

Orkes Keroncong (OK) Mutiara Ross in Surabaya (History, Musical Forms, and Inheritance)

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Abstract: *Orkes Keroncong* Mutiara Ross is one *Keroncong* orchestras in Surabaya that involves members across generations, besides that researchers chose object of this study because they saw that inheritance of *keroncong* is one of important aspects in cultural inheritance and preservation of *keroncong* music. using a qualitative descriptive approach that focuses on data not numbers, there are 5 characteristics of qualitative research, namely: (1) naturalistic, (2) descriptive data, (3) process (4) inductive (5) meaning. Implications of concept of qualitative methods in this study are; (1) naturalistic, as a direct source of data, in this case researcher goes directly to the data source, (2) descriptive data, that has been collected by researchers in form of interview transcripts, field notes, photography, videotape, personal documents, memos, and recordings official, (3) process, concentration of activities carried out and become the result or product, (4) meaning. increase awareness related to their lives. the focus of this research are; (1) history; OK Mutiara Ross which was founded in 2006 by Mr. Suparman and prioritizes the spirit of all ages. (2) musical form; The form of music used by OK Mutiara Ross is to make *keroncong* music arrangements with various types of styles. (3) inheritance; OK Mutiara Ross's regeneration occurred because of a familial relationship.

Keywords: *History Study, Music Form, Inheriting*

Abstrak: Grup musik keroncong Mutiara Ross adalah salah satu orkes keroncong di Surabaya yang melibatkan anggota lintas generasi, selain hal itu peneliti memilih objek penelitian ini karena melihat bahwa pewarisan keroncong merupakan salah satu aspek penting di dalam pewarisan budaya dan pelestarian musik keroncong. Metode dalam penelitian ini menggunakan pendekatan deskriptif kualitatif yang memfokuskan pada data bukan angka, terdapat 5 ciri penelitian kualitatif yaitu : (1) naturalistik, (2) data deskriptif, (3) proses (4) induktif (5) makna. Implikasi dari konsep metode kualitatif dalam penelitian ini yaitu ; (1) naturalistic, sebagai sumber langsung data, dalam hal ini peneliti terjun langsung ke sumber data, (2) data deskriptif, data yang telah dikumpulkan oleh peneliti berupa transkrip wawancara, catatan lapangan, fotografi, videotape, dokumen pribadi, memo, dan rekaman resmi, (3) proses, konsentrasi dari kegiatan yang dilakukan dan menjadi hasil atau produk, (4) makna. meningkatkan kepedulian yang berhubungan dengan kehidupan mereka. fokus penelitian ini yakni; (1) sejarah; OK Mutiara Ross yang didirikan sejak tahun 2006 oleh bapak Suparman dan mengutamakan spirit dari segala kalangan usia. (2) bentuk musik; bentuk musik yang digunakan oleh OK Mutiara Ross adalah membuat aransemen musik keroncong dengan berbagai jenis *style*. (3) pewarisan; regenerasi OK Mutiara Ross terjadi karena adanya hubungan kekeluargaan.

Kata Kunci: *Kajian Sejarah, Bentuk Musik, Pewarisan*

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INTRODUCTION

Keroncong music in Surabaya still has its own place among the community and its musicians. It can be seen from a number of *keroncong* groups who are still actively defending it in a number of artistic activities, such as the Suara Surabaya Orchestra, RRI Surabaya, Melati Asri, Puspa Irama, Irama Veterans, Mutiara Ross. A routine activity carried out by the musicians involved,

keroncong is not only used as a training activity, but also becomes a reunion for *keroncong* enthusiast. For example, what was done on the RRI Surabaya *keroncong* music broadcast, which every week brought together a number of *keroncong* players and singers to play.

Keroncong music is a type of music or genre of music that was born in Indonesia and is influenced by western (diatonic) music. This

is also related to the history of *keroncong* music in Indonesia, which often mentions that *keroncong* music originated from Portugal. Whereas the Portuguese influence in the development of *keroncong* music lies in the musical instruments, while for how to play it, these instruments use traditional musical patterns in Indonesia. *Keroncong* is a type of native Indonesian music whose music is played using western musical instruments. Not only the instruments, even the composition, chord progressions, and harmony rules also use western music rules. However, the nuances and patterns of traditional Indonesian music are very thick and actually make it a feature of *keroncong* music. This can be seen from the style of play; the guitar is tried to be played like a *sitar* in a *gamelan*, as well as the cello is used as a drum, *Cak* and *Cuk* as *kethuk kenong* and *bonang*, violin as a fiddle, flute is played as a *seruling*; while bass as a *gong* (interview with Isfanhari, 12 November 2010).

