



Jazz In Lampung: Existence, Community's Perspective, Social Practices, Cultural Performance, And Organization

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Abstract : This article attempts to reveal the perspectives of the Lampung jazz community members dealing with organizational issues related to members' perceptions or administrators. The cause is an extramusical issue that leads to the ulun Lapping (indigenous Lampung people) social characteristics. In general, problems uncommon in the jazz community arise in this communal setting. This article focuses on the Lampung jazz community's perspective, cultural performances, social practices, and consequences. The data for this study came from immersive fieldwork conducted in Lampung jazz circles between 2017 and 2021. In addition to in-person data collection, field sites and apps were used. The research participants include senior musicians with over 20 years of experience, music scholars, music entrepreneurs, and jazz activists. Each participant has a unique perspective on group organization, jazz culture and knowledge, and socially musical practices. The significance of Lampung's musical sense of community is discussed.

Keywords: *Jazz perspective; Lampung culture; community perspective; cultural performance*

Abstrak: Jazz in Lampung: Community's perspective, social practices, cultural performance, organization, and consequences. Artikel ini berusaha mengungkap perspektif anggota komunitas jazz Lampung terkait dengan isu-isu organisasi yang berkaitan dengan persepsi anggota terhadap pengurus. Penyebabnya adalah isu ekstramusikal yang berkaitan dengan karakteristik sosial ulun Lapping (masyarakat asli Lampung). Secara umum, masalah-masalah yang tidak umum terjadi di komunitas jazz muncul dalam lingkungan komunal ini. Artikel ini berfokus pada perspektif komunitas jazz Lampung, pertunjukan budaya, praktik sosial, dan konsekuensinya. Data untuk penelitian ini diperoleh dari kerja lapangan yang mendalam di kalangan jazz Lampung antara tahun 2017 dan 2021. Selain



Resital



pengumpulan data secara langsung, situs lapangan dan aplikasi juga digunakan. Partisipan penelitian ini termasuk musisi senior dengan pengalaman lebih dari 20 tahun, ahli musik, pengusaha musik, dan aktivis jazz. Setiap partisipan memiliki perspektif unik tentang organisasi kelompok, budaya dan pengetahuan jazz, serta praktik sosial musikal. Pentingnya rasa kebersamaan musik di Lampung dibahas dalam artikel ini.

Kata kunci: *Perspektif jazz; budaya Lampung; perspektif komunitas; pertunjukan kultural*



1. Introduction

Merriam & Mack (1960) has earlier evaluated the lack of literature on studies of social groups in jazz; this is a watershed moment in the study of jazz communities. Then Merriam continued with the basic idea of the jazz community. The community to be studied is that group of people who have a strong interest in jazz and participate in the occupational role and ideology of the professional jazz musician after. After a few years, Martin (2005) agrees with Merriam & Mack that the jazz community is characterized by some distinct behavioral patterns, which almost always tend to cluster around one central issue – the group's isolation from society at large, an isolation that is psychological, social, and physical. Stebbins (1968) later stated that the 'cliques' that united them later in life with jazz work were one of the cores of the jazz community. Clicks naturally form due to general improvisation skill level, race, style, and general job hierarchy position. DeVeaux (1995) said that the high proportion of performers in the jazz public had remained a significant feature of the jazz scene in general. Meanwhile, Frith (2007) is still debating whether jazz should be classified as popular music.

Initially, jazz developed in the community, and then another perspective on jazz education emerged in an institution (K. E. Prouty, 2005). For many years jazz has continued to develop into a college program (Merriam & Mack, 1960; Murphy, 1993). Then, a long debate arose between the institutional and jazz community splinter group. Non-academic musicians view jazz as part of the dynamic nature of human traditions. Music was just an organized sound, and it was played for fun without involving any educational purpose. At the same time, music scholars have an ecological perspective on traditional jazz pedagogy that uses "knowledge" as an individual (Borgo, 2007). Before jazz education emerged, McMillan & Chavis (1986) agreed that jazz was part of the oral tradition. Even after that, Daniels (1987) preferred oral interviews with jazz musicians to get a complete historical picture; it demonstrates a strong connection between jazz and oral culture. Jazz is incidental music with expressive improvisational melodies. This music is transmitted informally with a self-taught approach. In the next period, jazz developed institutionally with various theories and curricula. Jazz transitioned from unstructured, informal music performance to a course material within a severe study. Jazz is music that adapts quickly across geographies and cultures in their respective countries' history of musical journeys. In some countries, it is either following or onward developing. Finally, many jazz scholars emerged who had been educated by academies or courses with a decent lesson plan, and these jazz scholars contributed to the development of accelerated jazz education (Porter & Howland, 2007).

With the popularisation of jazz in the United States in the 1920s, the journey of jazz in Indonesia began. Jazz music is currently only enjoyed by a certain group of people, including the Netherlands, Europe, and Indonesia (Sakrie, 2015). Jazz music was brought to Jakarta by musicians from the Philippines looking for work in the music industry in 1925-1927. They play music and teach music lovers in Jakarta how to play wind instruments like the trumpet, saxophone, and clarinet (Nugroho & Niwandhono, 2014). People from the Netherlands bring a complete gramophone with a black disc. They entertain themselves by playing the gramophone and content with traditional jazz songs (Samboedi, 1989, p. 159). Jazz bands of various styles began to emerge in the 1930s to 1950s. "Hawaiian Syncopators" (1931), "Melody Makers" (1937), "Hawaiian Big Boys" (1939), "Jolly Strings" (1940s), "The Progressive" (1950s), and some Dixieland bands followed. (Nugroho & Niwandhono, 2014). From 1960 to 1985, Surabaya jazz musicians formed Indonesia All-Stars, a watershed moment in the development of jazz in Surabaya, where this group served as Indonesia's representative in the international music scene, inspiring future generations of musicians.

Because there were so many gigs for musicians, jazz began to see a bright future. Several major cities, including Surabaya, Bandung, and Jakarta, became the epicenters of jazz music during those pivotal years. However, the Old-Order period saw a decline in jazz music activity due to political issues when the government prohibited frenetic Western music (Dennys, 1996, p. 196). While music originating in American culture is restricted, Indonesian politics favors regional music; *keroncong* is permitted --(Sakrie, 2015, pp. 1213). In the 1980s, information about jazz became more commonly accessible on both a domestic and international scale. Cafes are expanding, as well as jazz festivals. Major hotels began to offer live music with "Jazz Night" themes. Because of the support of their fans, communities in the regions became a watershed moment for jazz in Indonesia. Simultaneously, some local actors rose to prominence, including Ireng Maulana, Bubi Chen, Benny Likumahuwa, Jack Lesmana, Perry Patisselano, Eddy Karamoy, Lodi Item, and so on.

