistent pattern, thus eliminating the impression of loneliness in their keroncong rhythms. It is quite a differentiator between Congrock 17 and keroncong music in general. Where drums are commonly found in bands, in the Congrock 17 group, drums are used in keroncong music, so the songs played sound livelier and not monotonous. The violin and flute instruments also give quite a lot of color to the song's composition, but the tones created from these instruments are not played like in the original keroncong. In the original keroncong, the violin and flute are front players or instruments that play melodic lines and instruments that bring a more real keroncong feel (Rachman et al., 2022). Still, in this song, the tones on the violin and flute instruments sound firmer with dynamics that tend to be loud, so it is far from the slow impression it should be in keroncong music.

The touch of modern rhythms also sounds very strong in the *Perdamaian* song. They use keyboard instruments to open or start a song. In general, it is quite different from the opening of keroncong. In the original keroncong, for example, before entering the keroncong rhythm, the main player, like a violin or flute, plays voorspell to introduce a song. But Congrock 17 chose something different to start a piece. They put

the keyboard as the opening instrument in music, such as in a *Perdamaian* song. They made this song look grand and luxurious with a touch of tones created by the keyboard instrument. Even in the *Perdamaian* song, the keroncong rhythm is played only in certain parts. It is enough to give the impression of freedom in their work, with the ever-changing rhythm structure of their songs. Occasionally, a keroncong rhythm appears, but sometimes it turns into a rhythm that sounds rocky with a choice of certain tones that are played in unison and firmly, as in the following notation example:

Figure 17. Congrock Version of *Perdamaian* Song Notation 17 (Transcript: Satria, 2021)

Resital

The notation above is a fragment of the *Perdamaian* song written in the previous chapter. But here, we will discuss how the notation can characterize a form of freedom in creating a piece of music. In the notation above, several instruments, such as: the keyboard, cuk, and cello, play the same melody and rhythm. The tones are played in unison with the lyrics of the song being sung. The accompaniment is not played using a rhythm or pattern as should be the rhythm played by "back players" in keroncong music. Still, they provide a touch of tones as a melodic groove, given many syncopations played in unison. Then, the tones played together are accompanied by vocal singing, so the rhythm of this song is unique but still comfortable to hear. Coupled with the touch of a drum pattern played firmly, this song's rhythm is more lively and energetic. The bass instrument is only played on one chord in this rhythm, providing a consistent tempo. It shows freedom in singing a piece of music where the rhythm created sounds far different from a previously existing keroncong pattern, resulting in a new atmosphere in the composition of keroncong music, which previous keroncong groups rarely played.

Congrock 17's works make arrangements by processing musical elements such as: melody, rhythm, harmony, dynamics, timbre, and expression. The melodic elements in the arrangements made by Congrock 17 are usually different from the melodic elements in the original song. In the intro, for example, they rarely use the introductions found in the original pieces. They chose to give a touch of new melodies arranged to form a new color. Not infrequently, they also change the rhythm of the slow music to be more cheerful by changing the pattern of the cak, cuk, which is played more progressively. It shows that the expression of freedom carried out by Congrock 17 is an attempt to free the monotony of keroncong music by setting aside the existing keroncong standard. They changed society's stigma about keroncong music, which always sounded lonely, nostalgic, and reflective, and only older people loved it. They proved that keroncong music could also be energetic and quirky, with chord progressions and varied song structures, so listeners or spectators fell energized when enjoying the music performed by the Congrock 17 group.

Congrock, which means "*keroncong ngerock* [keroncong rocking]," is also not as it should be like rock music in the minds of the people; that rock music always sounds rocky, wrapped with distorted guitar sounds or vocals that sing with loud and hoarse power (Davies, 1999). But the term rock here symbolizes freedom in Congrock 17, where there are no barriers, boundaries, and ties in creating a piece of music, so their music can move freely anywhere. This freedom can ultimately revive keroncong music among parents and millennials, where this music had almost experienced extinction due to reduced enthusiasts, and the music that was less interesting to listen to.

However, Congrock 17 restored the existence of keroncong in the community, which came with a new atmosphere.

5. Conclusions

Congrock 17 is one of the keroncong music groups that has survived to this day amidst the booming modern pop music scene. Congrock 17 always strives to develop keroncong music by arranging keroncong songs to be more dynamic. Their arrangements are sometimes complicated but can still be enjoyed by listeners, especially young people. The process of conveying musical ideas is carried out by incorporating several elements of Western music, which are then applied to keroncong music, such as: playing rhythmic patterns adopted from rock music and adding some modern musical instruments to keroncong music.

The musical ideas they created could change the keroncong music they rearranged. These changes include changing the structure of the song form, changing the rhythm pattern of the song, changing the original keroncong intros with the characteristics of Congrock 17, and changing the style of playing in a keroncong music so that the keroncong music they play becomes more varied and not outdated. Congrock 17's expression of freedom is related to several factors, including motivation to develop keroncong music, exploration of musical abilities, and background of Congrock 17 personnel. Arrangements were made to explore keroncong music to achieve freedom in music. Congrock 17 has shown an increasingly stable condition by having its characteristics without being stuck with the standard keroncong.

6. References

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