Keroncong music is closely related to the identity of the subcultural community in popular society in Indonesia. The effect that occurs is that more and more forms of subcultural communities have emerged that aim to preserve *keroncong* music in Indonesia. Popular music not only indicates one type of music, but covers a very wide area of music genres, which includes not only rock music and comparable musical genres, but also music related to national contexts that are not Western music, such as *seriosa*, contemporary, traditional, *keroncong*, *dangdut*, *campursari*, each of which has its own supporting community. The emergence of a number of *keroncong* groups from young groups such as the *Orkes Keroncong* Liwet, which carries *keroncong* across genres, namely playing *keroncong* by modifying arrangements with jazz, classical, latin, and pop, making the face of Surabaya *keroncong* become part of the subcultural community, so that in preserving and instilling values - artistic values that were born in the previous period, a form of regeneration is needed.

Inheritance is a process of cultural decline that is carried out from the previous group to the next group. The *Orkes Keroncong* Mutiara Ross is one of the *keroncong* group in Surabaya which also involves members from across generations. Each *keroncong* group in Surabaya and even in Indonesia has their own way of doing inheritance. Apart from inheritance, the

interesting thing about this group is the history, where since the 2000s until now they still routinely process together; and what is no less interesting is the form of music performed by this *keroncong* group, always presenting something that makes the audience entertained. Because of these things, the author sees that the Mutiara Ross group is one of the *orkes keroncong* that is interesting to study as one of the faces of the *keroncong* group that involves members across generations. This is what makes the writer interested in conducting further research on the regeneration of *keroncong* music in Surabaya through Mutiara Ross's *orkes keroncong*.

METHODS

A research requires a systematic way to process research data and answer the problem formulation in order to produce accurate and accountable knowledge. The research method is a discussion of the methods used in a scientific research to obtain objective data that can be accounted for its truth and validity. The research method is a systematic and organized way and procedure to investigate a particular problem with the intention of obtaining information that is used as a solution to the problem.

This study seeks to reveal *OK Mutiara Ross* from the form of music and content carried from the beginning to the present; or the main object of the research, namely the existence of *OK Mutiara Ross*, because the condition of this art depends on social conditions that continue to move. Folk art, which still functions as a counterweight to modern trends, is still an obstacle in its own right in the development of the times. Social society and its conditions greatly affect the state of art and its development. Both influence each other along with the value of understanding that continues to move. The progress of the times has produced artistic products that have been mixed with other understandings of the value of science, sometimes the progress of logic contradicts each other, because it is more material in nature. The progress of the times has made art more plural in nature, this affects the values and behavior of humans as owners of their social community. The change is related to the problem of mindset, so that urban culture urges village culture, which is the majority to become the center of religious values.

This research is a field research, the most appropriate approach in this research is

descriptive qualitative. According to Bogdan and Biklen in Emzir (2011: 2), there are five characteristics of qualitative research, namely: (1) Naturalistic, qualitative research that has an actual background as a direct source of data, in this case the researcher goes directly to the data source; (2) Descriptive Data, namely data collected in the form of words including interview transcripts, field notes, photography, videotapes, personal documents, memos, and other official recordings; (3) Dealing with Processes, in this case qualitative research concentrates on processes rather than results or products; (4) Inductive, namely conducting a search outside the data or evidence to reject or accept the hypothesis proposed before the study; and (5) Meaning, namely to increase awareness of research also related to their lives.

For this type of research in relation to art and cultural products, a cultural research approach is needed. Art or cultural research according to Sudikan (2001:86) can actually be seen as the same procedure as ethnographic research. Furthermore, it is explained that ethnographic research is an activity of collecting information or data which is carried out systematically about the way of life and various related activities. This includes cultural objects of a society; in addition, Suparlan describes culture including a description of the meaning of objects, actions, and events that exist in their social life, according to the perpetrator (Suparlan in Sudikan, 2001: 86). The object of research is an object, thing, or person attached to the object of research, so that the object of research has a central position in research, because all data regarding the symptoms or variables or problems under study are on the research subject. The object of this research is the *Orkes Keroncong* Mutiara Ross in Surabaya, as a *keroncong* group which is the main focus of the discussion. The interest in OK is because the form of regeneration is quite evenly distributed to the younger generation.