Nowadays, jazz can be found throughout Indonesia, both in minor communities or at major festivals (McGraw, 2012). There are at least seven major annual events that are regularly held: (1) Jakarta International Java Jazz Festival; (2) Ngayogjazz; (3) Jazz Goes to Campus; (4) Prambanan Jazz; (5) Jazz Gunung; (6) Ramadhan Jazz Festival; and (7) The International Kampoeng Jazz. There is generally no ticket for community events, except on Java Jazz and Jazz Gunung events. The impact of watching jazz shows becomes quite prestigious and increases social class (Kurniawan, 2013), yet the existence of the jazz community continues to grow to offer affordable community-

based music. Jazz, which was previously consumed by nobles and intellectuals (Sakrie, 2015), has evolved into music enjoyed by all Indonesians. Jazz is increasingly being covered in various mainstream media outlets until it is formed in public discussions by various music scholar communities, such as Salihara and FINS (Freedom Institute, 2013; Salihara Arts Center, 2019). However, there has not been numerous research in the jazz community in Indonesia, yet it is still relevant to Rahadianto (2010), stated a couple of years ago. Even so, research by local and overseas scholars was frequently published on some issues such as the gap between 'jazz and dangdut' (Irawati, 1992), jazz and community coexistence (Bonneau & Prantika, 2016; Hurley, 2006; Keppy, 2013; Maulida, 2018; McGraw, 2012; Mulyadi, 1999; Rezeky & Sabrina, 2019; Sutopo, 2010, 2017; Sutopo & Nilan, 2018; Wibisono, 2016), social identities, and jazz trip (Nugroho & Niwandhono, 2014; Pamindo & Maulana, 2015; Pribadi, 2015; Widyamanto, 2014), and educational purposes (Suryati, 2021).

Many scholars have analyzed jazz, focusing mainly on its creation, interpretation, and reception aspects, such as the rhythm (Stanbridge, 2023). Other scholars have focused on cultural education in jazz (Brumbach, 2024; Coss, 2018; Hardesty, 2023; Hayes, 2021; Herzig, 2019; Pinheiro, 2023; Prouty, 2019, 2023; Robertson, 2023; Ruiz & Shelton, 2023; Ruochi et al., 2024), jazz in higher education (de Bruin, 2022; Diego, 2024; Gitau, 2020; Johansen, 2014; McMullen, 2023; Whyton, 2016; Xiang & Siu, 2024), intertextuality perspective in jazz (Cheng, 2023), community life (Dinerstein, 2024; Harper, 2024; Kaye, 2023; Solli & Netland, 2023), and it's improvisation (Audretsch et al., 2023; Bertinetto & Ruta, 2021; Fadnes, 2020; Feige, 2021; Fisher et al., 2021; Hendricks, 2023; Martínez et al., 2022; McAuliffe, 2021; Saraydarian, 2021; Thibeault, 2022; Vergara et al., 2021; Wöllner, 2020; Wren, 2022). Jazz improvisation is an essential element of this art form. Musicians rely on a deep understanding of harmony, rhythm, and melody but have the freedom to break these rules in creative ways. Improvisation in jazz often begins with a standard tune or chord progression, and as the performance progresses, each musician takes turns interpreting and embellishing the music in real time. The rhythm section – typically drums, bass, and piano or guitar – provides a flexible foundation. At the same time, soloists, usually on instruments like the saxophone or trumpet, are free to explore new musical ideas. This ability to improvise requires technical mastery and the confidence to take risks and collaborate fluidly with other musicians. Each performance is an unrepeatably moment of artistic creation, making live jazz particularly captivating.

2. Literature Review

The social dynamics of the jazz community in Indonesia have different arrangements in each region. However, the community becomes appropriate for music education projects because of social interactions, independent learning, and control over the learning process (Bolhuis & Kluvers, 2000; Koopman, 2007). The community has sufficient provisions for musicians to test musical performances. Performing music provides rich experiences of participatory awareness, physical involvement in producing musical sounds, and measuring self-quality through experience (Bowman, 2005). Jazz also includes a collaborative music-making experience (Martin, 2005). As Auslander (2016) mentioned, the concept of "liveness" appears to be relevant for assessing the effectiveness of in-person education in an informal music community. Also, a curriculum emphasizes the live experience of naturally learning music (Green, 2005) in the context of community-based learning. Individuals in the jazz community are encouraged to advance their performance and improvisation skills. Condon (2024) sees the jazz community as a vehicle for constructivist teaching based on a learning environment in which students learn from one another through social interaction. Hertzog & Hunter (2024) sees jazz as a music-learning community that senses a creative ecosystem.

Jazz was known in Lampung through communities and a small number of non-formal music schools. Nonetheless, the community-made a more significant contribution to the transmission of jazz to non-academic musicians. Jazz continues to exist and grow due to its appealing local perspective, particularly among its community members. Some local actors who adore jazz contribute to the existence of these communities. For example, the group's viewpoint of a 'jam session' in jazz 'culture' should be spontaneous and improvised; on the contrary, they conceptualize it perfectly instead. They assume that the jam session is an honorary show that must be performed flawlessly; instead of practicing individual improvisation skills, they put in a lot of practice time for a show in the studio. This phenomenon is a community perspective in jazz in Lampung where this music is still considered as required-prepared well music.