RESULTS AND DISCUSSION

History of Orkes Keroncong Mutiara Ross

Orkes Keroncong Mutiara Ross was formed in 2005 by Suparman, a connoisseur of Surabaya *keroncong* music. *OK* Mutiara Ross is a combination of a number of Surabaya *keroncong* musicians. The existence of a number of *OK* in Surabaya, does not make each community and group compete with each other unhealthy. They actually support each other, even practice together, from all generations.

Initially, *OK* Mutiara Ross was born on the basis of Suparman's desire to explore his son's singing potential. Since childhood, Novi (daughter of Suparman) has shown musical talent that other children her age doesn't have. Novi's environment in the *keroncong* music community made her interested in learning to sing *keroncong* music. Since then, Suparman finally invited a number of friends of Surabaya *keroncong* musicians to practice together at his house, and finally provoked many musicians and children of Novi's age to practice together at *OK* Mutiara Ross.

Keroncong music in Surabaya still has its own place among the community and its musicians. It can be seen from a number of *keroncong* groups who are still actively defending it in a number of artistic activities, such as OSS RRI Surabaya, Melati Asri, Puspa Irama, Irama Veterans, Mutiara Ross. Through routine activities carried out by the musicians involved, *keroncong* is not only used as a practice activity, but also becomes a reunion for *keroncong* lovers. For example, what was done on the *keroncong* music broadcast at RRI Surabaya, which every week brought together a number of *keroncong* players and singers to play *keroncong* together. This activity has even been carried out since the pre-independence era in Surabaya and throughout Indonesia which still continues to this day.



Figure 1. *OK* Mutiara Ross performance in RRI

One of Surabaya's *keroncong* figures, Mr. Soegito, who has been active in *keroncong* music since the Japanese colonial era, stated that in ancient times, *keroncong* music was played as a form of nationalism and love for the homeland. Through each of the works played, the *keroncong* musicians foster a spirit of struggle together to be able to fight the invaders. *Keroncong* is more deeply interpreted as a fighting spirit, not only as a form of

entertainment and musical performances (Soegito interview, April 2013).

According to Isfanhari (2010), *keroncong* is a type of native Indonesian music whose music is played using western musical instruments. Not only the instruments, even the composition, chord progressions, and harmony rules also use western music rules. However, the nuances and patterns of traditional Indonesian music are very thick and actually make it a feature of *keroncong* music. Ben Pasaribu (2002:48) mentions that in early 1903 and 1906-1907, *keroncong* songs did not appear much, but from 1909 until later, the proportion of *keroncong* songs began to rise rapidly. Thus, it can be concluded that starting in 1903, the *keroncong* song has become popular in many walks of life, and since 1909 it has become increasingly popular in the community.

According to some sources, *keroncong* music originated from the Portuguese, which at that time Europeans came to Indonesia. If we read back in history the goal is 3G namely Gold, Glory, Gospel. Gold is looking for wealth, Glory is looking for glory, and Gospel is about spreading religion. If you see, all European culture at least and indirectly wants to be spread in Indonesia or even though they don't want it to spread automatically because they are looking for 3G, including their musical culture entering Indonesia, western musical instruments, but with local Indonesian intelligence, local genius, the western musical instrument was tried to be played in a traditional musical style, the guitar being the zither, the cello being the drum. In Europe, the cello is played by swiping, if it is played in Indonesia for the needs of *keroncong* music, then the way to play it is plucked, even beaten so that it sounds like a drum. The *gong* is played by the bass, the *rebab* is played by the violin, the *kenong* is played by the *cak-cuk*.

Based on this description, although the *keroncong* musical instrument comes from Europe, the spirit and form of the game still takes on the spirit of Indonesian tradition, so gamelan players can also play *keroncong* music. *Keroncong* is Western music but has undergone adaptation, so that aesthetically the sound still has an Indonesian spirit. There are even some sources who say that *keroncong* music is not from Portugal. As stated by Anjar Ani, a *keroncong* figure from the city of Solo and had visited Portugal. He tried to trace *keroncong* music to the Portuguese country,

from the data obtained, the Portuguese people did not know *keroncong* music and did not recognize the music from Portugal (Interview with Anjar Ani). Even in former Portuguese colonies, no traces of *keroncong* music were found, for example, in African countries, *keroncong* music was not found. The emergence of *keroncong* is a cultural acculturation which then produces new cultural products from the processed products of the Indonesian people themselves.