The Lampung people's values and social norms manifest in the community, particularly in the interaction between musical members. The *ulun Lapping* (indigenous Lampung people) have been heavily influenced by their life philosophy, and it continues to influence how they socialize and create music. The *ulun Lapping* have a powerful philosophy of life, namely *pi'il pesenggiri*, which means 'dignity' that must be maintained. They believe that dignity guides people to be afraid of making mistakes and embarrassing themselves (Ariyani, 2015; Fachrudin & Haryadi, 1996;

Hadikusuma, 1990). The principle has four pillars consisting of (1) *juluk adok*, which means keeping the name with a particular title; (2) *nemui nyimah*, which means being polite and maintaining hospitality; (3) *nengah nyappur*, which means easy to make friends and mingle; and (4) *sakai sambayan*, which means strong fraternity (Amaliah et al., 2018). In recent years, *pi'il pesenggiri* has been interpreted negatively and is a cultural shield. *Pi'il pesenggiri* is embedded in Lampung people's social interactions and music-making in the community. This notion is assumed to be a Lampung community identity strategy. The identity strategy is highlighted to maintain the existence of migrants from various regions (Irianto & Margaretha, 2011). This concept is used in various sectors, including the musical manner. As mentioned in some studies, various ethnicities inhabit Lampung. Lampung peoples are always anxious because immigrant communities surround them. As a result, *pi'il pesenggiri* stands out in the community; additionally, that attitude has changed and has remained the character of most Lampung people.

As previously stated by Stebbins (1968), the jazz community is highly vulnerable because it lacks the institutional tools to deal with collective socialization, natural control, and social control issues. Merriam & Mack's statement that jazz musicians in the community context tend to live in their way, with their own rules and pleasures, reinforces this point of view. This statement supports the assumption that this might be undergone in many jazz communities worldwide. However, at the very least, this tendency is relevant to the Lampung community's situation. Members of Lampung's jazz community have differing perspectives on the concept of the jazz community and jazz music itself. Besides, this point of view is concerned with the extramusical elements surrounding jazz music in the community. So far, less study on the community's perspective in jazz, cultural performances, social practices, organization, and consequences has been conducted in the Indonesian context, especially in Lampung. This article deliberates community members and realizes their 'jazz thinking' on how they behave musically in their community. This study promotes jazz as a culture, particularly from the perspective of the Lampung community, through a complex characterization of local behaviors. This discussion's outcomes are expected to enrich music scholar discourse concerning jazz community concept and non-academic jazz studies. As part of the jazz diaspora lens (see also: Petty, 2024), Lampung's jazz community contributes a unique local cultural musical in the context of jazz understood by its indigenous people.

Jazz in Lampung is frequently viewed as a medium that brings together people from many social classes. Jazz performances are appreciated for their aesthetic value and for providing a space for expressing social and political identities. Jazz

performances in Lampung are frequently organized as inclusive events where individuals from various social and economic backgrounds come together. This condition is evident in the numerous jazz festivals held in Bandar Lampung, which blend traditional Lampung elements with contemporary jazz performances. Sukmayadi & Hidayatullah (2023) and Hidayatullah (2023) explore how Lampung's jazz performances are often situated within the "creative communities" framework, where musicians and jazz enthusiasts build more expansive social networks. These interactions highlight jazz's role as a tool for fostering solidarity and creating spaces for cross-cultural discourse, particularly among younger generations interested in contemporary arts. The social organization of the jazz community in Lampung primarily consists of informal groups that regularly organize meetings and performances. Jazz's expression of freedom melts into the culture of the local people with whom it recreates its own style of music (as expression of freedom, see also: Satria et al., 2024).

3. Methods

The research is ethnographic fieldwork conducted in jazz circles in the Lampung. Primary data were collected using interviews and observation. Furthermore, field sites and various apps generate data that confirm one another (Kozinets, 2015). The data recorded various community activities, chats, and musical performances. Triangulation procedures through content checking before the analysis is conducted (Miles et al., 2014). The participants were from two currently existing communities, named Rakata and Kalima. Eight key community members were interviewed using different techniques: six were given questionnaires, and two were interviewed by recording. The recording transcript data were analyzed using a qualitative data analysis application to look for patterns of perception and management of the two Lampung jazz communities. Each person was asked 32 questions about the definition of community, motivation to join the community, management, vision and mission, music perception, contribution in the community, and the problems that most often arise in the community. The responses were analyzed using a data analysis application to find more specific keywords and coding.

As a conversation tool used by the jazz community, the WhatsApp group was also used for data verification. This chat application is the leading medium for virtually disseminating information and conducting social activities. The validity of meaning, understanding, and phenomenon was analyzed based on a description. The participant's experience was considered a collective style in musical behavior and showed a distinctive impression from jazz musicians in Lampung. Furthermore, an independent search of the track record of online community events was carried out.

The tracking was to find out the musicians and people who are often involved in the Lampung jazz community and interpret the events conducted regularly, the number of bands involved, and the parties that always exist to hold jazz events.

Interview data were analyzed for the ideas used as discussion material in this research. Each idea was coded and interpreted according to the topics and themes discussed. The triangulation process involves descriptions, intentional interaction, and meaning-making (Reason & Rowan, 1990). Intentional interaction allows researchers to explore messages, musical perceptions, and how to interact with jazz musicians in Lampung. Meaning involves the metacognitive process of jazz musicians about their roles and functions in the community. The problem analysis results were considered collective thinking, cognitive processes, and subject perceptions. The data were strengthened from verbatim interviews through word-for-word quotations as Barrett & Stauffer (2009), and Randles (2009) believe it functions to reveal both the culture and phenomena analyzed.

4. Results

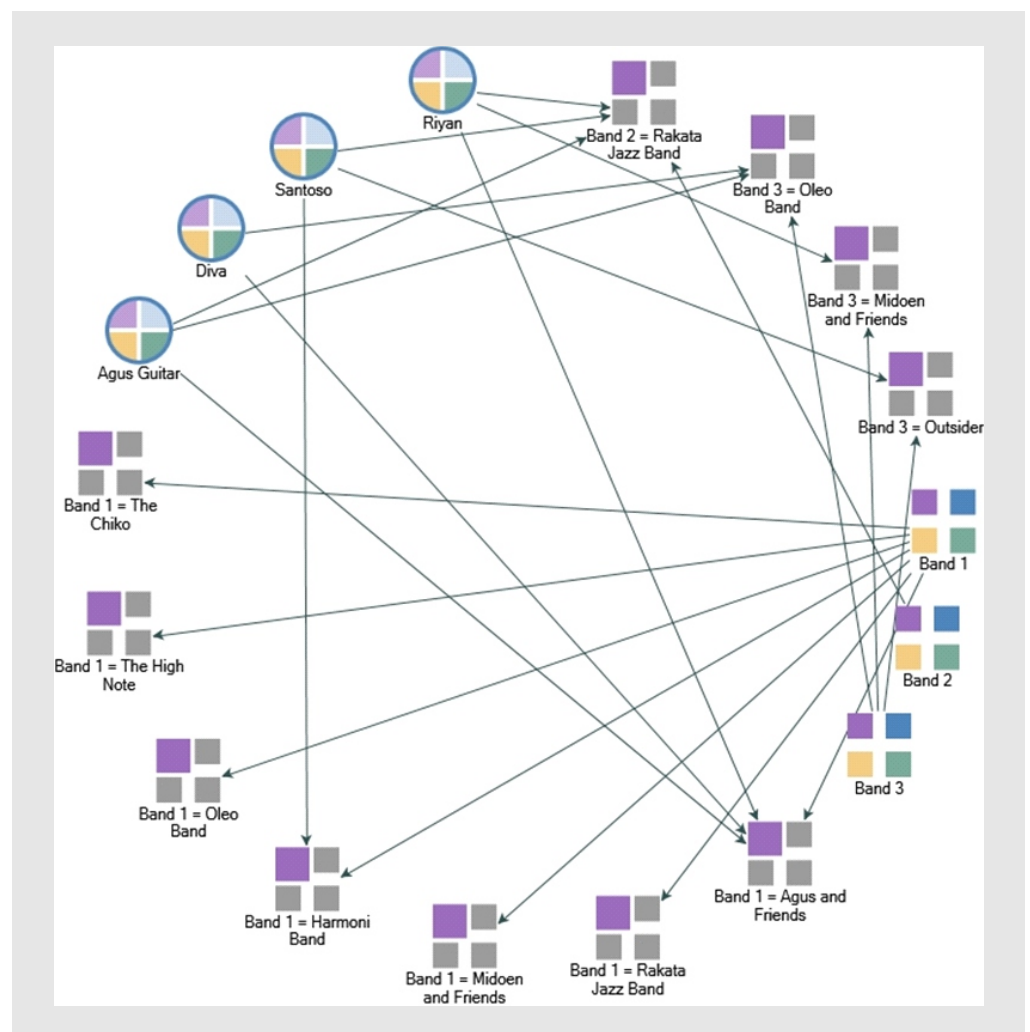
The jazz community in Lampung

At its emergence, the jazz community was identical to social status differentiation. Older musicians from other genres, such as rock, blues, and country, attempted to pass in and sensed inferior to those who were the first to be labeled "jazz musicians." Some musicians perceive the jazz community as an exclusive, unexplored environment. Nonetheless, the jam session brought them closer next to each other. This blend creates a new family of pasted members from various musical genres. None of them claims to be jazz musicians other than jazz fans. As Stebbins (1968) put it, the 'jam session' is the jazz community's core institution considered aesthetic expression. Local musicians perform music they enjoy and are solely responsible for their performances in the community. Jam sessions were not conducted in the manner that American musicians had. Members who performed jazz songs were not confident in their performance, which was unusual for musicians who performed in other genres. This outlook contradicts Pamindo & Maulana's (2015) statement about self-concept for jazz musicians.

Musicians share a common interest in jazz music, share ideas, and stay in touch through musical activities, but most do not want to be labeled jazz musicians. Instead, they would feel more involved in their jazz preferences than have their musical status as jazz musicians administratively recognized. Even though they are labeled as members of the jazz community, musicians are still bound together among musicians in general. The jazz community in Lampung consists of more than a few names, such

as Rakata, Kalima, and KJ2, yet they come from the same musicians and bands that appear in different events. Some of them, mostly the same people, are in other bands (Figure 1). For example, Agus (*Agus and Friends*, *Rakata Jazz Band*, *Oleo Band*), Santoso (*Harmoni Band*, *Rakata Jazz Band*, *Outsider*), and Riyan (*Agus and Friends*, *Rakata Jazz Band*, *Midoen and Friends*) are members of three different groups, while Diva (*Agus and Friends*, *Oleo Band*) are two groups. Jazz music is inextricably linked to a collaborative network in which a band is linked to others because they share a musical instrument player (Gleiser & Danon, 2003). The pattern of the relationship-building system tends to change over time. Finally, the jazz community in Lampung is made up of a diverse range of musicians from various genres.

Figure 1. Community members are connected in different groups.



Jazz events are primarily held in Lampung with collaboration between the jazz community and sponsors. One of the annual events is the 'Lampung Jazz Festival.' The event featured well-known jazz musicians and included music from other genres, such

as blues, rock, and gospel, due to being commercially oriented. However, such events are not always held with members who stay behind. Nonetheless, some actors, such as Irul, Amung, Dedi, Lina, and Santoso, have always existed in every jazz event over 20-30 years, whether at special occasions or regular community events. They strive to keep jazz alive in Lampung and have embraced several non-Jazz musicians to form a community. There have been only two jazz communities in Lampung during the last ten years, such as Rakata and Kalima. These two communities have different patterns of contact. These communities frequently perform on the terraces of houses or in public places. Interaction between community members results in 'clicks' (Stebbins, 1968). The cliques among the Lampung jazz community members strengthen a sense of unity among community members. Because every community activity or event is performed on a volunteer basis, the clique becomes the primary social setting.

Networks in the Kalima community are also incorporated into the Rakata community. Almost all the community members are members of both. In the jazz community in Lampung, the community leader becomes the front guard who does all the preparation—from preparing event material, spreading the message through WhatsApp, contacting all its members, to preparing musical instruments. The social interaction developed by the jazz community in Lampung emphasizes the pleasure of gathering rather than conversing on music's origin and upcoming jazz events. For example, there was no discussion about aspects of music or the current form, history, and development of jazz in one event. Community activities are only filled with rows of musical performances from the bands present and jokes during the activity. Other social activities are built through social media, such as WhatsApp and Facebook. The group's daily conversation shares pictures of performances, posters, and jokes. In addition to accessing information, these virtual meetings are used to meet people with something in common, share musical experiences, and exchange contacts. Groups are used to communicate informally about subjects other than music.

Figure 2. A band performance on Rakata Jazz community regular event in 2017. Pianist Agus, electric guitar Joshua, bass guitar Daniel, and drum by Adityo. The event was held at Gilang Ramadhan Music School (GRSB) Lampung yard (Source: Hidayatullah, 2017).