Keroncong had triumphed in its time, in the next decade experienced ups and downs. The impression is sober and less able to adapt to the times and the development of the environment. The absence of a capable and resilient character makes *keroncong* music even worse. In contrast to *dangdut* music which has a character of the caliber of Rhoma Irama, where this *dangdut* character remains consistent and always adapts his musical form. Consistency and being able to adapt to all walks of life, so that *dangdut* still has a place in society, even being legendary in every song it creates. If *keroncong* music has a character who can inspire the caliber of Rhoma Irama, it is possible to have an unlimited segment of audience. Even though there is a lot of controversy about this *dangdut* character, *dangdut* music is still able to show its existence in the eyes of its audience. In addition to the lack of renewal of arrangements and characters who dare to be creative in developing *keroncong* music, the appearance is also monotonous. Staging has never been conceptualized optimally, it seems less dynamic. Although the performances are in the form of sound aesthetics, almost all *keroncong* music performances always remain in every performance. In contrast to Rhoma, his performances, stage arrangements, models and poetry always experience an aesthetic concept to look at and maintain ethics. It must be admitted, *keroncong* music is a form of music that is attractive and beautiful to listen to, but with a monotonous performance, it will only spoil the ears but not attract the eyes of the audience.

In the 1950s in Surabaya, there was often an orchestra with an orchestra format that always held performances once a week, one of which was *keroncong* music. There are three types that are always served, namely *seriosa*, entertainment, and *keroncong*. The term entertainment music today is what we know as

pop songs. RRI's well-known musical figure at that time was Oyek, the best violinist in the city of Surabaya. This character created the well-known keroncong song, namely *Keroncong Karang Alamku*. This *keroncong* song is very famous because it is often used as a mandatory song in every *keroncong* competition at that time. This year also, there is a famous musical figure, namely Kusbini. Kusbini is also a *keroncong* figure who often holds *keroncong* performances on the radio, so that almost all radio communication media at that time always used *keroncong* as a form of mandatory program presentation.

In the 60's a *keroncong* music group emerged with the name Aneka Warna led by Headquarters in the Kedung Doro area. This *keroncong* group plays *Surobayan keroncong* music and is *Surobayan's* first *keroncong* music. In contrast to the Solo style, although both are *keroncong* music, the rhythm pattern or the pattern of the stroke is very different. Markasan incorporates the element of drums in his *keroncong* musical instrument, so that it seems different, where this different impression is then considered by the community to represent the *Surobayan* style *keroncong* music. After that, there was also *OK Cindrawasih* led by S. Padimen, located in the Keputran area, one of Padimen's most famous songs until now is *Semanggi Surabaya*. Then there is one song that many people think is the creation of a Central Java composer, namely *Ande-Ande Lumut*, which was actually pioneered by *OK Cindrawasih* under the leadership of Padimen. After these two Surabaya *keroncong* figures, there are no longer any boundaries between the *Surobayan* and Central Javanese styles. Due to the development of communication and the shorter distance between cities, the difference in style is no longer a problem. There is something specific about the *keroncong* character, Markasan, almost all of his song lyrics are about social criticism. For example a very famous song entitled "*Wajik Abang*". The brother diamond is a sign on the official car. In the past, official cars always had a red triangle symbol. Every Sunday, cars marked with red triangles always pass on urban streets. Even though Sunday is a holiday, there are no open offices, which means that cars that should be used for official purposes are being used for personal purposes. One of the poems reads "*Dina Minggu Kliweran Mobil Dinas*". Entering the 70s there was a *keroncong* group

"*Keroncong Peni*", led by Mulyadi. In addition, there is also the Youth *Sehati Keroncong* Orchestra, which is led by an ethnic Chinese but he loves *keroncong* very much. His name is *Liong Su Fong*.