Prior to the Covid-19 pandemic, jazz community events were held regularly. Community activities are mostly carried out in cafes, music schools, and universities (Table 1). Kalima and Rakata have regular routines almost every month in the same place. At the café event, community organizers communicate with cafe managers to hold monthly jazz events. They (The community) make various deals; for example, a cafe discounts band members performing at the event while the others pay their expenses. They enjoy talking to each other, drinking, eating, and listening to music in the background. Most regular events take place in the front yard of a music school. They transport their musical instruments with ease (Figure 2). Another venue, such as the university, was selected to promote the community and educational purposes (Figure 3). During the pandemic, which lasted from mid-March 2020 to early 2021, musical activities were halted until a policy evolved to hold limited music shows with stringent health protocol rules. Many musicians lost their jobs, particularly those who frequently performed in cafes. Some are starting new businesses, while others are awaiting the government's policy on organizing musical performances. Nevertheless, some community members still meet at the “base camp” without holding a musical performance; they chat, drink coffee, and stay in touch. They no longer discuss music but rather any policy related to political conspiracy during the pandemic.

Table 1. The Lampung jazz community regular events before the pandemic Covid-19
 (Source: Sukmayadi & Hidayatullah, 2023)

Event's name	Community	Schedule	Location
Charity event	.. community	02/02/2020	Enggal
Jazz night	Rakata	28/01/2020	Nings Cafe
Agenda Jazz night	None	23/10/2019	Two wan cafe
Jazz Saben Sasi	Kalima	06/04/2019	Holy Food
Friday Jazz Night	Rakata	29/03/2019	Swarna Cafe
Ngo - Jazz	Kalima	03/03/2019	Enggal
Rakata Jazz club	Rakata	22/02/2019	Swarna Cafe
Jazz Saben Sasi	Kalima	09/03/2019	Holy Food
Jazz Night	None	23/10/2019	Two wan cafe
Ngo - Jazz	Kalima	23/06/2019	Celebrity Cafe
Jazz Saben Sasi	Kalima	29/06/2019	Wake up Cafe
Jazz Saben Sasi	Kalima	02/08/2019	Wake up Cafe
Jazz Saben Sasi	Kalima	04/09/2019	Holy Food
Lampung Blues & Jazz	KJ2	26/11/2019	PKOR
Hala bihalal Jazz	Rakata	28/06/2019	Angkringan Tiiwana
Ngabuburit Jazz	Rakata	26/05/2020	Angkringan Tiiwana
International Jazz Day	Rakata	30/04/2019	Swarna Cafe
Friday Jazz Night	Rakata	22/03/2019	Auto 2000 Way Halim

Jazz night	Rakata	25/08/2019	Angkringan Tiiwana
Jazz night	Rakata	23/10/2019	Bifaz Cafe
Jazz night	Rakata	21/07/2019	Angkringan Tiiwana
Jazz day	Rakata	27/04/2018	Babe Cafe
Lebaran Jazz	Rakata	08/07/2018	Perum Permata Biru
Jazz goes to campus	Rakata	26/10/2018	University of Lampung
Jazz night	Rakata	26/11/2017	Teropong Kota
Teropong Jazz	Rakata	27/10/2017	Teropong Kota
Lampung Jazz club	Rakata	24/09/2017	Nona Cafe
Lampung Jazz club	Rakata	20/08/2017	Purwacaraka Music School
Lampung Jazz club	Rakata	16/07/2017	GRSB Music School

These jazz communities come together for the Lampung Jazz Festival (LJF) every two years. This event was last held in 2016 and featured a variety of performers and genres. Although the theme is jazz, the performers come from various backgrounds. A few ethnic Lampung musicians who collaborated with traditional musical instruments of Lampung, such as *Gamolan Pekhing* and *Gambus Lunik* attended LJF (Teraslampung.com, 2016). LJF attracts more musicians of various genres, which is uncommon at regular community events. The organizing committee believes that sponsors will fund the event and need to reach out to audiences of various genres to fill the crowd. The committee invited professional jazz musicians such as Gilang Ramadhan, Syaharani, and friends to draw a larger audience. Because it is based on a community event, jazz communities from other cities are invited to perform. They are not paid to maintain the jazz community's relationship.

Figure 3. Jazz goes to campus held by Rakata and cooperates with the Music Education Department University of Lampung in 2018. The band was called 'Biduk Berlabu,' and its members included Hakim (flute), Prisma (electric guitar), Yoan (keyboard), Bian (bass guitar), and Hero (drum). The event was held at the University of Lampung (Source: Hidayatullah, 2018).



Table 2. The Lampung jazz community regular events during the pandemic Covid-19

Event's name	Community	Schedule	Location
Swing Time	Rakata	12/12/2021	Song Space
Five Years of Jazz Jamming	Rakata	28/22/2021	Song Space
Ini bukan Ngo-Jazz	Kalima	14/11/2021	Enggal
Jess-nite	Kalima	08/10/2021	OOPS Food Court
Belajars	Rakata	04/04/2021	Pahoman
Belajagh Jazz Jejama	Rakata	26/03/2021	Kota Sepang
Belajagh Jazz Jejama	Rakata	19/03/2021	Kota Sepang
Jazz Night	Rakata	29/06/2020	Ning's Cafe
Ngo-Jazz	Kalima	26/02/2020	Enggal

During the Covid-19 crisis, the Lampung government's policy prohibited all activities, particularly musical performances, due to all funding being targeted toward health and economic rehabilitation, the local government has not yet focused on musical events (Hidayatullah, 2021). Community activities reduce the number of in-person meetings. Rakata, on the other hand, is the only community that holds a community music education meeting (Table 2). They welcome students and encourage their interest in jazz. Discussions are included among the members rather than just music performances. One of Rakata's jazz activists, Bagus, invited architecture students to help revive the community with music education activities during the pandemic. They organized community gatherings around "Belajagh Jazz Jejama" and "Belajars." The topic is not only music but also architecture.