The development of *keroncong* music in several cities grew and developed simultaneously. The custom of the Portuguese party every Sunday night by singing and playing musical instruments brought from Portugal. This custom was brought to Indonesia. One of the dominant and often heard musical instruments is the *ukulele*. The sound of this instrument is *crong-crong*, so the Indonesian people call it *Keroncong* music. Musical instruments adapted to the sound of *keroncong* make the *keroncong* in every big city area have various characteristics. But in form, have the same character. The striking difference is in the rhythm pattern or stroke pattern which is generally called the *Jakartaan* style and the Central Javanese style, enriched with the *Suroboyoan* style.

From a long journey, *keroncong* music in Surabaya has had its ups and downs. It takes cold hands and hard work. In addition to continuous regeneration, appreciation for the next generation is also needed. Therefore, the *Orkes Keroncong Mutiara Ross* Orchestra was founded which means 'flowers that grow', with the hope that this group will be able to keep pace with the times with *keroncong* music in Surabaya. Regeneration is very necessary to maintain the existence of *keroncong* music in Surabaya. To accommodate it, a container is needed to accommodate and print the next generation in a sustainable and systematic manner. In its development since 2005, *Orkes Keroncong Mutiara Ross* has been able to become a forum for the younger generation from the age of 6 to adulthood. According to Suparman, members of *Orkes Keroncong Mutiara Ross* are a cross-generational *keroncong* orchestra, which also plays a repertoire of songs from the original *keroncong* to pop and modern songs.

Orkes Keroncong Mutiara Ross Music Form

According to Suparman (2011), *OK Mutiara Ross* does not limit the type of *keroncong* music played to one particular type. The basic principle of *OK Mutiara Ross* is to disseminate *keroncong* music to all generations, so that all kinds of *keroncong* songs are played, starting from the original *keroncong*, *keroncong langgam*, *stambul*, Javanese style, and extra

songs. Western pop songs are also often sung for the purposes of guest requests at an event where the majority are foreigners. Like music in general, *keroncong* music has elements of its life in the form of melody (track), rhythm, and sound color. There is one more important element, namely harmony, ie different notes are voiced at the same time. Harmony is an element of depth. Regarding melody, rhythm, and tone of voice, these are the three musical elements that are usually the most prominent and can be immediately absorbed and recorded by *keroncong* music listeners. Melody is still seen as the most vital element in a musical work, in the sense that it is from the melody that people can distinguish one piece of music from another.

a. Melody

According to Mack, the melody is essentially not related to the chord network or counter style, because the melody is a single sound or monophonic (1995: 9). Often we see that the melody is also a series of notes composed of a scale. Likewise in the *keroncong*, the melody becomes the main factor in the harmonization of music. On the *keroncong* vocals there are many tone decorations (*cengkok-gregel*) which if the nature and placement are right it will beautify and liven up the song so that the listener will feel touched or "*gemregel*". It is no exaggeration to say that improvisation in the form of *cengkok gregel* is the main decoration for *keroncong* rhythmic songs. All kinds of *keroncong* songs (original *keroncong*, *stambul*, and style) can be decorated with *cengkok* because the characteristics of *keroncong* rhythmic songs, among others, are in the *cengkok*, which is also a testament to the personality of the Indonesian nation.

b. Rhythm

In *keroncong* music, rhythm is an important place. As with *seriosa*/classical music, it can be noted that in *keroncong* music the rhythm is clear and creative. The rhythm in the *keroncong* is determined by the type of polyphonic rhythm of the *cak* and *cuk* instruments, as well as bass, as well as the combination of violin and vocal melodies. The time signature also adjusts the song being sung, it can be 4/8, 6/8 or others.

c. Sound Color

The color of the sound in this case is related to the timbre of the voice. The timbre of the *keroncong* musical instrument still depends

on the concept of what instrument is used in the ensemble. For the sound color in the musical instruments used, *OK Mutiara Ross* is a blend of vocals, violin, flute, contra bass, *cak* guitar, *cuk* guitar, and acoustic guitar. This format can become smaller or larger, for example when combined with the concept of orchestral music. As has been described in the previous subchapter, *keroncong* music consists of several types, namely original *keroncong*, *keroncong langgam*, *stambul*, Javanese style, and extra songs. The original *keroncong* has different characteristics from other types of *keroncong*, especially seen in the introduction, intro, and coda. The introduction is the earliest part before the intro, which is commonly referred to as *voorspel*. The introduction begins with a violin instrument whose melodic characteristics are more inclined to the melodic style of western classical music. Seeing the original *keroncong* type, *OK Mutiara Ross* also played the original *keroncong* type of song.