5. Discussions

Perspective in Jazz and Sense of Community

Lampung jazz community is a collection of musicians from different backgrounds. Before reverberating to form a jazz community, they came from various genres of music such as rock, funk, metal, pop, and blues. There are only a few people who have a jazz background. This background needs to be distinguished in periods in jazz learned or academic music records. For example, Irul, Deddy, and Santoso have played jazz with non-academic background musicians for over 30 years. Amung and Hepi, who have academic backgrounds, have been jazz-related for more than 15 years. Lina, meanwhile, is a multi-genre musician and vocalist who performs in the community. However, whether academics or self-taught musicians, they immerse themselves in a new communication style. The discussion in the WhatsApp jazz group in the two

Lampung communities was not merely about jazz. The contents of group conversations are more dominated by non-formal and casual chats. One day, Irul, the senior bass player in Lampung, threw an exciting question for discussion, but no one responded thoughtfully. A senior jazz musician in Lampung said:

Jazz is a genre among many music genres in the world. Do we already feel like playing jazz in a jazz composition? We do not know because there are no experts here or just criticizing. We walk in darkness because we get applause but do not know what that applause means. Jazz is like rendang (food originating from Padang, Indonesia); no jazz genre exists only over a while. Jazz began to be known in the 1940s, during the era of Duke Ellington or Miles Davis. Then in the 2000s, jazz was played by Joey Alexander. The ingredients are the same; the difference is 'feel.' Feel ... feel ... feel ... that is the key. Sometimes we bring the traditional jazz song and think played 'swing,' without giving rise to taste. The feel distinguishes our vibes from the others. Without taste, jazz becomes tasteless, and the dynamics are ignored just for a round of applause. The essence of art began to disappear. I hope the community is used for jazz learning and practice, which is used to find 'taste' in jazz music (Irul, translated personal communication, December 3, 2018)

Irul revealed a culture that has yet to develop in the Lampung jazz community involving taste. In musical grammar, this taste is associated with interpretation in work. Inside, there is a blend of technique, knowledge, and attitude. He expressed that Lampung jazz musicians are still competing to pursue rankings or praise a culture of art has not yet emerged. Groups are only used for small talk, joking, and spreading other information outside of music like WhatsApp groups. The conversations that occur every day in the WhatsApp group form a new paradigm in socializing and social or virtual communities (Kibby, 2000; K. E. Prouty, 2012; Waldron, 2013). Irul seeks to criticize the conversational jazz culture, and the Lampung jazz community's ideas continue to evolve. He believes that even in groups, there must be discourse and dialectic. The community must bring its members to learn more about jazz.

Another senior musician, Santoso, made a similar statement: *"I agree we must get enlightenment. I will invite all Lampung jazz players to understand, and how is jazz? This is my invitation"* (Santoso, personal communication, December 3, 2018). This statement confirms the anxiety experienced by Irul about the condition of the jazz community in Lampung. Shortly afterward, Amung, one of the initiators of the jazz community program, commented: *"... that is jazz ... all things are true"* (Amung, personal communication, December 3, 2018). Amung's statement gave a moderate impression on every opinion in the group. All members can freely argue and express

their ideas about the jazz community. However, they have raised a critical attitude about the concept of community in the future. In general, members of the community regard jazz as a form of musical "freedom." This concept is interpreted as freedom in arranging the repertoire displayed while maintaining the well-prepared music format. While performing in front of an audience, they abandoned the idea of jam sessions and improvisation.

Cultural performances

Jazz music is dynamic and full of puzzles. Each player has never planned a musical performance, which is called improvisation. Jazz culture as joyful music becomes very formal and static in the Lampung jazz community. There is no pleasure in improvising, communicating on stage, and doing 'call and respond.' Instead, everyone plays neatly, systematically, and according to the song's framework. The technique should have shown development, where the moment of improvisation is awaited and very exciting. Jazz's aesthetic expression (Stebbins, 1968) does not appear in every show. Some musicians get bored with the same activities every week and, cause disintegration. Jam sessions are interpreted differently by different members of the community. The jam session, which was initially an icon of jazz performances and was centered on the audience (Walker, 2010), was not represented in the Lampung jazz community. Because of the members' diverse musical backgrounds, jam session culture does not appear to be widely prevalent, except among those who understand it. They are unaware of the importance of the jam session culture in jazz music performances. Instead of improvising, they consider how to present music in a neat, safe, and enjoyable manner, such as listening to a CD or Spotify playlist.

Lampung's jazz community does not use a "real book" as a holy writ, and the songs played remain the same. They frequently select a repertoire that excludes popular jazz songs. With chords like Major 7, half-dim 7, and minor 9, they make it sound 'jazzy.' The song 'summertime' performed by any band was brought back by another band the following week; this condition keeps occurring. Thus, all community elements are trapped in an inactive state; no additional song vocabulary exists. Almost every member plays songs according to the original version. They practice two to three times in the studio as if preparing for a grand show. Weekly meetings can be used to learn materials. Community events are unimportant, and members should be more relaxed and consider improvising. This idea is the key to jazz music, and improvisation is trained at home through structured and disciplined practice. After that, they tested the exercise results on the community stage. Skills and metacognition are tested and evaluated here.

Jazz music culture must be absorbed by the Lampung jazz community so that the American version's aesthetic expression remains alive. Jazz's identity as 'communicative' music must be realized and informed. This concept requires more education, which the community administrator initiates. Radical jazz roots must be maintained and internalized in patterns of interaction in their lives. Every jazz show in the Lampung jazz community only displays the players (bands) list and eliminates more jam sessions. At the very least, they have begun to bring songs by well-known composers that differ significantly from the original song portions, or they have begun to write their music. The improvisation part, however, becomes an inseparable part of jazz music.

Social Practices

Lampung's professional jazz musicians have not found a title illustrating their jazz career and existence. The Lampung jazz community has diverse social differentiation based on academic background, musical experience, range of performances, profession, and gender. First, the educational background comes from academic and undergraduate environments, while the rest are not college graduates. Second, different musical experiences require time to adjust. For example, members who have never played jazz require technical knowledge, songs, and charts to do a jam session. Third, the range of performances is enough to determine the attitude in music. Some jazz actors have lived in big cities such as Jakarta, Bandung, and Yogyakarta, forming different musical behaviors. Fourth, the members' profession influences their attendance at community activities. Some musicians come to one show but miss the next one. Members who do not work as musicians spend their time more efficiently. Fifth, most members are men, and the rest are women. The women formulate the activities while the men prepare the hardware. Functionally, the Lampung jazz community has two roles: a social tool and a place of learning. The social function is more prominent than its role as a medium for self-development. Patterns of interaction are built outside of musical themes or jazz in general. So far, no gaps have arisen due to differences in education, profession, or experience.

Nevertheless, attitude is the key to everything and develops in every little thing, for example, emotional communication, self-efficacy, knowledge, experience, and commitment to carry out group activities. Musical experience is often associated with a track record. It measures time, achievement, musical technique, and attitude. Generally, musicians who have played in big cities adopt a collective style in the city, for example, watching a performance until the end, growing the song bank, enjoying improvisations, always presenting at events, and improving musical abilities.