In addition to the original *keroncong*, the type of *keroncong* that is often played is Javanese style. The characteristics of East Java which are very closely related to traditional Javanese music greatly affect the repertoire of songs played as a reference or precisely the demands of the Surabaya and East Java markets. Examples of Javanese *keroncong* songs played by *OK Mutiara Ross* are "*Kasmaran*", "*Sailboat*", while in *Keroncong langgam*, there are songs such as "*Bengawan Solo*", "*Free Heroes*", "*Anggrek Flowers*", which are part of the original song *keroncong* is also played by *OK Mutiara Ross*.

Inheritance *OK Mutiara Ross*

Since its inception in 2005, *OK Mutiara Ross* has not created a structured organization like other organizations in general. The musicians involved in *OK Mutiara Ross* are *keroncong* musicians from various *keroncong* communities in Surabaya, or simply *keroncong* musicians who are not tied to other groups or communities. Some of the names involved in *OK Mutiara Ross* are Sulistyohadi (violin), Lilik (Cello), Dodik (violin), Bambang (Flute), and several others, including Novi, one of Surabaya's young *keroncong* singers and several other young singers. To find out the prevailing structure in an organization, it is necessary to study the problems concerning the management of the group. The *Mutiara Ross* organization is not yet professionally managerial, but has used a modern system with

a chairman, secretary, and finance coordinator as completeness. Even so in this group, the management is still traditional and open. This means that this group adheres to two systems that apply, namely we can see from the management system and organizational rules applied in the group.

The head of the organization in this group is appointed and elected by the group members themselves, by agreement through deliberation. The leader figure here is a leader figure as expressed by Ki Hajar Dewantara, namely: *Tut wuri handayani, ing madya mangun karsa, ing ngarsa sung tuladha*, which means that a leader must be able to act, if behind his back he gives encouragement; in the midst of creating the will of the people; and if in front of giving an example (Soedjono, 1976:107).

Leaders in this organization are elected and appointed by members and administrators in a meeting that is held. If the appointed candidate is approved by the forum, then he is the chosen one. The leader figure here is expected to be a source of actualization for this group. Democratically, a leader is an identification of members and their group (Soedjono, 1976:106). The leader is also the person who is the most active in the participation of the group as well as scientifically considered capable in his field. In Mutiara Ross organization, the selection process is not a system, but how to achieve organizational goals through good cooperation so that the criteria for a chairman in this organization is that he is capable in his field, able to communicate in all directions, both bureaucratic and individual relations. In this case the relationship is broad in society.

The relationship between leaders and members is very close. This can be seen from the training process to the performance. Go together, go home together; they do everything together too. From setting up to lifting the tool is done together. There is no difference in status within the group. Although there is already a clear division of labor between members and management, the nature of mutual cooperation and mutual assistance can be seen here. This is also seen in the local regional kinship system, that they feel one family, one region, and one bond. The democratic and open nature of helping each other and the nature of one family can be seen in this group work situation. The term of management is not limited, in the sense that if it is felt that a manager feels that he is no longer able to carry out his functions, he will

immediately replace it through deliberation. All applicable regulations have been enacted through the group's by-laws and articles of association, as a legal formality for an organization.

The members of the *Orkes Keroncong Mutiara Ross* are about 15 people. Their average age is between 6 years and 50 years. Because of the group's commitment to preserving *keroncong* music, what is learned and developed is to play and develop *keroncong* music. *Keroncong* music, which has had its ups and downs, has been a top priority for this group. Of all the members, some are the children of senior *keroncong* musicians, so at the very least, they just need to cultivate and develop their potential. The existing division of tasks is familial as seen in their kinship system; If one of them is unable to carry out his duties in the performance, it can be replaced with another player. So even though they have been grouped, each member must learn from the work of other groups in the performance. In this group there is no system of removing members, everything is left to natural selection. It could be said that in this group, no sanctions were applied. All members are given awareness so that they feel reliable and responsible for this group. It is clear that the Mutiara Ross group is only based on the principle of kinship and togetherness, to create an atmosphere of harmony in art and social relations.