According to Bastien & Hostager (1988), jazz is an innovation process that brings together the talents of resilient musicians in their music. Jazz is built by a community of inventive musicians who work together. Bastien & Hostager also mentioned the norm as a social practice in musician interaction. He emphasized the norms that promote musical behavior, communication, and interaction among jazz musicians. Based on Bastien & Hostager's notion, the performance of each performer in the Lampung jazz community is not built on the code or authority of the player but rather on collective performance in the studio where jazz music is genuinely managed to be performed as classical music does. There is no communicative improvisation, shared solo parts between instruments, or spontaneous musical lines, as is common in American jazz performances. The improvisation sections of the songs performed do not highlight jazz as improvisational music but rather the typical performance found in other types of popular music. They appear to have lost the essence of jazz, notably spontaneity and improvisation. The Lampung community member considers jazz performances flawless, rehearsed, and prepared in sections, whereas true jazz musicians do not. They act on instincts honed through years of hard training. A significant proportion of musical-social practice occurs offstage, such as in the studio, where members of the jazz community spend a significant amount of time discussing repertoire, arranging, composing parts, and developing the musical theme. While the regular performances of the musical communication community between performers are not represented, the performances of each group appear to be a list of the Top 40 squads.

Each member has different perceptions in assessing individuals and collective thinking. An example is in the community of Rakata and Kalima. Rakata first existed, and then Kalima was formed from the disappointment of the previous community management. Amung explained the reasons for establishing Kalima as follows:

Some people began to seek personal gain above the group's interests. The founders feel that they dominate other members. Maybe they feel that they have more achievements, are seniors, and have better abilities. This issue is unhealthy (Amung, personal communication, March 20, 2020).

Hepi gave a similar opinion about Rakata that he has managed:

In addition to time constraints, I see many interests that have emerged and are inconsistent. The community has gone out of vision and mission. The founders began to have control but relinquish responsibility for executing technical matters. All members must be responsible for managing the community (Hepi, personal communication, March 20, 2020).

Lina added a different statement about the problems that occur in a community:

There is no more unity and togetherness, which causes the community to be divided. The community is not just about playing and going home, but everyone must make time for other members and communicate warmly. Mutual respect, avoiding insults, and jealousy are the key to unity in the community (Lina, personal communication, March 20, 2020).

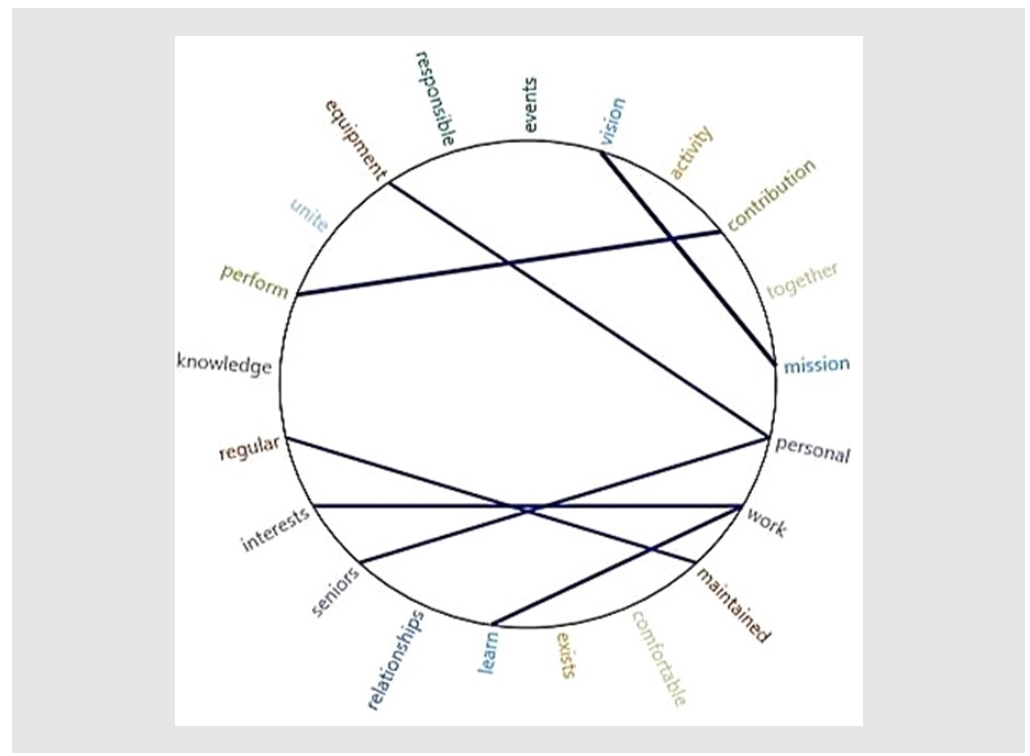
Deddy had a view of the principles in a community:

One fundamental thing for every community member is not to think about profit or money. Community is a gathering place for people who have passion, which is the main principle in a community. Besides, feeling better than everyone and being arrogant are destructive factors in a community. A good community must have unity (Deddy, personal communication, March 20, 2020)

Santoso believed that communication is the key in community organization:

I think the problem that generally occurs in communities is communication. For example, an event does not invite representatives of other communities, and then if they are invited, they do not attend. Besides, Lampung people possess pi'il (see: Hadikusuma, 1990) as a philosophy. This (perception) is hard to change. People need to expand relationships (Santoso, personal communication, March 20, 2020).

Figure. 4. The issues appear to be present in the Lampung Jazz Community



Based on community members' perspectives found in the Lampung jazz community, knowledge, responsibility, maintaining relationships, and communication are the most determining factors of unity in the community (see Figure 3). Then, the frequency of holding events, comfortability, and existence becomes further consideration. Lampung jazz musicians still attach great importance to emotions and feelings to maintain their existence and relationship through the community. Apart from that, learning in a community between musical ability and musical behavior needs to be balanced. The learning community must be the primary foundation for the performance of a musical group. Jam sessions can be one factor that leads to community members forming cliques (Stebbins, 1968). Community music, particularly for those who do not employ standard musical arrangements as much as jazz does, can play an important role in encouraging active music-making (Koopman, 2007). Experience can be interpreted as learning, such as musically adopting various critical jazz elements. Their involvement in jazz is the only thing that binds all the community members together, and even here, their experiences are vastly different (K. E. Prouty, 2012).

The Lampung jazz community needs to head towards a revolution of cognizance in considering sustainable existence. Community jam sessions and the development of a musical family can bring unity and cliques among community members (Stebbins, 1968). Jazz can be suggested as a job through more official associations in a broader context. For example, professional musicians in North America formed the American Federation of Musicians (AFM) (Stebbins, 1968). Various trade unions and jazz musicians have routinely contacted the government to arrange special work programs for jazz musicians. If they set up the capacity of this connection, thus there is no issue in the private jazz community. Music must be a weapon that supports the gain secured from claims to communal conflict (Marsh, 2019). As separate from social inclusion, the community requires functional interactions that lead to empathy. Ethnocentric remnants create group unification difficult. Differs can be undertaken by carrying musical components with magnitudes of creativity and aesthetics. Jazz is made up of two parts: music and the social and cultural context in which it is performed"—(Curtis, 2010). The music community can establish the 'flow' as part of defining the meaning of music and the musicians' identity (Hytönen-Ng, 2013). Connectivity among musicians creates positive meaning during performances and interactions on stage. This notion is one way to contribute to the global jazz discourse by creating a self-image and the jazz tradition and its community in Lampung.

The social identity of the Lampung community affects the attitudes of members of the jazz community in establishing social relations and music culture. When community members organize their musical activities, the community faces a

quandary. The age gap results in hesitation in commanding older people to finish certain community works. For example, when a community organizes regular events that necessitate the participation of its members in the preparation of equipment, sound systems, stages, musical instruments, so forth. In Eastern culture, young children are expected to respect their seniors. This situation occasionally impedes the growth of the Lampung jazz community. Every community decision is influenced by issues of attitude and mutual respect for seniors, which is not the case in the American jazz culture where jazz originated.

Lampung's jazz community has the opportunity to inform the member about music informally. It is necessary to take a critical and philosophical point of view to examine epistemologically what the musician has learned from the community (Kertz-Welzel, 2016). Lampung's jazz community presents the music climate and informal education settings as self-directed learning, unplanned goals, online communication through group chat forums, and personal research (books, YouTube, and other sources). Jazz knowledge literacy remains a homework assignment for community members seeking to improve their understanding and musical abilities. The Lampung jazz community is not professional jazz musicians; rather, most of its members are cross-genre musicians unfamiliar with jazz techniques and musical aesthetics. Members could improve their musical skills and jazz knowledge through virtual or in-person conversations and musical interactions.

Consequences

Due to social communication, the jazz community influences the establishment of new small groups. The creation of ties between players, such as drum and guitar players, guitar and vocal players, and others, is one of the social repercussions generated. Nonetheless, the impact of the jazz community is more about social connection than it is about improving musical instrument technique, jazz knowledge, or musical awareness (Olson, 1984). When the commission uses educational musical methods on how the community member could improve their knowledge, the jazz community in Lampung faces a challenge. For example, providing clinics, sharing historical anecdotes, watching jazz history films, and guessing songs and tones are theoretical ways that the local musicians have difficulty accepting. The community has done all these steps, yet the strategy is nothing long last. Outside of scheduled events, small groups of community members continue to meet, jam, and discuss jazz. For connectedness, a select group of players and community members engage. This mode is the most effective technique to improve all community members' jazz skills and knowledge. As Santoso stated, Lampung's jazz community lacks a figure who can

tie everything together. The individual must have above-average musical instrument playing skills.

Moreover, the individual must be from somewhere other than Lampung. Even if the person has come from Lampung, they may be underestimated despite having excellent skills. Throughout this time, few people have expressed an interest in joining the jazz community. They became inactive members who rarely attended the regular events despite joining unless a guest star or famous jazz player was present. On August 28, 2018, Mus Mujiono performed at Dijou Coffeebar Lampung, demonstrating this circumstance. Mus Mujiono proved it afterward; he drew much attention from Lampung jazz musicians. Many people came to see the Rakata Jazz community's performance.

Every musician who joins the Lampung jazz community has different interests. Each individual does not carry sense as a jazz musician but emphasizes his previous musical life. Higgins (2007, 2012) recommended hospitality as an attractive sympathy of musicians based on equality and social justice. McMillan (1976) also stated that belonging to community members is fundamental. He further classified four elements that must exist in a community: (1) membership through a feeling of belonging; (2) influences that make members feel they have an essential role; (3) strengthening of unity and meeting needs; and (4) emotional connections formed through commitment and confidence between group members. These elements form an understanding called a sense of community. This sagacity must be followed by a sense of sanctuary about the needs of each member. The four elements suggested by McMillan need to be considered by every Lampung jazz community. Various studies have shown how music influences kinship relationships; thus, the purpose of education must emphasize the importance of self-identity to music. The present research revealed that the diverse musical backgrounds do not strengthen the jazz community. Although they come from the same musical interests, Lampung's cultural identity has a more substantial effect. Cultural identities can aid their artistic development, especially as musical beings (Schiavio et al., 2019). In organically bonding, a sense of communal connectedness has become a fundamental virtue. It is critical to establish joint music collaborations based on human factors when musical interest is no longer determined in solidifying the jazz community in Lampung.

6. Conclusions

The orientation of the jazz community must have broad implications and is to maintain the organization's existence. The community can be a place to hone skills in jazz, not just to focus on performance and to bring jazz repertoire well. The concept of a jam

session must be understood as a stage to show the results of individual improvised skills training and skills in developing musical arrangements. This ability must be trained outside of the jam session, for example, in the studio. Thus, the philosophy of the jam session as a tool for spontaneous improvisation or “skills testing” remains interpreted pedagogically.

A music community becomes vital in society for independent and group learning. Local musicians have not realized this view as a tool to develop themselves. Improving music knowledge and skills requires excellent awareness. Lampung's jazz community needs to consider what can arouse musicians' passion for exploring jazz. Musical awareness is an essential asset in building that mission. However, achieving ideal musical conditions will be challenging, but it is necessary to consider starting. There must be an effort to turn the community into a movement, not just a gathering. Cultural identity has a solid value in shaping the culture of the jazz community. The relationship of involvement and sense of belonging has become crucial for Lampung's jazz community to spread the mission. Good work of the jazz community will affect the potency of the developmental and tourism regions in Lampung. Thus, professional jazz musicians can be justified as an established profession.

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