The *Orkes Keroncong Mutiara Ross* is an independent organization. This means that everything that has to do with funding issues is done on its own. All funds are collected from the results of the responses obtained, while the performances are only incidental or at certain moments. However, it is possible that the local community will respond. For one appearance, they charge Rp. 2,000,000.00 – Rp. 3,000,000.00 in one area; while for outside the region, consumption and transportation costs are left to the invitees to perform. The money from the performance is reduced by production costs and the remainder is divided equally by all players and anyone involved in a performance. The *Orkes Keroncong Mutiara Ross*, which belongs to the people of Surabaya, is a form of music that contains a lot of advice and teachings. This art is the pride of the community that owns it. The members always try to preserve it together with the government as a protector. One of the efforts in that direction is by holding improvements and

trying to be staged in celebration. The renovation was carried out so that this art could be accepted by all existing social strata. National days as the target of the annual routine, in addition to incidental performances. This is part of an effort to re-socialize to the next generation so that they no longer lose their cultural roots.

Regeneration in this group is instinctive and recruitment. Generally, their parents who used to be musicians, then their children will become members of the *OK Mutiara Ross*. In addition, anyone who is interested will be welcomed with open arms without any conditions. Members who teach music in high schools will try to recruit students to enter this art, by involving them in performances. The function of education and entertainment provides a better moral understanding. This is evidenced by the increasingly widespread life in the area where the majority of the population is Muslim. The teachings of Islam contained in it encourage its supporters to take religious actions (Koentjaraningrat, 1983:377). With the rapid development of communication tools, the regeneration process is hampered. Instant and economical life makes keroncong not the main choice. They tend to choose everything that is practical and directly touches their senses, while music provides teaching through symbols and symbols that require long reflection and thought. The currents of modernity that tend to be real are more attractive to them due to the socio-political and economic conditions that surround their lives. If art is a humanities, then participation and appreciation for the community is of course also a humanities. With the teachings of Islam in it, where the nature of Islam in Java is elitist, exotic, and aesthetic, it is not surprising that in fact it is also popular, worldly, and utilitarian (Kuntowijoyo, 1987: 53). The Ukuwah Islamiah nature of the members of this group, and the sense of responsibility for the division of labor is a form of community solidarity. Solidarity is formed not only from written law but also from unwritten law obedience, as an agreed rule.

The *Orkes Keroncong Mutiara Ross*, apart from functioning as an art group, is also an interaction tool that produces social contact. From the interaction obtained, will lead to communication; and in communication there is a style of influence that occurs as a result of the applicable law. Such is the function of this group, which is formed from the prevailing

system in society. The two functions of this group in society include an inward function, as evidenced by the closer kinship ties within this group, and an outward function with evidence that *Mutiara Ross's* presence can be accepted by the community.

Performances outside the region are often carried out in order to introduce *keroncong* music to the community and provide a wider appreciation, in addition to dispelling the negative values that were once attached to this art, namely 'old people' music. The nature of the society in which this art exists is the background of the system it adheres to, both in its management and presentation. The organizational system which is divided into chairman, treasurer, and secretary is a modern management which runs systematically. However, the principle used in this group is the principle of kinship and togetherness such as the kinship system that applies in the community. The nature of mutual cooperation and kinship underlies this group running for the sake of vision as a goal, where this group has not yet had the opportunity in the economic field with the rapid development of industry in this area. With all their willingness and kinship, they try to rebuild the artistic atmosphere and restore it in accordance with the order of values prevailing in their society.

CONCLUSION

The *Orkes Keroncong Mutiara Ross* was formed in 2005 by Suparman, a *keroncong* music connoisseur in Surabaya, the *OK Mutiara Ross* is a combination of a number of Surabaya *keroncong* musicians. Musical form in which was delivered by *OK Mutiara Ross* not only limit the types of *keroncong* music played on one particular kind, but also disseminate *keroncong* on all the generations, so the song being played also all kinds of *keroncong*, start original *keroncong*, *keroncong langgam*, opera, Javanese style, and extra songs or pop songs.

Inheritance in this group are regenerasi, instinctive, and recruitment. Usually their parents who used to play their children's music then follow in their parents' pathway to become members of the *Orkes Keroncong Mutiara Ross*; In addition, residents from outside the area may also join without restrictions from all backgrounds and ages, this is what makes this *keroncong* orchestra still exist today.

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